

# A Summa and Encyclopedia to Maria Valtorta's Extraordinary Work

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A comprehensive summa and encyclopedia to everything you could want to know about Maria Valtorta's *The Poem of the Man-God / The Gospel as Revealed to Me*: its importance, its history, its ecclesiastical status, how it compares to other revelations, the proofs of its divine origin, its critics and defenses, and the supplementary resources available for use with it

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By Stephen Austin

This e-book is discussed in the Zenit news article ["Maria Valtorta: Science and Faith Converge"](#). I spoke at the first International Italian Valtorta Conference in Pisa, Italy, in October 2016, where I introduced and described this e-book. You can view this talk here: [Promoting Maria Valtorta's Extraordinary Writings Around the World \(1st International Valtorta Conference\)](#).

"I assure you that the *Poem of the Man-God* immensely surpasses whatever descriptions — I do not say of mine, because I do not know how to write — but of any other writer... It is a work which makes one grow in the knowledge and love of the Lord Jesus and of His Holy Mother... I hold that the work demands a supernatural origin." (Blessed Gabriel Allegra, O.F.M., a saintly missionary, world-renowned theologian, and the only beatified biblical scholar of the 20th century)

"Publish it just as it is. There is no need to give an opinion as to whether it is of supernatural origin. Those who read it will understand." (Pope Pius XII on February 26, 1948, to Frs. Berti, Migliorini, and Cecchin, after reviewing Valtorta's work)

"I don't advise you to [read Maria Valtorta's books] — I *order* you to!" (Saint Padre Pio's answer to a long-time spiritual daughter of his, Mrs. Elisa Lucchi, in 1967, when she asked him in Confession, "Father, I have heard mention of Maria Valtorta's books. Do you advise me to read them?")

"Maria Valtorta is one of the eighteen greatest mystics of all time." (Fr. Gabriel Roschini, O.S.M., world-renowned Mariologist, decorated professor at the Marianum Pontifical Faculty of Theology in Rome, Consultor of the Holy Office, wrote over 130 traditional/orthodox books about Our Lady)

"There are hundreds of topographical names and details and of descriptions of places...which only the latest research and archaeological excavations have brought to light. Maria Valtorta's Work is, in truth, inexplicable by merely human means." (Antonio Socci, Leading Journalist & TV Show Host)

"When His Holiness Pope Paul VI was Archbishop of Milan, he read one of the books of *The Poem of the Man-God*. He told me how he appreciated it, and had me send the complete work to the Library of the diocesan Seminary." (Msgr. Pasquale Macchi, Private Secretary of Pope Paul VI, in an hour-long interview with Fr. Corrado M. Berti, O.S.M., in 1963)

This e-book is the **June 2017** edition. This e-book is updated regularly and the latest edition will always be available at the following URL: [Maria Valtorta Summa and Encyclopedia](#)

## Preface

About five years ago, after reading and hearing some of the all-too-common misinformation and falsehoods about Maria Valtorta and her writings, I was convinced it was a false private revelation and I energetically began researching it and compiling information into an organized report to give to someone close to me to try to prove to them that Maria Valtorta's writings were a false private revelation, forbidden by the Church, and should not be read. However, upon investigating Maria Valtorta and her writings in depth, and considering all the arguments both for and against it with a discerning, but open mind, I discovered my initial viewpoint was wrong, and I discovered that the evidence shows that her writings are not only free of error in faith and morals, and approved by a tremendous number of high-ranking, very learned, and trustworthy Church authorities, but that her writings are extraordinarily beneficial for souls and unlike any other book ever written.

In my research, I was amazed at the massive amount of extraordinary proofs of the divine origin of her writings, proofs which rival the proofs of the greatest approved private revelations of the Church and put to shame the hundreds of false private revelations circulating around the world today. I began to realize that her writings are the most accurate, detailed, comprehensive, and powerful revelation about Jesus and Mary's lives ever given to mankind. These writings have transformed my life. The tremendous impact these writings have had on multitudes of priests, religious, and lay faithful around the world is extraordinary.

This e-book is the result of thousands of hours of research conducted over five years, incorporating information from almost every single Internet website and printed source about Maria Valtorta and her works that I could find that are available in the English language, as well as incorporating information from many primary sources available in Maria Valtorta's native Italian language. You will not likely find a more comprehensive, detailed, and honest exposition of Maria Valtorta's writings anywhere else in the English language.

I wrote this e-book for everybody with clarity and ease of reading so that beginners in the Catholic Faith as well as seasoned scholars will understand it and can benefit from it. I wrote it for the young and old, for the learned and unlearned, for both religious and lay faithful, for practicing Catholics and for lapsed Catholics, for the devout and the undevout, and for Catholics as well as those non-Catholics who want the truth and who are thirsting for God.

If you want to learn more about the history of what led me to write this e-book and to hear about my personal experiences with Maria Valtorta's writings and how it has impacted my life and the lives of many other people I have met, you can view an interview I did with a Christian television show that was aired on Australian television in February 2014. They uploaded the interview on their YouTube channel and it can be viewed online here: [Spirit of Life Interview with Stephen Austin](#). A transcript of the interview and my interview follow-up comments are available [here](#).

## About This e-book and How to Use It

For an overview of the subjects that are covered in this e-book, view the Table of Contents that begins on the next page. Note that the chapters and subchapters in the Table of Contents are hyperlinked so that if you click on any chapter or subchapter in the Table of Contents, it will jump you directly to that chapter or subchapter in the e-book. My e-book is long because I designed it to be comprehensive and a one-stop-source about everything you could want to know about Maria Valtorta's work; therefore, just read those chapters that interest you.

Also, note that I have purposely repeated some material throughout my e-book amidst the different chapters so that if someone chooses to only read one or a few chapters, they have the full information pertaining to the subject matter of that chapter. In other words, I made every chapter a complete capsule of information that doesn't require the reader to read the entire e-book or have to constantly consult other chapters in order to understand the essentials of that particular chapter. This e-book does not need to be read from front to back.

Maria Valtorta's work was translated from the original Italian into English, and the first English edition was published in 1986 as a hardcover five-volume set entitled *The Poem of the Man-God*. In 2012, this was officially replaced with the new second English edition, a softcover ten-volume set entitled *The Gospel as Revealed to Me*.

Please note that even though the title *The Poem of the Man-God* is officially being replaced with the title *The Gospel as Revealed to Me*, most documentation, books, and websites discussing this work have used the title *The Poem of the Man-God* for decades. Therefore, learn to use these two titles interchangeably as we move forward into the future. Everything written about *The Poem of the Man-God* also pertains 100% to *The Gospel as Revealed to Me*, and vice versa.

This e-book primarily uses the term *The Poem of the Man-God* as this was the title that this work has been known by for its entire historical existence in the English language up until now (for decades), and the vast majority of the resources about this work on the Internet and in publications use this title.

This present e-book was last updated in June 2017. I periodically update this e-book, so check for newer updates of it from time to time at the URL given at the top of the previous page.

If you have any comments, questions, suggestions, or want to contribute information for future updates, please send your message to: [DeoGratias@clovermail.net](mailto:DeoGratias@clovermail.net)

“Extinguish not the Spirit. Despise not prophecies; but test all things, and hold fast that which is good.” (The Great Apostle St. Paul to the Thessalonians, 1 Thessalonians 5: 19-21)

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## ***Introduction to the Poem of the Man-God***

### **History of Maria Valtorta and the *Poem of the Man-God***

Maria Valtorta was an Italian Catholic mystic who is famous for her personal holiness and her extensive writings, the most notable of them being the *Poem of the Man-God* (now entitled *The Gospel as Revealed to Me* in the newest edition). This work is similar in some ways to Venerable Mary of Agreda's *Mystical City of God* and Blessed Anne Catherine Emmerich's writings on the life of Jesus and Mary. However, it is unique in that it surpasses both of these works in its volume, its level of detail, its ability to be scientifically analyzed and even proven by science, and its significance for our times.

Maria Valtorta was born in 1897 in Caserta, Italy. In her youth, she had the fortune of receiving a strong classical education, before moving to Viareggio, Italy, in 1924, where she spent most of her remaining life. Maria Valtorta was a member of the Third Order Servites of Mary. She was well-educated, industrious, intelligent, and gifted.

In 1920, at the age of 23, while walking down the street with her mother, she was struck in the back with an iron bar by a communist anarchist delinquent. She was confined to a bed for three months, and then recovered enough to be able to move around again. In 1925, she read the autobiography of St. Thérèse of the Child Jesus, and, inspired by it, offered herself as a victim soul to the Divine Merciful Love. Five years later, she took private vows of virginity, poverty, and obedience, and then (after much deliberation and preparation) offered herself also as a victim to Divine Justice.

God accepted her offer. As a result of complications from her injury in 1920, as well as having contracted numerous, terrible illnesses which caused her great pain, she was bedridden beginning in 1934, and was forced to remain bedridden for the remaining 28 years of her life. She suffered excruciatingly.

An article relates the events of her visions and dictations (my in-text additions are in brackets):<sup>1</sup>

On the morning of Good Friday, April 23, 1943, she reported a sudden voice speaking to her and asking her to write. From her bedroom Maria called for Marta Diciotti [her live-in companion], showed her the sheet in her hands and said that something *extraordinary* had happened. Marta called Father Migliorini [Maria's spiritual director] regarding the dictation

Maria had reported and he arrived soon thereafter. Father Migliorini asked her to write down anything else she received and over time provided her with notebooks to write in.

Thereafter, Maria wrote almost every day until 1947 and intermittently in the following years until 1951. She would write with a fountain pen in the notebook resting on her knees and placed upon the writing board she had made herself. She did not prepare outlines, did not even know what she would write from one day to another, and did not reread to correct. At times she would call Marta to read back to her what she had written.

One of Maria's declarations reads:

"I can affirm that I have had no human source to be able to know what I write, and what, even while writing, I often do not understand."

Her notebooks were dated each day, but her writing was not in sequence, in that some of the last chapters of *The Poem of the Man God* were written before the early chapters, yet the text flows smoothly between them.

From 1943 to 1951, Valtorta produced over 15,000 handwritten pages in 122 notebooks. She wrote her autobiography in 7 additional notebooks. [Her total writings include a series of almost 700 visions of Jesus' earthly life with Mary, the Apostles, and many of His contemporaries, about 800 dictations from Jesus, and around 300 other revelations, many of which were from Our Lady and her guardian angel.] These handwritten pages became the basis of her major work, *The Poem of the Man God*, [which] constitute[s] about two thirds of her [total] literary work. The visions give a detailed account of the life of Jesus from His [Conception to His Ascension, and the life of Mary from her Immaculate Conception to her Assumption] with more elaboration than the Gospels provide. For instance, while the Gospel includes a few sentences about the wedding at Cana, the text includes a few pages and narrates the words spoken among the people present. [Another example: the Passion is around five pages in the canonized Gospels, but it is almost 200 pages in the *Poem of the Man-God*. Approximately 98.5% of all the Gospel passages in the canonized Scriptures that relate the lives of Jesus and Mary have been described in unprecedented detail in her visions – including the spoken words, parables, and lessons of Jesus – in addition to an abundance of previously unrecorded events]. The visions describe the many journeys of Jesus throughout the Holy Land, and His conversations with [multitudes] of people, [including His Mother Mary, the Apostles, and over 500 different personalities of Jewish, Roman, Greek, Philistine, and Samaritan nationalities. The *Poem of the Man-God* contains visions covering approximately 500 days of the 1200-day period comprising Jesus' Public Ministry (this amounts to covering

approximately 42% of the total days of His 3 year, 4 month long Public Ministry). The *Poem* describes in detail 179 miracles Jesus performed, only 30 of which are mentioned in the canonized Gospels; and it gives 97 parables in full (most of which are pages long), only 39 of which are summarized in the canonized Gospels.]

The English translation of the *Poem of the Man-God* contains 647 visions of the life of Our Lord and Our Lady in its 4,196 pages – and many experts have verified that it does not contain any significant errors, mix-ups, or mistakes, nor is a single person, place, or thing out of place, even though it includes 500+ personalities, 350+ named locations, 950 quotations and references to 40 Old Testament books in Jesus’ speeches, a newly proposed chronological arrangement and dating system of the Gospels (not an easy feat to accomplish), and a vast amount of geographical, climatic, agricultural, historical, astronomical, and cartographical information, which authorities in these fields have verified the accuracy of with appropriate astonishment. For example, a Harvard University Ph.D. graduate professor of theoretical physics at Purdue University analyzed her astronomic observations in many of her visions and declared that her detailed astronomic observations, lunar phase sequencing, and other related details are remarkably consistent with her dates and dating system, and that she could not have verified this agreement or have predicted these astronomic observations over the course of hundreds of episodes like she did without a computer. And remember: she wrote these in the 1940s well before computers were invented. Her detailed, exact, and often unparalleled knowledge of the political, religious, economic, social, and familial situation – as well as the dress – of the ancient Jewish, Samaritan, and Roman peoples has astounded even world-renowned biblical scholars, among them Blessed Gabriel Allegra – the first one to translate the entire Bible into Chinese.

In addition to all of this, she received 166 of her visions out of order, and hence wrote 26% of the chapters out of sequential order; but at the end of her work, upon them being put in order according to Jesus’ instructions, it presents a seamless sequence of events where not once is Jesus (or any one of the other 500 characters) in a place inconsistent with either the story line or the timing and distance necessities required for traveling, even though she has Jesus ministering in over 350 named locations and traveling 4,000 miles in six different cycles across Palestine. This is one among *many* of the substantiating proofs of the supernatural origin of her revelations (for complete details, see the chapter of this e-book entitled “*Proofs of the Supernatural Origin of Maria Valtorta’s Visions Described in Her Work*”).

If you want to view six photoscanned copies of her original writings in her notebooks, see: [MariaValtorta.com Scanned Notebooks](http://MariaValtorta.com/Scanned%20Notebooks).

Continuing with the article quoted earlier:<sup>2</sup>

The handwritten pages were characterized by the fact that they included no overwrites, corrections [except minor ones], or revisions, and seemed somewhat like dictations. The fact that she often suffered from heart and lung ailments during the period of the visions made the natural flow of the text even more unusual. Readers are often struck by the fact that the sentences attributed to Jesus in the visions have a distinct and recognizable tone and style that is distinct from the rest of the text. Given that she never left Italy and was bedridden much of her life, Maria's writings reflect a surprising knowledge of the Holy Land. A geologist, Vittorio Tredici, stated that her detailed knowledge of the topographic, geological, and mineralogical aspects of Palestine is unexplainable. And a biblical archeologist, Father Dreyfus, noted that her work includes the names of several small towns which are absent from the Old and New Testaments and are only known to a few experts.

The proofs of the supernatural origin of Maria Valtorta's writings are so numerous and deep, that those comments by those three experts on the previous couple pages are only a fraction of the evidence of the supernatural origin of the *Poem*. The overwhelming amount and types of evidence are explained in detail later on in this e-book, along with an evaluation of all of the main critics and arguments against her works and a thorough refutation of all of these arguments.

With regards to her extraordinary insight into such a vast array of theological and scientific fields, skeptics might say, "she just got very lucky." But that skeptical position cannot be maintained when you look at the mass of "freak accidents" / extraordinary "coincidences" / unexplainable "lucks" in so many areas of science in Maria Valtorta's revelations that, taken as a whole, act like drops in a bucket that overflow and demolish the possibility that all of these were just chance. Besides religious spheres (theology and biblical exegesis), these areas of science in which she shows extraordinary expertise beyond what she could have known by herself include geography, geology, topography, archaeology, astronomy, history, flora and fauna, ethnology, intricate calendar systems, agricultural knowledge, as well as writing about a medical phenomenon which few consummate physicians of her day would know how to describe with such exactness and detail. The exact concurrence of her detailed visions with recent scientific findings on the Shroud of Turin and her prediction about the Veil of Veronica which has been proven by modern science for the first time decades after her death is yet another one of these "freak accidents" or extraordinary "coincidences" that together with the *myriads* of other such ones in a whole host of different sciences makes for quite an argument!

What is particularly extraordinary is that she did not have the learning required to know these things herself, she was bedridden for most of her life (including during the time she wrote all her writings), and she wrote these 15,000 handwritten pages in mostly 3½ years amidst multiple chronic illnesses and with only a catechism and a Bible for books. Research has been done into 8,000 pieces of data from her writings in a wide variety of scientific fields, and it has been shown to correspond to authoritative sources with 99.6% accuracy. There are also undeniable proofs of supernatural inspiration which are beyond the scope of chance which cannot be explained away or denied, as outlined in many of the proof chapters of this e-book (such as Purdue University's Dr. Lonnie Lee Van Zandt's computer analysis and written testimony that she could not have written her precise astronomic descriptions which precisely matched her chosen dates and dating system without a modern computer and her describing Palestine and over 350 geographical locations in the Holy Land with a level of precision in multiple fields that she could not possibly have known without modern electronic scholastic resources or access to an extensive collection of books/atlas in the 1940s that eyewitnesses and common sense confirm she did not – nor could have had – access to and which itself arguably would have been insufficient to complete her work).

A high-ranking prelate personally handed Pope Pius XII a 12-volume typewritten copy of the *Poem of the Man-God* in 1947. In the following months, the priest who was in charge of postal delivery directly to Pope Pius XII's desk saw the bookmark in Valtorta's writings on his desk moving forward day by day.<sup>3</sup> After these volumes were evaluated by the Pope, he granted a special audience with the three Servites of Mary in charge of this work: Fr. Corrado M. Berti, O.S.M. (professor of dogmatic and sacramental theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959), Fr. Romualdo M. Migliorini (Prefect Apostolic in Africa), and Fr. Andrew M. Cecchin (Prior of the International College of the Servites of Mary in Rome). At this audience, as Bishop of Rome and the Vicar of Christ, Pope Pius XII commanded them to publish it, saying: "Publish it just as it is. There is no need to give an opinion as to whether it is of supernatural origin. Those who read it will understand."<sup>4</sup> Father Berti testifies: "I asked the Pope if we should remove the inscriptions: 'Visions' and 'Dictations' from *The Poem* before publishing it. And he answered that nothing should be removed."<sup>5</sup> Frs. Berti, Migliorini, and Cecchin documented the Pope's words immediately afterwards. Fr. Berti's signed testimony is located in Isola del Liri, Italy (and is also viewable online). Pope Pius XII's audience with these three priests was also historically documented the next day, February 27, 1948, in the Vatican's newspaper *L'Osservatore Romano*. These three ecclesiastical eyewitnesses were of distinguished repute, and it may be worth mentioning that in a court of law in the United States, only two eyewitnesses are necessary to convict someone with the death penalty. This command of Pope Pius XII in front of three witnesses made it just as binding as a command in writing, according to the 1918 Code of Canon Law, which was in force in 1948.<sup>6</sup> Cardinal Edouard Gagnon (who had a

Doctorate in Theology and taught canon law for ten years at the Grand Seminary) writing to the Maria Valtorta Research Center from the Vatican on October 31, 1987, referred to Pope Pius XII's action as: "The type of official Imprimatur granted before witnesses by the Holy Father in 1948."<sup>7</sup> It is also of significance that Cardinal Gagnon was known as a specialist of censorship, a theme for which he had written a reference book in 1945: *The Censorship of Books* (Éditions Fides, Montreal, 222 pages).<sup>8</sup>

The word imprimatur merely means "it may be printed" (in Latin: "let it be printed"). Here the Pope went further: he *commanded* them, "*Publish this work just as it is.*" Furthermore, the contents were deemed acceptable and very good to his judgment, for he said: "Publish this work *just as it is.*" Pope Leo X stated at the Fifth Lateran Council: "When it is a question of prophetic revelations, the Pope is the sole judge!"<sup>9</sup>

Maria Valtorta was reluctant to agree to having her writings published, but because of Pope Pius XII's command, and in obedience to her spiritual director, she agreed to let Fr. Migliorini (and later Fr. Berti) try. The *Poem of the Man-God* was finally able to be published for the first time in 1956. However, unfortunately, just as Saint Padre Pio was condemned five times by the Holy Office for unfounded reasons (which was later retracted) and just as Venerable Mary of Agreda's *Mystical City of God* was once put on the *Index of Forbidden Books* (and later annulled, taken off the *Index*, and approved by many Popes), the first edition of the *Poem of the Man-God* was put on the *Index of Forbidden Books* by the Holy Office for unjustified and unsubstantiated reasons. For complete details, see the chapter of this e-book entitled "An Analysis and the Full Details Regarding the First Edition of the Poem Being Placed on the Index of Forbidden Books". However, the second edition of the *Poem of the Man-God* finally received approval for publication from the Holy Office two years later and thirteen years after Pope Pius XII's command to publish it (which was still in effect), as related by a well-documented website:<sup>10</sup>

[Fr. Corrado Berti, O.S.M., supervised the editing and publication of the *Poem*. He was also a professor of dogmatic and sacramental theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959]. After the first volumes of the 10-volume 2nd edition had already gone out, now under Valtorta's name and with Fr. Berti's theological annotations, he was summoned anew to the Holy Office in December, 1961, where he was able, in an atmosphere of serene dialogue, to relate the previous words and approbation of Pius XII of 1948, and to exhibit the favorable certifications of other authorities. Among these were three consultants to the Holy Office itself: Father (later Cardinal) Augustin Bea, S.J., Pius XII's confessor and Rector of the Pontifical Biblical Institute; Msgr. Alfonsus Carinci, Secretary of the Sacred Congregation of Rites; and Fr.

Gabriele Roschini, O.S.M., theologian and Mariologist, whose certifications favorably impressed Cardinal Pizzardo, then Secretary of the Holy Office.

Required to deliver a report and some documentation, Fr. Berti returned four more times to the Holy Office in 1961, and was always able to deal with its Vice-Commissioner, Father Giraudo, O.P. From Fr. Giraudo he finally obtained a sentence which effectively repealed the 1959 censure on the *Index*. Father Giraudo stated: "We have no objection to your publishing this 2nd edition," concluding with: "We will see how the work [the *Poem*] is welcomed."

Since the time that the *Poem of the Man-God* was first published in 1956, it has been translated into over 30 languages, making Maria Valtorta reportedly the most widely-read Italian author in many languages throughout the world.<sup>11</sup> The English translation of the *Poem of the Man-God* made its debut in the United States in 1986.

The *Poem of the Man-God* has received tremendous ecclesiastical approval, including Pope Pius XII (who, in 1948, ordered it to be published), the Holy Office, 13 years later, in 1961 (and again in 1992) granted permission for the publication of her work, Bishop Roman Danylak, S.T.L., J.U.D. (who issued an official [letter of endorsement](#) of the English translation of the *Poem of the Man-God* in 2001), and Archbishop Soosa Pakiam M. of Trivandrum, India (who granted the [imprimatur](#) of the Malayalam translation of the *Poem* in 1993). It has also received the documented approval of three Consultants to the Holy Office in 1951-1952, five professors at pontifical universities in Rome, Blessed Gabriel Allegra, O.F.M. (a very holy world-renowned exegete and theologian), Fr. Gabriel Roschini, O.S.M. (world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, Consultor of the Holy Office, and who wrote over 130 totally orthodox books about Our Lady), and many other cardinals, archbishops, bishops, and priests.

**At least 28 bishops Have Approved, Endorsed, or Praised the *Poem***

(Bishops Representing 11 Different Countries)

Those who have approved/endorsed/praised the *Poem of the Man-God* include:

Pope Pius XII	24 Extremely Learned Clerics or Doctors of Theology/Divinity/Canon Law
4 Cardinals	7 Members or Consultants of the Holy Office/Congregation for the Causes of Saints
14 Archbishops	7 Saints/Blesseds/Venerables/Servants of God
10 Regular Bishops	28 University Professors

Among those who approved the *Poem of the Man-God* was Archbishop Alphonsus Carinci, who was the Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was later renamed the Congregation for the Causes of Saints in 1969). Archbishop Carinci was in charge of investigating causes for beatification and canonization. He was conversant in recognizing true and false sanctity and was of distinguished repute. He visited Maria Valtorta three times, said Mass for her, read her writings in depth, wrote many letters back and forth with her, and analyzed her case. He was so convinced that her writings were inspired by God, that eyewitnesses report he would say to Maria Valtorta: “He is the Master. He is the Author,” and in his letters to Maria Valtorta, he wrote “Author” with a capital “A”.<sup>12</sup> Archbishop Carinci was one of two prominent authorities who advised Fr. Corrado Berti to deliver typewritten copies of the *Poem of the Man-God* to Pope Pius XII, which led to his papal command to publish it in 1948.<sup>13</sup> In January 1952, Archbishop Carinci also wrote a thorough certification and positive review of Valtorta’s work (four pages long when typed), which has been published.<sup>14</sup> That same year, he also wrote a letter on behalf of himself and eight other prominent authorities (among them, two Consultants to the Holy Office, three professors at pontifical universities in Rome, a Consultant to the Sacred Congregation of Rites, and the Prefect of the Vatican Secret Archive) to be delivered to Pope Pius XII in an audience, although the audience wasn’t able to be arranged.<sup>15</sup> Archbishop Carinci is also one of the authorities whose favorable certifications about Maria Valtorta was given to the Holy Office in 1961 by Fr. Corrado Berti, which led the Holy Office to grant their approval of the publication of the second edition of her work.<sup>16</sup>

Among the other bishops who officially approve and promote the *Poem of the Man-God* are: Archbishop Alberto Ramos of Belem, Brazil, who granted the imprimatur to an anthology of the *Poem of the Man-God* that was published in 1978; Archbishop Nuncio Apostolic Pier Giacomo De Nicolò, who preached about Maria Valtorta and her writings with positive approval for the 50<sup>th</sup> anniversary of Maria Valtorta’s death in 2011 in the basilica where she is buried; Bishop John Venancio (former Bishop of Fatima and learned theologian who taught dogmatic theology at a pontifical university in Rome); Archbishop George Pearce, S.M., D.D.; and seven bishops in India who sent out letters to the translator of the Malayalam translation of the *Poem* praising and endorsing its translation and dissemination, stating that there is nothing against faith or morals in the *Poem* (one of them was a cardinal, another one was an archbishop, and the other five were regular bishops – two of whom were later appointed archbishops). Computer-scanned signed original letters of each of these seven bishops’ approvals are downloadable and viewable online here: [Maria-Valtorta.net Document Library](http://Maria-Valtorta.net/Document_Library).

There are also documented eyewitness accounts by several trustworthy sources that Saint Padre Pio approved and encouraged the reading of Maria Valtorta's works, and that he had mystical experiences with Maria Valtorta during the time when they were both alive (see the chapter of this e-book entitled "*Padre Pio and Maria Valtorta*" to read about these accounts).

There are also many other trustworthy and well-learned bishops, archbishops, cardinals, and theologians not mentioned above who approve of and endorse the *Poem of the Man-God*.

In addition to the significant ecclesiastical approval of the *Poem* – many of whom testify that they are certain that this is an authentic private revelation from God – there are a multitude of experts in a great variety of the secular sciences and arts that attest to the evidence of the divine origin of the *Poem*, writing authoritatively in their particular field and area of expertise.

One of the most noteworthy ecclesiastics who promoted Maria Valtorta's writings was Fr. Gabriel Roschini, O.S.M. (ordained in 1924). Fr. Gabriel Roschini was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome in 1950 under Pope Pius XII, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints. During the pontificate of Pope Pius XII, he worked closely with the Vatican on Marian publications. He is considered by many to be the greatest Mariologist of the 20<sup>th</sup> century, was highly esteemed by all the Popes during his priestly life (especially Pope Pius XII), and was often referred to by Pope John Paul II as one of the greatest Mariologists who ever lived.

Fr. Roschini had also personally met Valtorta, but admitted that, like many others, he was a respectful and condescending skeptic. But after carefully studying her writings for himself, he underwent a radical and enthusiastic change of heart, later declaring Valtorta to be "[one of the eighteen greatest mystics of all time.](#)"<sup>17</sup> In his last book of 395 pages, which he said was his most important book, *The Virgin Mary in the Writings of Maria Valtorta*, he declared that the Mariology found in Maria Valtorta's writings exceeds the sum total of everything he has read, studied, and published himself (and he has published over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long – almost all of which are on Mariology).

More details about the ecclesiastical approval of the *Poem of the Man-God*, the tremendous scientific and other types of evidence attesting to the supernatural origin of the *Poem*, the critics and arguments against the *Poem* and answers or refutations of these arguments, and a comparison of Maria Valtorta's writings to the writings of other approved mystics are all covered in later chapters of this e-book.

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., wrote:<sup>18</sup>

[For those who state] that Valtorta's writings were not supernatural in origin, did they investigate to see what kind of person Valtorta was? Had they done so, they would have quickly found that she was a good, earnest, devout Catholic, an invalid who had a deep prayer life and lived according to high moral standards. They would have found that she often claimed, explicitly, in no uncertain terms that she was having visions and dictations from Jesus and other heavenly persons, and that she fully realized the gravity of her claims.

Now had her visions and dictations been mere literary forms of her own deliberate invention, she would have been an unscrupulous liar; but this hypothesis is excluded by the testimonies of all the priests and nuns and lay people who knew her.

Or what if Valtorta had been insane and had imagined all those visions and dictations and mistaken them for real mystical occurrences (and thus escaped the accusation of being a hoaxer)? This hypothesis of lunacy falls flat in the light of her daily living during the years that she wrote. Within the limits of her physical handicaps, she functioned very well: she cared for people, kept up-to-date on current world events, wrote coherent, insightful letters, and had a witty, bright, keen mind as observed by all her visitors, some of whom were Church scholars or university educated laymen.

Maria Valtorta died on October 12, 1961. An article relates: "The rector of the Third Order of the Servants of Mary, Fr. Innocenzo M. Rovetti, assisted her at her deathbed. At the very moment the priest recited the words: *Proficiscere, anima Christiana, de hoc mundo* ("Depart, o Christian soul, from this world"), Maria breathed her last. Ten years after Maria Valtorta's death, on October 12, 1971, her mortal remains were exhumed from the earth and placed in the family niche. On the 2nd of July 1973, however, with civil and ecclesiastic permissions, they were transferred from Viareggio to Florence to be entombed in the Capitular Chapel in the Grand Cloister of the Basilica of the Most Holy Annunciation [the mother church of the Servite Order], where the tomb of Maria Valtorta is still venerated."<sup>19</sup> Fr. Gabriel Roschini, O.S.M., world-renowned Mariologist, wrote that after her death, "People noticed that her right hand – with which she had written so many sublime texts – contrarily to her left hand, retained the color, suppleness, and beauty of someone alive rather than dead."<sup>20</sup> Fr. Roschini presided over the relocation of the remains of Maria Valtorta from Viareggio to the Grand Cloister of the Basilica of the Most Holy Annunciation, including presiding over the Mass, giving the appropriate discourse for this occasion, and giving the blessing for her burial.<sup>21</sup> The inscription on her tomb reads: "*Divinarum Rerum Scriptrix*" (Writer of Divine Things).

There is a very well-done video online that gives a timeline of important events in her life. Watch it here: [Maria Valtorta Timeline](#).

If you want to see all of Maria Valtorta's original writings and published works on a timeline which shows when she wrote them and the general contents of these works, see the following "Timeline of Essential Books" published by the Maria Valtorta Readers' Group: [Timeline of Maria Valtorta's Essential Books \(PDF\)](#).



Capitular Chapel in the Grand Cloister of the Basilica of the Most Holy Annunciation in Florence, Italy (the mother church of the Servite Order), where the mortal remains of Maria Valtorta are buried underneath the altar:



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**Testimonial Statements of Maria Valtorta, the Publisher of Her Works, and Fr. Corrado Berti**

***Testimony of Dr. Emilio Pisani, the Editor and Publisher of Maria Valtorta's Works***

Below is given the testimony of Dr. Emilio Pisani, the editor and publisher of Maria Valtorta's works, regarding the events surrounding Maria Valtorta's writings, his own involvement with their publication, and the reaction of ecclesiastical authorities to her writings:<sup>22</sup>

Maria Valtorta wrote all her works in the space of eight years: from the beginning of 1943 (with her *Autobiography*) to the end of 1950 (with the commentary on the Apocalypse presented in the volume *The Notebooks: 1945-1950*). Few and sporadic were her writings after 1950, as can be seen in the little volume which we have entitled *Quadernetti* ["Little Notebooks"].

Her greatest work—in 10 volumes on the Gospel, fifteen thousand handwritten pages—was spread almost entirely over four years (1944-1947), contemporaneously with other writings, and without any need of revisions.

It seems evident that the timeframe and work methods of our writer had been absolutely inadequate for the mass of her writings, their loftiness, the complex variety of those collected in the three volumes of *The Notebooks*, and for the harmonious composition of the specific works (*The Gospel as Revealed to Me* [i.e., "The Poem..."], *The Book of Azariah*, *Lessons on the Epistle of St. Paul to the Romans*).

We hold that there had been two factors that made technically easy, so to speak, the literary production of Maria Valtorta. The mystical gift of "revelation" had dispensed her from exercising a creative capacity. The natural gift of literary talent had facilitated her task of expressing in a personal style whatever was represented to her.

Starting from this last fact, we can affirm that Valtorta had not only been a writer as she is usually considered to be, but in large measure she had also been an author. Because, if she had not created, she had contributed her own cultural formation and sensitivity, becoming thus an indispensable instrument. And above all she had become an instrument by having offered herself totally: with a powerful will to love, with an ascetic thoroughness and with a burden of suffering that were altogether worth much more than a creative effort.

Then, over a far greater period of time, the mission of caring for and publishing the writings of Maria Valtorta has been the material and mental labor of him who, without special gifts, had that charge legally transmitted to him. The transcribing, the repeated conferring with the original manuscripts, the research for the footnotes by comparing and justifying, had for half a century marked a succession of editions, always more faithful and accurate. [Thus] on a lower plane but with more human fatigue, the editor too had been an author.

These are considerations which the Ecclesiastical Authority cut short by asserting [their] absolute rights over the works of Maria Valtorta. As is known, this mainly concerns her greatest work — *The Gospel* [i.e., *The Poem...*], and after several decades, [the Church] came to approve it as a "good", permitting Catholics to read it and distribute it as it stands, without any corrections.

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## ***Testimony of Maria Valtorta***

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Shortly below is given the testimony of Maria Valtorta herself. But first I'd like to introduce it with an introductory note from an article:<sup>23</sup>

Valtorta herself testifies—"by the Order of Jesus," she says—to the truth of what she has written, sometimes under very adverse circumstances. As a paraplegic for the last 26 years of her life, Valtorta wrote 15,000 pages of her original handwritten manuscripts on a tablet supported on her legs in a semi-prone position in bed. When adverse circumstances delayed her recording of a revelation and diminished her memory of it as she later attempted to write it down, she received Divine help both in recording the revelation accurately—sometimes Christ repeated it for her—and in correcting any mistakes in the "hard" copy typed from her original manuscripts by her spiritual director, Fr. Romuald Migliorini, O.S.M.

This Divine assistance to which Valtorta attests in correcting and reviewing the final drafts of her revelations, thus bears witness to the value and care that Christ Himself gives to this precious treasure bequeathed to His Church of today.

Here is her testimony written on July 2, 1948:<sup>24</sup>

I, Maria Valtorta, declare that all that I have written and described corresponds exactly to all that I have seen and heard, whether I wrote under dictation, or in private lessons (private lessons are those which are separate from the Pregospel - the Gospel - the Postgospel) which I have written some hours after having the lesson, being unable to write at the moment I received it either from too great a [physical] collapse, or from the presence of strangers. In this case I am always assisted by Our Lord Jesus Christ, by Most Holy Mary, or by the Holy Spirit, Who help the weakness of my memory by repeating to me or suggesting to me how I should say it, according to whether they are words I heard or visions I viewed contemplatively.

If I myself feel that I do not have the assistance of my Most Holy Helpers, I make no attempt to write or describe [anything], but I await Their coming in order to do it, because I realize I would only know how to use words and descriptions which would not correspond perfectly to what I saw and heard, due to my incapacity to describe the supernatural visions or to repeat the sublime lessons of Wisdom, and of the Spouse and Mother of Wisdom.

Therefore let it be held for certain that whatever I have set down in my notebooks corresponds exactly to the truth.

Even in the corrections of the typescripts I have the assistance of Our Lord Jesus Christ in whatever is of the Gospel, and the assistance of the Holy Spirit for the other lessons (Angelic Masses<sup>1</sup> and Pauline Epistles, or other lessons of the Bible).

And while with grateful adoration I give thanks to God and Mary for Their assistance, I declare also that whatever I have known supernaturally and set down on paper with regard to: the Life of Mary and of Her Divine Son, the Unity and Trinity of God, the Immaculate Conception of Mary and Her Virginal Maternity occurring through the work of the Holy Spirit; on Her eternal Virginal Integrity, Her blessed Assumption, the Incarnation, Passion, Resurrection and Ascension of the Word; on the Apostolic Church, the Sacraments, the Last Things: in short, with regard to everything that is an article of faith for the faithful Catholic—I have known these solely by supernatural means and not by myself alone, but through grace and universal salvation.

And since I have received this for everyone, I give without retaining anything of what I have received. And I give it to the [religious] Order which Jesus Christ has chosen to be the guardian and administrator of this supernatural treasure of wisdom.

God's reasons for this choice are known *completely* to God and to the Mother of God, Who have enumerated them to me. But I can only say a part of them—This: that the divine Word, newly poured out and given to Humanity<sup>2</sup> to fortify it in the hour of semi-darkness— forerunner of the hour of darkness which it is now traversing—is given to humanity as It was given to Israel through Mary and with the protection of Joseph, and again was later given by Mary to the masses: [that Word] is now given in the same way *by means of the Order of the Servites of Mary*—to which the little Maria, the Messenger, belongs—*and with the protection of the Order*, which in this case is acting as the servant of the Word like Joseph and, like Joseph, is Its protector. And it is the divine Will that the Order of [Servites] of Mary have the same affection for the Word as did Most Holy Mary and Saint Joseph, perfect servants of God.

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<sup>1</sup> “*Angelic Masses*” – probably a reference to her writings published under the title *The Book of Azariah*. See the subchapter of this e-book entitled “*Other Writings of Maria Valtorta and Recommended Books*” under the higher hierarchical section entitled “*Supplemental Resources for the Poem of the Man-God and Additional Maria Valtorta Reading*” for more information about this work.

<sup>2</sup> “...*the divine Word, newly poured out and given to Humanity...*” – this refers to *The Poem of the Man-God*.

I add to the above testimony, the last sentence of another handwritten statement written by Maria Valtorta, which is included in full in the chapter of this e-book entitled *“Proof by the Poem’s Unquestionable Expertise, Deep Knowledge, and Exhaustive Information in Such a Wide Variety of Theological and Scientific Subjects, and the Fact Almost 15,000 Handwritten Pages of Such Was Written in Only 3½ Years Amidst Her Unusually Severe Physical Condition and Illnesses and Even Though She Lacked the Learning, Resources, and Books Required to Write a Work a Tenth as Profound as This”*. The last sentence of her testimony reads:

I can assert that I have not had human sources to be able to know what I am writing and what, even while writing, I often do not understand.

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***Testimony of Fr. Corrado Berti, O.S.M. (The One Who Pope Pius XII Commanded to Publish the Poem, Editor of Maria Valtorta's Works, Long-Time Member of the Pontifical Marianum Theological Faculty in Rome, and One Who Regularly Visited and Knew Maria Valtorta Well)***

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Fr. Corrado Berti, O.S.M., was a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He is one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* wherein Pope Pius XII commanded him to publish the *Poem of the Man-God* "just as it is". Fr. Berti is also the one who supervised the editing and publication of the critical second edition of the *Poem* and provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions (totaling over 5,675 footnotes).

He wrote a signed testimony on Maria Valtorta, *The Poem of the Man-God*, his audience with Pope Pius XII, and his dealings with the Holy Office regarding Valtorta's work. It is available here:

[Testimony of Fr. Corrado Berti, O.S.M.](#)

This is the English translation of a photostated copy of Fr. Berti's original signed Italian typescript testimonial, which is in possession of Dr. Emilio Pisani in Isola del Liri, Italy. A photocopy of Fr. Berti's original signed Italian typescript is viewable and downloadable here: [Original Signed Testimony of Fr. Corrado Berti, O.S.M.](#)

I will just quote an excerpt from the end, which is what is most relevant for what we are looking at now. He stated in his signed testimony written on December 8, 1978, in Rome:<sup>25</sup>

I knew Maria Valtorta in 1946, and, given the fact that she lived close enough to my mother, I often met with her at least once a month until the year of her death in 1961.

I read and annotated (by myself from 1960 to 1974; with the help of some confreres from 1974 on) all the Valtorta writings, both edited and unedited.

I can certify that Valtorta did not, by her own industry, possess all that vast, profound, clear, and varied learning which is evident in her writings. In fact, she possessed, and at times consulted, only the *Catechism of Pius X*, and a common popular [Italian] Bible.

Since Maria was a humble and sincere woman, we can accept the explanation which she herself furnished about her learning: attributing it to supernatural visions and dictations, besides her natural skill as a writer. And this is also the opinion of Miss Marta Diciotti who

assisted Valtorta for 30 years, and who today receives so many visitors in Valtorta's little room.<sup>3</sup>

Finally, this is also the opinion of the editor, Dr. Emilio Pisani, who hears the written and oral echo of very many readers.

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<sup>3</sup> Note: Marta Diciotti passed away on February 5, 2001.

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## ***A Compilation of Excerpts from Her Writings Which Give Details About the Nature of This Private Revelation***

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Here is a compilation of short excerpts taken from dictations that Maria Valtorta received from Christ and which are contained in her published works. Note that the below compilation is not a single dictation she received, but is my “cutting and pasting” of parts of fourteen different dictations she received. I took those parts of these dictations that talked about a particular theme (which is the exact nature of this private revelation) and I joined them together below so as to convey a single summarizing message with fluidity.

Note that all of the words below are original words of her dictations from Christ and are not my own (except for minor clarifications by me in brackets). Even though I took excerpts from fourteen different dictations, I believe the original meaning of the words has not been done harm by the loss of its original context. You can view the original context of these dictations yourself if you would like. The sources of these excerpts are given at the end.

Also, Maria Valtorta testifies that these dictations below were from Christ, and I believe this is true based on a thorough analysis of her revelations using time-tested established Catholic criteria given for assessing private revelations, and based on the overwhelming scientific and other types of evidence which prove and substantiate the supernatural origin of her revelations. Even if you doubt whether these claimed dictations are really from Christ or not, it is helpful to read the below text anyway because it will enable you to better judge this revelation and understand what is claimed about it.

Furthermore, I strongly urge you to read or at least glance at the chapters of this e-book entitled *“Proofs of the Supernatural Origin of Maria Valtorta’s Visions Described in Her Work”* and *“A Detailed Analysis of Maria Valtorta and Her Writings According to the Traditional 1912 Catholic Encyclopedia’s Thorough Criteria for Assessing Private Revelations”* before making a definitive judgment on whether you think this private revelation is authentic or not (whether it has a divine origin or not).

**“Extinguish not the Spirit. Despise not prophecies; but test all things, and hold fast that which is good.”** (The Great Apostle St. Paul to the Thessalonians, 1 Thessalonians 5: 19-21)

May the compendium of dictations below aid you in your evaluation and your understanding of the claimed uniqueness, importance, and high degree of divine protection from error of this private revelation. Note that there are three footnotes given in this passage – they are not endnotes (so look to the bottom of the page to read these footnotes). Here it is:

Jesus speaking:

In the souls regenerated in the Grace of Baptism and maintained and fortified therein by the other Sacraments, the soul's being attracted to its end takes place in divine fashion because Grace—that is, God Himself—draws His beloved children to Himself—ever closer, more and more in the light, the more they rise by degrees in spirituality, so that separation diminishes and seeing is more intense; knowledge, vaster; comprehension, broader; and love, more perfect, to the point of arriving at contemplation which is already fusion and union of the creature with the Creator, a temporary, but indelible, transforming act, for the embrace of the Fire of the Divinity closing over its enraptured creature impresses a new character on these living beings, who are already separated from Humanity and spiritualized into seraphim, expert in the Wisdom God gives them, for He gives Himself to them as they give themselves to Him.

For this reason, it is proper to specify that the inspired writer “*has God as the author.*” God, who reveals or illuminates mysteries or truths, as He pleases, for these instruments of His, “*spurring and moving them* with supernatural virtues, *assisting them* in writing in such fashion that they rightly conceive with their *intelligence* and faithfully seek to write and, with suitable means and infallible truth, express all of the things, and only those things, which are commended by Him, God.” It is God Who, with a threefold action, *illuminates* the intellect so that it will know the truth without error, by either revelation—in the case of still unknown truths—or exact recollection, if they are truths already established, but still rather incomprehensible for human reason; *it moves* so that what the inspired one comes to know supernaturally will be written faithfully; *it assists and directs* so that the truths will be stated *in the form and number which God wills*, with veracity and clarity, so that they will be known to others for the good of many, with the very words of God in the direct teachings or with the words of those inspired when they describe visions or repeat supernatural lessons.

The work being given to mankind through Little John [Maria Valtorta] *is not a canonical book*. But it is still an *inspired book*, which I am giving to help you to understand certain passages of the canonical books and especially to understand what My time [on earth] as the Master was and to know Me: Me, the Word, in My words.

The valid proof that *it is not [she]* who writes with [her] own thinking and knowledge is precisely given by the phrases written between the lines and by the visible corrections that can be seen in the dictations. These are caused by the physical weakness and sometimes the fatigued mind of the bed-ridden megaphone [Maria Valtorta], overwhelmed by seven chronic diseases that break out again at times, all or in part, afflicting the writer with sufferings and deathly weakness; they are caused by the disturbances and inconveniences in the surroundings of the megaphone who writes

in surrounding conditions that are neither peaceful nor comfortable; and above all, they are caused by the difference between the rush of the voices, that sometimes dictate fast, and the possibility of her weakened hand to follow the swift words of the dictating "voices."

What happens in such cases? That some sentences remain interrupted and some phrases are omitted. The megaphone tries to remember them, while following Me or following other "voices", to add them once the vision is finished. But when she does so, she cannot do it precisely and forgets some of the dictated words or writes them wrongly, not as they had been dictated.

*It is then – and I order you to believe these words, I order you in My full Majesty as God and divine Master, Who can give orders to His subjects just as He gave orders to His patriarchs and prophets as to what must not be done or believed or carried out to be His elect people on Earth and His eternal children in the eternal Kingdom – it is then that the Master, I, Jesus, intervene and come to the rescue, or the megaphone's guardian angel does, the much-venerating assistant of the heavenly manifestations and angelic intelligence not subject to human tiredness or weakness such as the megaphone has (since the megaphone is still a human creature even though she is the beloved Little John whom I love extraordinarily) and we come to the rescue of God's instrument, completing the sentences that remained interrupted, filling in the gaps that came about in the phrases, or dictating again, from the beginning to the end, those passages in which the megaphone's good but ignorant will caused some harm, and thus we reconstruct the lessons just as they had been given and heard. Therefore, and I order you to believe it, the Work reports accurately My thoughts, My actions, My manifestations, and the words and actions of My Mother, of the Twelve, and of those moving around Me and us all.*

It has been said and established by the scholars of My Church, with regard to those who live an extraordinary life, that while they are in ecstasy – whether an incomplete ecstasy to give them the means to dictate or write the revelations they have, or a complete ecstasy – the ability of their intelligence to grasp, understand, and tell increases, whereas afterwards, once they come out of ecstasy, they return to their own intelligence. That is what happens in Little John, "an eagle when I invest her, a little dove when I no longer fill her with My splendours."

It has been said, and it is established, that even though a revelation granted by God to a soul chosen for a supernatural and extraordinary mission is always perfect, it can be interpreted and told with secondary errors by the creature. This is because the divine or heavenly perfection mixes and blends with the smallness of the creature and can be altered in some details. *This is why I watch over, and Little John's angel watches over, to restore the thoughts just as they had been dictated, the thoughts which external causes broke up and which the spokeswoman involuntarily did not reconstruct well.*

*But I repeat: just as it was given to you all, the Work reports the exact and complete truth of My teaching.*

If the Spirit has given lights to light up completely what this or that school in twenty centuries had only lit with one ray in one spot, they should bless God for His grace and not say: "But we say otherwise."

With so many books dealing with Me and which, after so many revisions, changes, and fineries have become unreal, I want to give those who believe in Me a vision brought back to the truth of My mortal days. I am not diminished thereby, on the contrary I am made greater in My humility, which becomes substantial nourishment for you, to teach you to be humble and like Me, as I was a man like you and in My human life I bore the perfection of a God.

And if I wanted to take pleasure in restoring the picture of My Divine Charity, as a restorer of mosaics does replacing the tesserae damaged or missing, reinstating the mosaic in its complete beauty, and I have decided to do it in this century in which mankind is hurling itself towards the Abyss of darkness and horror, can you forbid Me from doing so? Can you perhaps say that you do not need it, you whose spirits are dull, weak, deaf to the lights, voices, and invitations from Above?

But you, My little Mary, My little John [Maria Valtorta], you alone know all about Me and Mary. You have lived through our lives, at our side. You have counted our sighs and voices and looks, acts, lessons, and miracles. You know more than the great John [the Evangelist]. O My worshipping crucified one, this is what I wanted to give you by virtue of your long suffering: perfect, complete knowledge of Us, as saints and doctors [of the Church] did not possess it.

But the times require an urgent response. Only a broad knowledge of Me can save. And to the one who gave Me all, I have given all, so that many, through your sacrifice, which has obtained all from My love, may have Life.

I had chosen you before you existed, to be the voice of the Voice of Jesus the Master. I have waited for this hour, Maria, with the heart of a father and spouse; I have followed you with My gaze, patiently awaiting the hour to tell you My Will and My Word.

You are a nothing. But I have called you to this mission. I formed you for this, watching over even your mental formation. I have given to you an uncommon faculty for composition, because I needed to make you the illustrator of My Gospel....

I have crucified you in heart and flesh *for this*. So that you could be free of any bondage of affection, and would be the mistress of many more hours of time than anyone who is healthy could have. I have suppressed in you even the physical needs of nourishment, of sleep, and of rest, reducing them to an insignificant minimum, *for this*.

In your body, tormented and consumed by five grave and painful major illnesses, and by another ten minor ones, I have increased your energy in order to bring you to be able to do that which a healthy and well-nourished person could not do, *for this*. And I would wish this to be understood as an authentic sign. But this arid and perverse generation understands nothing.

I gave, through you, [Maria,] *all the proofs*<sup>4</sup>. In you there is no sin of revolt, of pretense, of pride. Due to your crucifixion<sup>5</sup> it is indisputable that you cannot scrutinize scholarly books. With your learning it is indisputable that you cannot write those pages<sup>6</sup>.

And in truth this is the work of the Spirit, of the Spirit of God, of the Love of the Father and of the Son, of the Spirit who knows every truth and comes to speak the truth to the people caught in today's turmoil, in fact turmoils, so they may defend themselves against infernal doctrines. I have given you the living book and the perfect knowledge of Me and of My time.

Will all this be understood by today's society to which I give this knowledge of Myself, to make it strong against the always stronger assaults of Satan and the world? Do you know, Mary, what you are doing? Or rather, what I am doing, *in showing you* the Gospel? Making a stronger attempt to bring men to Me. I will no longer confine Myself to words. They tire men and detach them. It is a fault, but it is so.

I will have recourse to visions, also of My Gospel, and I will explain them to make them more attractive and clear. I gave it because it was My wish to make it known. The good among you will receive a holy joy from this work. The honest scholars a light. The absent-minded, who are not wicked, a pleasure. The wicked a means to give vent to their evil science. I give you the comfort of seeing [visions of My Gospel]. I give everybody the possibility of wishing to know Me. Today also, twenty centuries later, there will be contradiction among those for whom I reveal Myself. I am

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<sup>4</sup> See the 13 proofs in the chapter of this e-book entitled "*Proofs of the Supernatural Origin of Maria Valtorta's Visions Described in Her Work*"

<sup>5</sup> "crucifixion" here refers to Maria's bedriddenness with her multiple chronic illnesses (5 grave ones and 10 other minor ones)

<sup>6</sup> See the chapter of this e-book entitled, "*Proof by the Poem's Unquestionable Expertise, Deep Knowledge, and Exhaustive Information in Such a Wide Variety of Theological and Scientific Subjects, and the Fact Almost 15,000 Handwritten Pages of Such Was Written in Only 3½ Years Amidst Her Unusually Severe Physical Condition and Illnesses and Even Though She Lacked the Learning, Resources, and Books Required to Write a Work a Tenth as Profound as This*"

once again a sign of contradiction. Not of Myself, but in regard to what I stir up in them. The good: those of good will, will have the good reactions of the shepherds and the humble. The others, will have evil reactions, like the scribes, the Pharisees, the Sadducees and priests of that time. Each gives that which he has.

And a judgment will already be made upon men, as it was on that Friday of the Parasceve, according to how they shall have judged, accepted, and followed the Master, Who, with a new attempt of infinite Mercy, has made Himself known once again. And if it is of no avail, and if like cruel children they should throw away the gift without understanding its value, you will be left with My present, and they with My indignation. I shall be able once again to repeat the old reproach: "We played for you and you would not dance; we sang dirges and you would not weep" [Luke 7: 31-32]. But it does not matter. Let them, the inconvertible ones, heap burning coals on their heads and let us turn to the little sheep seeking to become acquainted with their Shepherd. It is I, and you are the staff leading them to Me. To as many as will open their eyes and recognize Me and say: "It is He! – Was this why our heart burned in our breast while He talked to us and explained to us the Scriptures?" [Luke 24:32] – My peace to them and to you, My little, faithful, loving [Maria].

[I repeat:] the valid proof that *it is not [she]* who writes with [her] own thinking and knowledge is precisely given by the phrases written between the lines and by the visible corrections that can be seen in the dictations. These are caused by *the physical weakness and sometimes the fatigued mind* of the bed-ridden megaphone [Maria Valtorta], overwhelmed by seven chronic diseases that break out again at times, all or in part, afflicting the writer with sufferings and deathly weakness; they are caused by *the disturbances and inconveniences in the surroundings* of the megaphone who writes in surrounding conditions that are neither peaceful nor comfortable.

...to explain the words written between the lines or recopied...let them consider the state of the megaphone and how and where she writes. Let them consider that only.

Around her there is not the tranquil peace of a convent and a monastic cell, where it is easy to concentrate to compose lessons and sermons. But the megaphone is surrounded by the environment of a common household, which the other people's voices disturb, which the neighbor disturbs, and I ordered the megaphone to welcome the neighbor *always*, both out of charity and to repair the damage caused by the imprudent behavior of those in charge of safeguarding the "King's secret", by stirring up enthusiasm harmful to the Work and distressing to the megaphone.

Really, because of the charity that the megaphone exercises towards her neighbor, in accordance with My command, the neighbor does not think twice before going to the megaphone for all their

necessities or needs for comfort. And this, although it brings out many flowers of patience and charity in the megaphone's flower-beds, disturbs her work as a megaphone.

Someone objects: "The Lord could have given the writer strength, speed, memory, intellectual ability, and quiet around her, to prevent the corrections that bother us."

I could have granted everything, even a clear and certain handwriting. But I did not want to grant them, so as to prevent you from saying: "The handwriting is not trembling, there is no evidence of fatigue or slowness in writing, *therefore* the megaphone's alleged infirmities are a sham." There is already someone saying that... I did not want to grant them, so as to prevent you from saying: "There is not one added phrase, not one error in adding it, *therefore* the megaphone is not a megaphone, but a human author that knows what she wants to write, either having learnt it elsewhere, or from her own ability." There is already someone saying that...

And to this last idea I reply: "*It is not so. But even if it were so, it would prove that if, on her own, uneducated as she is, Little John says divine words, then it is obvious that the Author of Wisdom, the Holy Spirit, lives in her with the fullness of His gifts. Therefore, the Work is still words of God.*"

I could do anything. Even destroy the Work and dictate it again. It would be an *exact* repetition (in the passages *dictated* by supernatural voices) of the one destroyed. The differences would be found only in the words used by the megaphone to describe places and episodes. It would be an *exact* repetition of the destroyed work, just as what happened with Jeremiah's prophecies burnt by Joachim, king of Judah (Jeremiah 36:32). But then, in a louder voice you would cry out: "See! The megaphone is not inspired, she does not receive heavenly voices, she writes on her own!" And you would try to destroy a peace and a Work. The megaphone's peace. The Work of your Lord God.

Oh! Really, I am indignant over certain thoughts, actions, judgments on My will or on My Little John! Really, I tell you that learning has put thick scales on your eyes and sluggishness in your intellects, on account of which you do not recognize Me where I shine as Master and God.

Do not willingly grieve the Holy Spirit, Whose friendship you need so much, by denying His action – every revelation and inspired work has the Paraclete as Author – and by waging war and besieging His tabernacle. Even the learned of Israel waged war and persecuted the Holy Spirit visible in the words and actions of the Word, but no good came out of it to them.

I said: "Every sin and blasphemy shall be forgiven, to whoever repents, but the blasphemy against the Holy Spirit shall not be forgiven. Whatever is said against the Son of Man shall be forgiven, but

there shall be no forgiveness for what is said or done against the Holy Spirit"! Those words still contain the first commandments, by the carrying out of which one obtains eternal life: "Love your God with all yourself. Love your neighbor."

Love: salvation. Non-love: offense to divine Love, in other words to the Holy Spirit in Himself or present in the living temples, your neighbor. Questioning His words or refusing to acknowledge them is to offend Love. Persecuting an instrument of His is offensive to Love which wisely knows why He chose that instrument.

Rise. Come to My Gift.

"Take and eat. Take and drink" I said to the Apostles.

"If you only knew the gift of God and Who it is that is saying to you: 'give me a drink', you would have been the one to ask, and He would have given you living water" I said to the Samaritan woman.

I tell you these words. I offer you this food and this drink of living water. My word is Life. And I want you in the Life, with Me. And I multiply My Word to counterbalance the miasmata of Satan as they destroy the vital strength of the spirit.

Do not reject Me. I am anxious to give Myself to you, because I love you. And My anxiety is inextinguishable. I ardently wish to communicate Myself to you to make you ready for the banquet of the celestial nuptials. And you need Me in order not to languish, to dress yourselves with dresses adorned for the Wedding of the Lamb, for the great feast of God after overcoming the affliction in this desert full of snares, of brambles, and snakes, which is the Earth, to pass through flames without suffering damage, to tread on reptiles and have to take poisons without dying, as you have Me in you.

And I say to you: "Take, do take this Work and '*do not seal it*', but read it and have it read '*because the time is close*.'" (Revelation 22:10) "And let those who are holy become holier." (Revelation 22:11)

May the grace of your Lord Jesus Christ be with all those who in this book see an approach of Mine and urge it to be accomplished, to their defense, with the cry of Love: "Come, Lord Jesus!" (Revelation 22: 20-21) »

**Excerpts taken from:**

*The Gospel as Revealed to Me*, Volume 1: p. 283 (ch. 44), p. 292 (ch. 45); Volume 2: p. 434 (ch. 140); Volume 5: pp. 22-23 (ch. 297); Volume 8: p. 371 (ch. 540); Volume 10: pp. 550-552 (ch. 652).

*The Notebooks: 1943*. p. 360.

*The Notebooks: 1944*. pp. 623-624.

*The Notebooks: 1945-1950*. pp. 335-337, 386, 446-450, 529-533.

Here are the equivalent references for the first English edition:

*The Poem of the Man-God*, Volume 1: p. 238 (ch. 44), pp. 245-246 (ch. 45), p. 768 (ch. 140); Volume 3: p. 126 (ch. 296); Volume 4: p. 828 (ch. 538); and Volume 5: pp. 752-753 (ch. 624), pp. 951-952 (last chapter).

## Where to Buy Paperback and e-book Versions and Where You Can Read 800 Pages Online

Valtorta Publishing is the main reseller of the *Poem of the Man-God* (now called *The Gospel as Revealed to Me*) in the United States. For more detailed information about *Poem of the Man-God* distributors, resellers, and Valtorta Publishing – including a few things I don't like about the non-*Poem* content on Valtorta Publishing's website (about 3% of the website) – see the chapter of this e-book entitled "*About Poem of the Man-God Distributors, Resellers, and Valtorta Publishing*".

As a side note, I want to warn you to not fall into the trap of negatively judging Maria Valtorta and her work simply based on your first impression of Valtorta Publishing's website when you visit it. Some people think that Valtorta Publishing is a sort of authority on Maria Valtorta, but they are not: they are just one reseller of Maria Valtorta's works among dozens of others around the world. They just happen to be the main reseller of her works in the United States. Personally, I find Valtorta Publishing's main home page not the most professional, neat, and organized, and perhaps a little overwhelming. Also, they express some ideas on a few pages that I think are erroneous and they promote a few non-Valtorta private revelations which I believe are false private revelations. Notwithstanding all of this, all of their Valtorta material (97% of their website) is excellent and trustworthy, and there's no reason to hesitate ordering Valtorta's writings from them (just be weary of the other private revelations they promote). If you don't like this particular reseller, you can always just order from another reseller (like the 101 Foundation) or order from the Centro Editoriale Valtortiano. Judge the *Poem* based on its own merit and the merits of numerous trustworthy, highly learned clerics and authorities who have read it and praised it as documented throughout this e-book. As far as websites go, you will probably be more impressed with the website of Centro Editoriale Valtortiano in Italy, which is the publisher and worldwide distributor of Maria Valtorta's works, and is considered the legal authority and official corporate representative of her works.

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### ***Where You Can Read 800 Pages of the Poem of the Man-God / The Gospel as Revealed to Me Online For Free***

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Valtorta Publishing has posted 800 pages (20% of the *Poem of the Man-God / The Gospel as Revealed to Me*) online, which is viewable for free here: [Read 800 Pages of the Poem of the Man-God / The Gospel as Revealed to Me at Valtorta Publishing](#).

Note that not all of the readings from her work are available at the Valtorta Publishing website, nor are all the viewable chapters sequentially in order, so it is no replacement for the actual books

themselves. Also, for whatever reason, what is posted on this website seems to have more typos than the book versions, as well as occasionally some text spacing inconsistencies.

Keep in mind that it is hard to read books on a computer screen, and it is obviously not as portable as an actual book, and so it is not as pleasant or recommended to read it in this way compared to reading the actual hard-copy book version. However, the above resource is very useful for sampling the *Poem of the Man-God*.

If you want to sample the *Poem of the Man-God* by listening rather than by reading (such as while you are driving in a car), there are 24 free audio recordings of the Sunday Gospel readings available for download at the link below (this list is always updated to contain the Sunday Gospels for the current month). In these MP3 audio files, the canonized Gospel passage for that Sunday is read, followed by the passage in Maria Valtorta's writings which corresponds to that Gospel passage: [The Sunday Gospels with the Writings of Maria Valtorta](#).

Lastly, one of the best ways to sample Maria Valtorta's writings is with the free Maria Valtorta app for iPhone, Android, and Tablets. This will allow you read Sunday Gospel passages of Maria Valtorta's writings throughout the year as well as all 100 parables of Jesus in Maria's works. Check out the subchapter of this e-book dedicated to this app for more details, including full information, screenshots, and where to download it.

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### ***Where to Buy It & Pricing Information***

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Maria Valtorta's work was translated from the original Italian into English and the first English edition was published in 1986 as a hardcover five-volume set entitled *The Poem of the Man-God*. This had rather thick volumes, with each volume ranging from 784-960 pages. In 2012, this was officially replaced with the new second English edition, a softcover ten-volume set entitled *The Gospel as Revealed to Me*. This new set has thinner volumes, with each volume ranging from 500-553 pages. Differences between these editions are described in the next subchapter of this e-book.

You can buy all 10 volumes of the new English second edition set, *The Gospel as Revealed to Me*, from Valtorta Publishing at: [Valtorta Publishing Catalog & Ordering](#). As of June 2017, each volume costs \$32.00 per volume (with \$5.00 shipping). Valtorta Publishing also sells a protective soft vinyl clear cover that fits these volumes.

You can also buy all 10 volumes of the new English second edition set, *The Gospel as Revealed to Me*, from the 101 Foundation online [here](#), by calling them at 908-689-8792, or by filling out their mail order form available in their latest newsletter [here](#). As of June 2017, each volume costs \$30.00 per volume (with shipping costs based on the number of books you order).

You can also order all 10 volumes of the new English second edition set, *The Gospel as Revealed to Me*, from the Centro Editoriale Valtortiano in Italy, which is the publisher and worldwide distributor of Maria Valtorta's works. As of the June 2017 prices and exchange rates, at the Centro Editoriale Valtortiano, each *The Gospel as Revealed to Me* volume costs \$25.31 in US Dollars with \$16.87 flat rate shipping to the United States (the shipping cost is the same no matter how many books you order). Here is their website for ordering: [Centro Editoriale Valtortiano Catalog & Ordering](#).

Price differences between the Centro Editoriale Valtortiano and Valtorta Publishing for bulk orders are discussed later on in this subchapter further below.

Centro Editoriale Valtortiano is now offering in .ePub and .Mobi formats [here](#) all ten volumes of *The Gospel as Revealed to Me*, Maria Valtorta's Autobiography, all three volumes of Maria Valtorta's *The Notebooks*, Valtorta's *The Lessons on the Epistle of St. Paul to the Romans*, Valtorta's *The Book of Azariah*, *The Twenty Mysteries of the Rosary* (From the Writings of Maria Valtorta), and *Selected Parables* (From the Writings of Maria Valtorta). ePub format is compatible with almost all major e-readers (except the Amazon Kindle). Mobi format is compatible with the Amazon Kindle as well as several other devices. Both of these formats can be read on a PC or Mac computer using free software which can be downloaded online. Therefore, you can read these e-books on any device you want. The advantages of e-books are that they are much less expensive and can be carried more easily with you wherever you go. *The Gospel as Revealed to Me* in e-book format costs 9.90 euros per volume, which, as of the June 2017 exchange rate, equals \$11.13 in US Dollars. This costs less than half the price of the paperback version.

If you live in Australia, the best place to buy *The Gospel as Revealed to Me* is from the Maria Valtorta Readers' Group in Australia. You can view their ordering catalog here: [Maria Valtorta Readers' Group Ordering Catalog \(PDF\)](#).

If you live in another country other than the United States or Australia, see the list of distributors here: [Maria Valtorta Distributors Around the World](#).

You may still be able to find copies of the first English edition, hardcover five-volume set entitled *The Poem of the Man-God*. However, I advise you to buy the newer edition for the reasons I outline in the next subchapter of this e-book.

If you are limited in cash, note that you can gain a tremendous amount by just buying and reading one volume alone, so don't let the price deter you if you can only afford one volume at this time. Each volume is quite a number of pages (500-553 pages); so that's a lot to ponder on and benefit from before deciding whether to buy the next volume and so on. Keep in mind that outside of His disciples and relatives, the majority of people in the Holy Land during Christ's time were only able to hear a handful of His speeches because He was traveling all of the time to different locations and so they encountered Him only once or several times. With even just one volume alone, you will hear dozens and dozens of His speeches, much more than they were able to. Also keep in mind that if you already own or invest in an inexpensive e-reader, the e-book versions of *The Gospel as Revealed to Me* are only 45% of the cost of the paperback versions.

As far as complimentary materials to use with the *Poem of the Man-God*, the most extensive and comprehensive resources to use along with the *Poem* are David Webster's publications. Complete details about all of them are given in the subchapter of this e-book entitled, "*First-Rate Resources for the Poem of the Man-God: Atlases, Indexes, Scripture-Poem Cross-References, Chapter Summaries, Travel Guides, Date/Timeline Guides, and More*". Note that even though these resources were made for the five-volume edition of the *Poem of the Man-God*, they also work just fine with the new ten-volume edition, *The Gospel as Revealed to Me*.

The Maria Valtorta Readers' Group also offers a similar guide in two different versions: one of them is made for use with the first English Edition of Maria Valtorta's work, and another version of it is updated for use with the new English second edition. The Maria Valtorta Readers' Group also sells an indispensable guide covering those writings of Maria Valtorta's that were outside of the *Poem of the Man-God* (which includes her autobiography, *The Notebooks* in 3 volumes, *The Book of Azariah*, and *The Lessons on the Epistle of St. Paul to the Romans*). The Maria Valtorta Readers' Group also offers a very large assortment of books, booklets, and audio recordings containing excerpts of Maria Valtorta's writings organized according to various themes. They are fantastic. Full details of these are given in the subchapter of this e-book entitled "*Other Writings of Maria Valtorta and Recommended Books*".

If you want to see all of Maria Valtorta's original writings and published works on a timeline which shows when she wrote them and the general contents of these works, see the following "Timeline of Essential Books" published by the Maria Valtorta Readers' Group: [Timeline of Maria Valtorta's Essential Books \(PDF\)](#).

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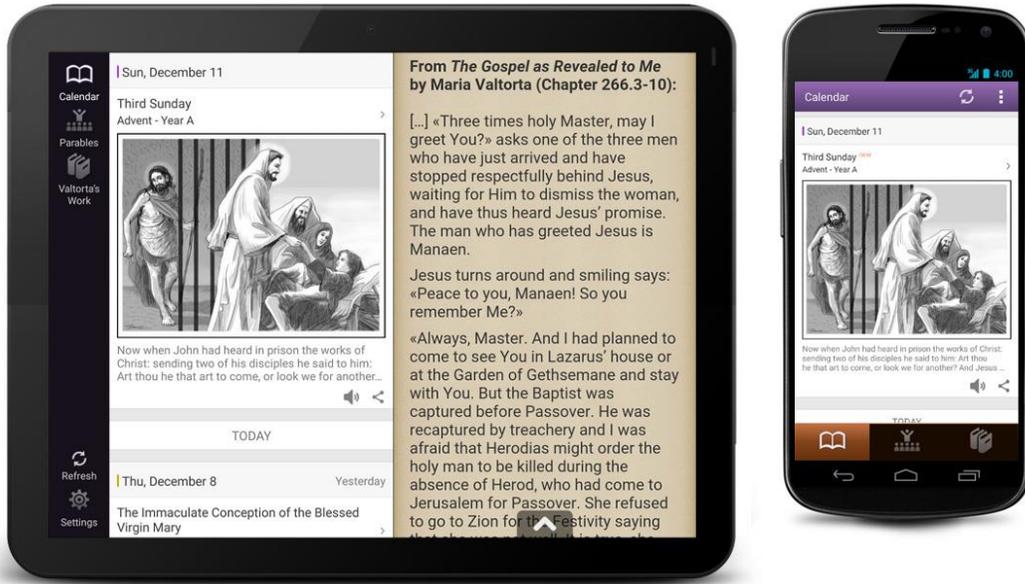
### ***What About Discounts for Ordering All 10 Volumes or for Bulk Orders?***

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Because the prices at Centro Editoriale Valtortiano are about \$5.00 cheaper per volume than other resellers and they offer a flat rate shipping no matter how many books you order, they are the cheaper option if you are going to buy 4 or more volumes at once. Otherwise, it is cheaper to buy from Valtorta Publishing or the 101 Foundation. Centro Editoriale Valtortiano offers free shipping if you make an order for more than 200 euros, which you would exceed if you bought all ten volumes. The advantage of purchasing them from Valtorta Publishing is if you live within the United States, you will probably receive your books sooner if you buy from them or the 101 Foundation because the Centro Editoriale Valtortiano would be shipping your items to you from Italy.

If you want to make a bulk order of dozens of these volumes to carry in your bookstore or for large-scale distribution or donations (such as to give or loan to fellow parishioners, parish libraries, orphanages, the ill or imprisoned, etc.), I would contact the Centro Editoriale Valtortiano directly and they will probably give you some sort of special bulk discount. Their e-mail address is: [info@mariavaltorta.com](mailto:info@mariavaltorta.com).

## Free Maria Valtorta App for iPhone, Android, and Tablets



There is a great Valtorta app released in 2015 for iPhone and Android phones, iPads, and Android tablets. Here is the app information website:

### [The Maria Valtorta App](#)

The above website contains download links for the various versions of the app, screenshots, information about its features, a place to suggest features, and information about volunteering opportunities.

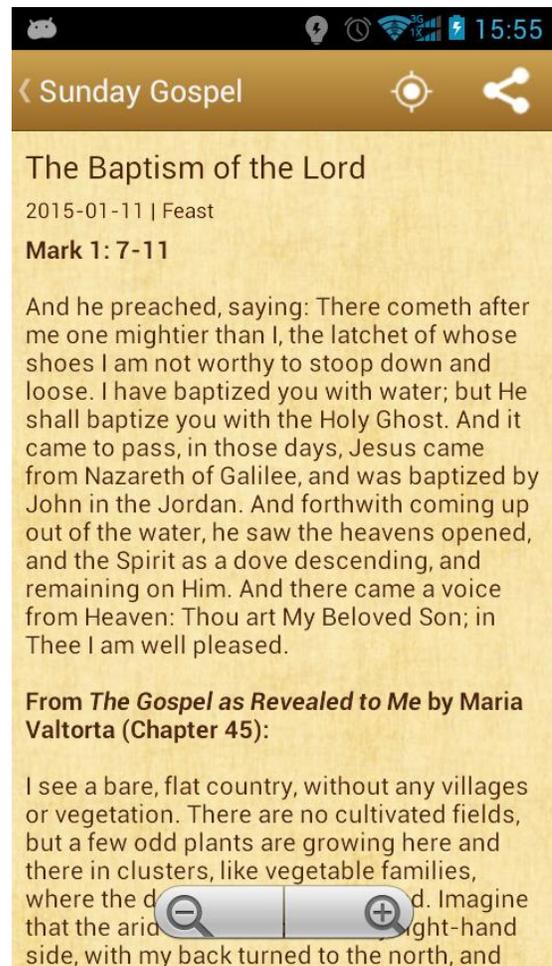
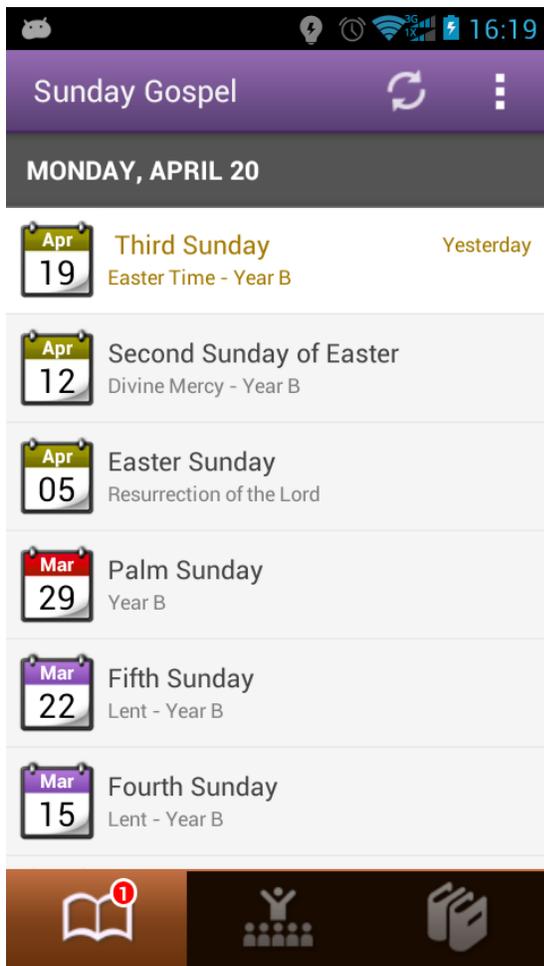
This app is published by the Maria Valtorta CEV Foundation, the foundation founded by Maria Valtorta's publisher to preserve Maria Valtorta's manuscripts and cultural heritage and to engage in projects to disseminate knowledge of Maria Valtorta and her works around the world.

This app is now released internationally with English, Spanish, Italian, and French language versions, with additional languages to also come.

This app has three features: Sunday Gospels for the entire liturgical year (both text and audio), parables, and supplemental information. These features will be explained on the following pages.



The main feature of the app is the Sunday Gospels. Every Sunday this app will automatically download the readings for that day. When you click on the Sunday entry, it will display the readings from the canonized Gospels for that Sunday followed by the passage from *The Gospel as Revealed to Me* (a.k.a. *The Poem of the Man-God*) that corresponds to that Gospel reading. The screenshot on the below left shows the Sunday Gospels listing and the screenshot on the below right shows the opened entry for the Baptism of the Lord.

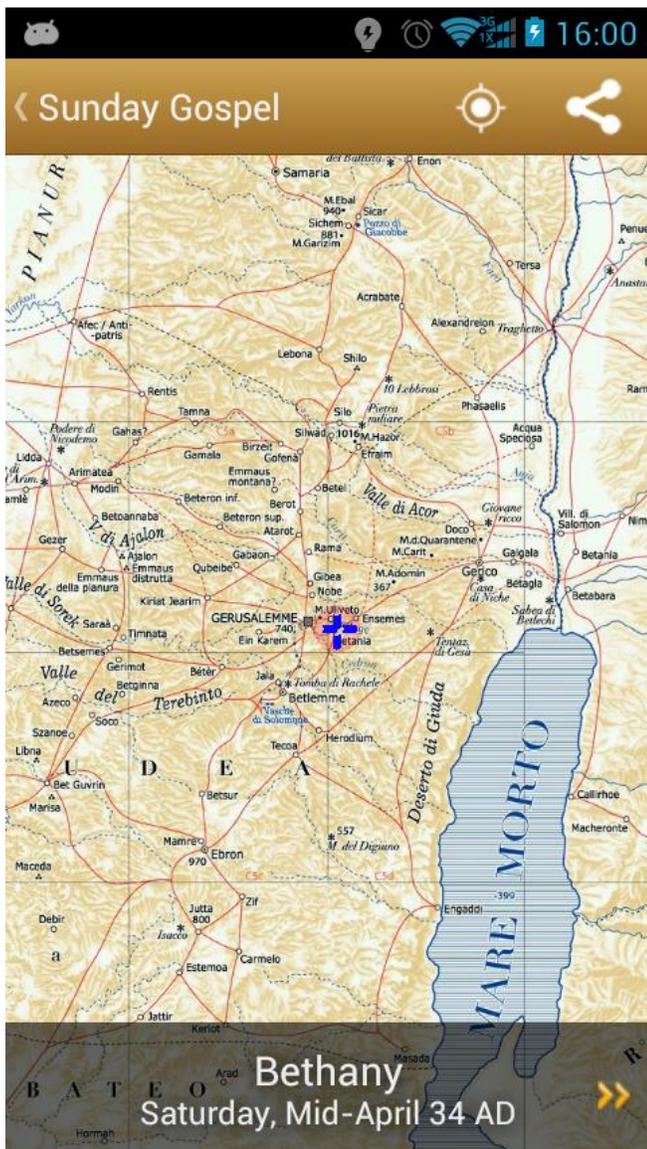


If you click on the options menu on the upper-right corner of a Sunday Gospel screen, you can select the new audio feature where you can listen to a reading of both the canonized Gospel and the passage from *The Gospel as Revealed to Me* which corresponds to that Sunday or feast day. There are also text zoom controls and a night mode to assist reading in lower light conditions.

A share feature is also available where you can share a Gospel reading from this app with a friend via e-mail, Bluetooth, Google+, or Messaging. There is also now an option to download the Sunday Gospels 1, 3, or 6 days before the Sunday date. Note that during the next phase of the app

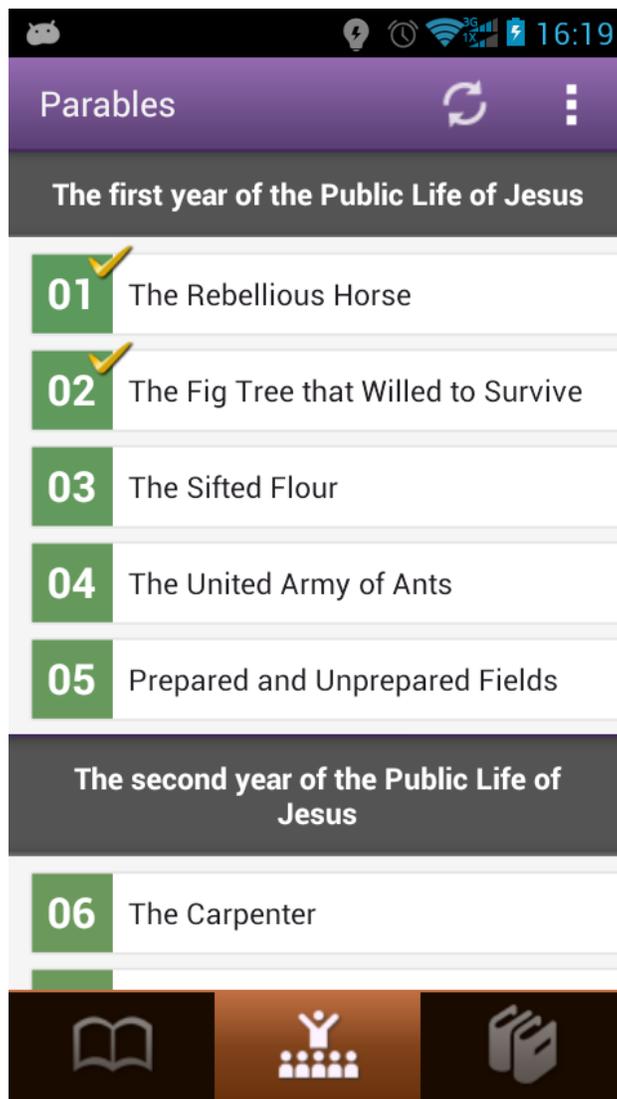
development, an option for using the traditional liturgical calendar will be added to the app so that those who follow the traditional liturgy can have the app display the appropriate Sunday Gospels for this calendar as well.

Another unique feature of this app is that if you select the map symbol after activating the options menu of a Gospel entry screen, it will load an atlas map of Israel in the time of Christ and will show you on the map where Jesus was during this Gospel scene. It will indicate a point or a highlighted area if he is stationary in one place or area during the Gospel scene or it will show you a path between two locations if He is traveling during the Gospel scene. It also lists the name of the location and an approximate historical date based on the chronological research of Thomas Dubé (using his 1998 dates which will eventually be superseded by his latest chronology when it is published). You are also able to scroll the map as well as zoom in. See the below example screenshots.



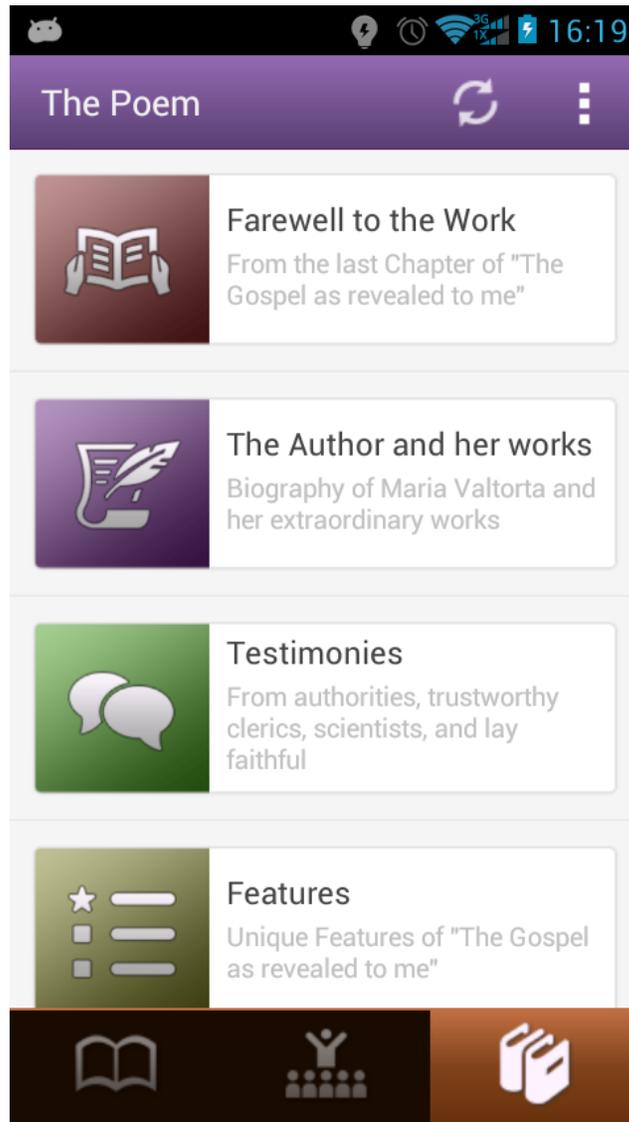
The Sunday Gospels feature is a great way to read the Gospel weekly and get immersed into the world of Valtorta’s visions. You can make it part of your weekly schedule. Even if you don’t have enough time to read her entire work, you can easily find time to do a weekly reading which allows you to get immersed in Jesus’ life and follow Him chronologically and geographically on the atlas.

The app also contains 100 parables of Jesus, which includes parables from *The Gospel as Revealed to Me* as well as from her other published works. It also allows you to mark your progress as you move through His parables using a “Mark as read” feature as the screenshot below shows.



You can also download all of the parables for offline reading.

Lastly, the app contains additional information for readers to find out more:



This app is now released internationally with English, Spanish, Italian, and French language versions, with additional languages to also come.

**A Comparative Analysis of the *Poem of the Man-God* (First English Edition) and *The Gospel as Revealed to Me* (Second English Edition) and Tables to Convert the Chapter Numbers from One Edition to the Equivalent Chapter Numbers of the Other**

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***A Comparative Analysis of the Poem of the Man-God (First English Edition) and The Gospel as Revealed to Me (Second English Edition)***

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Maria Valtorta's work was translated from the original Italian into English and the first English edition was published in 1986 as a hardcover five-volume set entitled *The Poem of the Man-God*. This had rather thick volumes, with each volume ranging from 784-960 pages. In 2012, this was officially replaced with the new second English edition, a softcover ten-volume set entitled *The Gospel as Revealed to Me*. This new set has thinner volumes, with each volume ranging from 500-553 pages.

Here are the notable differences between these two editions:

1. The volumes of the second edition are, on average, 40% thinner than the first edition, making them easier to hold in your hands when reading and making them easier to travel with due to the lighter weight and smaller form factor.
2. The second edition has a slightly larger print, making it easier to read. There are 39 lines per page in the second edition compared to 46 lines per page in the first edition.
3. The second edition has more detailed and descriptive titles for each of the chapters. For example, a chapter title in the first edition simply says "At the Temple for the Tabernacles", while the same chapter in the second edition says "In the Temple for the feast of the Tabernacles. The conditions to follow Jesus, the parable of talents, and the parable of the good Samaritan." Obviously, the more descriptive second edition titles better enable you to understand the content of each chapter at a glance.
4. The second edition has some minor rewordings and typo fixes. However, it is extremely minimal. From what I could observe so far, my estimate is that probably only approximately 0.5% or less of the text was changed.
5. The second edition has a much more attractive book cover design than the first edition.
6. The second edition has an entirely new chapter added that is not present in the first edition. This new chapter is Chapter 396: "With children in Juttah. The healing hand of Jesus." This chapter

was taken from another of Maria Valtorta's works: *The Notebooks: 1944*. February 7, 1944. pp. 139-147.

7. Several chapters in the first edition were split up and made into multiple chapters in the second edition. The July 23 8:00 p.m. commentary at the end of chapter 226 in the first edition was made a new chapter (chapter 227) in the second edition entitled "An uncompleted event". Chapter 599 in the first edition was broken up into chapters 601, 602, and the first 2/3 of chapter 603 in the second edition. Chapter 600 in the first edition was broken up into the last 1/3 of chapter 603 and chapter 604 in the second edition.

8. As stated earlier, the title of the second edition is different than the first edition title and better reflects the nature of the book. The actual title given by Maria Valtorta herself for her own work when she was still alive was "The Gospel of Our Lord Jesus Christ as it Was Revealed to Little John". A similar title to this, "The Gospel as Revealed to Me" is the new title and is more accurate to what Maria Valtorta called her work and better reflects the nature of her revelations.

Please note that even though the title *The Poem of the Man-God* is officially being replaced with the title *The Gospel as Revealed to Me*, most documentation, books, and websites discussing this great work have used the title *The Poem of the Man-God* for decades. Therefore, learn to use these two titles interchangeably as we move forward into the future. Everything written about *The Poem of the Man-God* also pertains 100% to *The Gospel as Revealed to Me*, and vice versa.

This e-book primarily uses the term *The Poem of the Man-God* as this was the title that this work has been known by for its entire historical existence in the English language up until now (for decades), and the vast majority of the resources about this work on the Internet and in publications use this title.

References to the *Poem of the Man-God* in this e-book include volume number, chapter number, and page numbers for the original hardcover five-volume edition of the *Poem*. The new softcover ten-volume edition will have slightly different chapter numbers for the same content. However, the content within chapters are virtually the same between the five-volume first edition and the ten-volume second edition. Therefore, since I always list the chapter number in all of my references to the *Poem of the Man-God* in this e-book, and you can use my tables to convert the chapter numbers to the equivalent one in the other edition, you can still easily find the chapter I am referencing in the new ten-volume edition.

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## ***Tables to Convert the Chapter Numbers from the Poem of the Man-God (First English Edition) to the Equivalent Chapter Numbers of The Gospel as Revealed to Me (Second English Edition) and Vice Versa***

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It is important to be able to find the equivalent chapter numbers between the first and second editions for two reasons:

1. The references of this e-book are for the *Poem of the Man-God* (first edition). If you only own *The Gospel as Revealed to Me* (second edition) and want to find these same chapters, you'll need these tables to do so.
2. There are many resources for the *Poem of the Man-God* that were made for the chapter system of the first edition, including: atlases, indexes, Scripture-*Poem* cross-references, chapter summaries, travel guides, date/timeline guides, and more. If you only own *The Gospel as Revealed to Me* (second edition) and want to use these, you'll need these tables to do so.

Because of the changes done to the chapters as outlined above in the comparative analysis, it is slightly complicated to find the equivalent chapter numbers when going from one edition to the other. Therefore, I removed the complication for you by making two tables which can be used to easily find the corresponding chapter. One table is used to go from *The Poem of the Man-God* (first edition) chapters to *The Gospel as Revealed to Me* (second edition) chapters. The other is to go from *The Gospel as Revealed to Me* (second edition) chapters to *The Poem of the Man-God* (first edition) chapters. The tables are given on the following two pages. After the tables, I provide more details on how to use these tables, with some examples.

***The Poem of the Man-God (First Edition) to  
The Gospel as Revealed to Me (Second Edition) Chapter Conversion***

**RULE:** P=chapter number in 1st edition, G=chapter number in 2nd edition

1st Edition Chapter Number Range	Chapter Number in 1st Edition	Chapter Number in 2nd Edition
If P is 1-225 (inclusive)	Chapters Match (P=G)	Chapters Match (P=G)
If P is 226	226	226 & 227
If P is 227-394 (inclusive)	P	G = P+1
	No Equivalent Chapter in 1st Edition	396 (New Chapter)
If P is 395-598 (inclusive)	P	G = P+2
599 (Beginning)	Beginning of 599	601
599 (Middle)	Middle of 599	602
599 (End)	End of 599	603 (first 2/3)
600	600	603 (last 1/3) & 604
If P is 601-647 (inclusive)	P	G = P+4
The Reasons for the Work. Farewell to the Work.	Part of the End of Chapter 647	Made a New, Separate Chapter: Chapter 652

***The Gospel as Revealed to Me (Second Edition) to  
The Poem of the Man-God (First Edition) Chapter Conversion***

**RULE:** P=chapter number in 1st edition, G=chapter number in 2nd edition

2nd Edition Chapter Number Range	Chapter Number in 2nd Edition	Chapter Number in 1st Edition
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If G is 1-226 (inclusive)	Chapters Match (G=P)	Chapters Match (G=P)
If G is 227	227	Part of the End of Chapter 226
If G is 228-395 (inclusive)	G	P = G-1
If G is 396	396 (New Chapter)	No Equivalent Chapter in 1st Edition
If G is 397-600 (inclusive)	G	P = G-2
601	601	Beginning of 599
602	602	Middle of 599
603 (first 2/3)	603 (first 2/3)	End of 599
603 (first 1/3)	603 (last 1/3)	600
604	604	600
If G is 605-651 (inclusive)	G	P = G-4
652	Made a New, Separate Chapter: Chapter 652	Part of the End of Chapter 647

The tables should be fairly self-explanatory, but I will provide some details to aid you in using it. First, notice the rule under the title of the tables which define what P and G are.

These are the steps to use these tables:

1. Identify a chapter you want to look up
2. Find the chapter number range (the leftmost column) that includes your chapter
3. Read directly right of the number range you found, and those are the answers.

Let's say we are using the table (on the previous page) to convert from *The Poem of the Man-God* (first edition) to *The Gospel as Revealed to Me* (second edition). I am looking at chapter 450 in the first edition. Therefore, P=450. Using the chart, I start with the chapter number range column (the leftmost column) and see that 450 falls into the range "If P is 395-598 (inclusive)". Going to the

right, I see that the chapter number in the second edition is  $P+2$ . Since we know  $P=450$ ,  $P+2=452$ . Hence, chapter 452 in the second edition is the same as chapter 450 in the first edition.

Here are some more example answers to check yourself so that you know that you are correctly understanding how to use the table. By the way, "inclusive" means that it includes the endpoints of an interval. For example, "the interval from 1 to 5 (inclusive)" means the interval  $[1, 2, 3, 4, 5]$  and not simply  $[2, 3, 4]$ .

If P is 225, G is 225.

If P is 394, G is 395

If P is 395, G is 397

If P is 422, G is 424

If P is 599, G is 601, 602, and the first  $\frac{2}{3}$  of 603

If P is 630, G is 634

If P is 647, G is 651

The other table works in the same way, except you start with G, which is the chapter number of the second edition, and then you find out what P is.

A diagram that is also useful to use along with the above tables was published by David Murray of the Maria Valtorta Readers' Group in his September 2012 newsletter bulletin. It is provided on the next page. This diagram allows you to compare and contrast which chapters are in which volume for the two editions of Maria Valtorta's work.

Chapter	POEM Vol.	GOSPEL Vol.	REPLACE	
			POEM with Vol.	GOSPEL Vols.
1		1		
<u>78</u>	1	↓	1	1 & 2
79				
<u>140</u>		2		
141				
<u>159</u>		↓		
160	2	3	2	2, 3 & 4
<u>225</u>		↓		
226				
<u>274</u>		4		
275				
<u>295</u>		↓		
296				
274				
275	3	5	3	4, 5 & 6
295				
296				
<u>363</u>		↓		
364				
<u>413</u>		6		
414				
<u>432</u>		↓		
433	4	7	4	6, 7 & 8
<u>500</u>		↓		
501				
<u>538</u>		8		
539				
554				
555	5	9	5	8, 9 & 10
<u>600</u>		↓		
601		10		
<u>652</u>		↓		

## ***Why Bother with the Poem of the Man-God? What's So Special About It?***

After the Holy Bible and the most sacred perennial books of the Catholic Faith (the *Summa Theologica*, etc.), there is perhaps no greater book that exists in the world today than the *Poem of the Man-God*, and I think it is truly impossible for any person of good will to not only highly benefit from reading it; but I would go so far as to say that any person of good will who reads it with an open mind and heart will almost certainly have his life changed profoundly in some way.

I believe the *Poem of the Man-God* is one of the greatest gifts God has ever given to mankind, and that it is of such importance that it deserves to be held alongside the Sacred Heart revelations, La Salette, Lourdes, Fatima, and all of the great Church-approved private revelations of history; and that it is so powerful, informative, and comprehensive that it even surpasses all visions and dictations on the life of Christ and of the Blessed Virgin ever given to mankind to date, including those written by Blessed Anne Catherine Emmerich and those written by Venerable Mary of Agreda in her world-renowned work, *The Mystical City of God* (see the chapter of this e-book entitled "*How does the Poem of the Man-God Compare to the Revelations of Blessed Anne Catherine Emmerich and Venerable Mary of Agreda's Mystical City of God?*" for more information).

Don't just take my word for it: the thoughts and testimony of trustworthy clerics, authorities, experts, scientists, and pious lay faithful begins on the next page.

**Don't Just Take My Word for It: The Thoughts and Testimony of Trustworthy Clerics, Authorities, Experts, Scientists, and Pious Lay Faithful**

**Professor Fabrizio Braccini** of the University of Palermo, in 1979, wrote:<sup>26</sup>

"What constitutes the finish line for others, so to speak, is, on the contrary, Maria Valtorta's ascetic starting point."

**Fr. Gabriel Roschini, O.S.M.**, was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome in 1950 under Pope Pius XII, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints. During the pontificate of Pope Pius XII, he worked closely with the Vatican on Marian publications. He is considered by many to be the greatest Mariologist of the 20<sup>th</sup> century, was highly esteemed by all the Popes during his priestly life (especially Pope Pius XII), and was often referred to by Pope John Paul II as one of the greatest Mariologists who ever lived.

Fr. Roschini had also personally met Valtorta, but admitted that, like many others, he was a respectful and condescending skeptic. But after carefully studying her writings for himself, he underwent a radical and enthusiastic change of heart, later declaring Valtorta to be "one of the eighteen greatest mystics of all time."<sup>27</sup> In his last book of 395 pages, which he said was his most important book, *The Virgin Mary in the Writings of Maria Valtorta*, he declared that the Mariology found in Maria Valtorta's writings exceeds the sum total of everything he has read, studied, and published himself (and he has published over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long – almost all of which are on Mariology). As material for a course which he taught at the Marianum Pontifical Theological Faculty in Rome on the Marian intuitions of the great mystics, Fr. Gabriel Roschini used both Maria Valtorta's *The Poem of the Man-God* as well as her other mystical writings as a basis for his course.<sup>28</sup> Fr. Roschini is also one of the authorities whose favorable certifications about Maria Valtorta was given to the Holy Office in 1961 by Fr. Corrado Berti, which led the Holy Office to grant their approval of the publication of the second edition of her work.<sup>29</sup>

Fr. Gabriel Roschini, O.S.M., wrote in his last book, *The Virgin Mary in the Writings of Maria Valtorta* (395 pages):<sup>30</sup>

I have been studying, teaching, preaching, and writing Mariology for half a century already. To do this, I had to read innumerable works and articles of all kinds on Mary: a real Marian library.

However, I must candidly admit that the Mariology found in all of Maria Valtorta's writings – both published or unpublished – has been for me a real discovery. No other Marian writings, not even the sum total of everything I have read and studied, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.

It seems to me that the conventional image of the Blessed Virgin, portrayed by myself and my fellow Mariologists, is merely a paper mache Madonna compared to the living and vibrant Virgin Mary envisioned by Maria Valtorta, a Virgin Mary perfect in every way.

...whoever wants to know the Blessed Virgin (a Virgin in perfect harmony with the Holy Scriptures, the Tradition of the Church, and the Church Magisterium) should draw from Valtorta's Mariology.

If anyone believes my declaration is only one of those ordinary hyperbolic slogans abused by publicity, I will say this only: let them read before they judge!

**Camillo Corsánego (1891-1963)** was National President of Catholic Action in Italy, Dean of the Consistorial Lawyers (where he functioned as advocate of causes of beatification and canonization), and a professor at the Pontifical Lateran University in Rome. He wrote in a signed testimony in 1952:<sup>31</sup>

Throughout my life, by now fairly long, I have read a very large number of works in apologetics, hagiography [saints' lives], theology, and biblical criticism; however, I have never found such a body of knowledge, art, devotion, and adherence to the traditional teachings of the Church, as in Miss Maria Valtorta's work on the Gospels.

Having read those numerous pages attentively and repeatedly, I must in all conscience declare that with respect to the woman who wrote them only two hypotheses can be made: a) either she was talented like Manzoni or Shakespeare, and her scriptural and theological learning and her knowledge of the Holy Places were perfect, at any rate superior to those of anyone alive in Italy today; b) or else "*digitus Dei est hic*" ["*God's finger is here*"].

Obedient as I am (and as, with God's grace, I intend being all my life) to the supreme and infallible Magisterium of the Church, I will never dare take its place. Yet, as a humble Christian, I profess that I think the publication of this work will help to take many souls back to God, and will arouse in the modern world an apologetic interest and a leavening of Christian life

comparable only to the effects of the private revelation [of the Sacred Heart] to St. Marie Alacoque.

**Blessed Gabriel M. Allegra, O.F.M.**, was a very learned and world-renowned exegete, theologian, and missionary priest in the Order of the Friars Minor, which he entered into at the age of 16. After being ordained in 1930, he departed to China and distinguished himself as an exemplary missionary and man of culture. As a St. Jerome of our time, he was the first to translate the entire Bible into Chinese, and his work had the support and acknowledgement of successive popes from Pius XI to Paul VI. His Cause was opened in 1984, just eight years after his death; he was elevated to “Venerable” only 10 years later in 1994, and the decree of a miracle and his beatification was approved by the Holy See in 2002. He was finally beatified on September 29, 2012, at the Cathedral of Arcireale, Catania, in Sicilia. Gabriel Allegra is the only biblical scholar of the 20<sup>th</sup> century who has been beatified. He was an outspoken and avid long-time supporter of Maria Valtorta, and his latter years were spent reading, studying, promoting, and defending the *Poem of the Man-God*. Here are a number of thought-provoking quotes from this very learned and holy priest:<sup>32</sup>

"I assure you that *The Poem of the Man-God* immensely surpasses whatever descriptions — I do not say of mine, because I do not know how to write — but of any other writer... It is a work which makes one grow in the knowledge and love of the Lord Jesus and of His Holy Mother... I hold that the work demands a supernatural origin.... I find knowledge: and such knowledge in the theological (especially mariological), exegetical, and mystical fields, that if it is not infused I do not know how a poor, sick woman could acquire and master it, even if she was endowed with a signal intelligence... I find in her doctrine: and doctrine such as is sure; it embraces almost all fields of revelation. Hence, it is multiple, immediate, luminous... Gifts of nature and mystical gifts harmoniously joined explain this masterwork of Italian religious literature, and perhaps I should say [a masterwork] of the world's Christian literature... After the Gospels, I do not know another life of Jesus that can compare to the *Poem*."

"For a book so engaging and challenging, so charismatic, so extraordinary even from just a human point of view as is Maria Valtorta's *Poem of the Man-God*—for such a book I find the theological justification in the First Epistle to the Corinthians 14:6, where St. Paul writes: ‘If I come to you, brethren, speaking in tongues, how shall I benefit you unless I bring you some revelation or knowledge or prophecy or doctrine?’"

"In this work I find so many revelations which are not contrary to, but instead complete, the Gospel narrative... I find in her the charism of prophecy in the proper sense of a voice through which Valtorta exhorts, encourages, and consoles in the Name of God and, at rare times,

elucidates the predictions of the Lord. I find in her doctrine: and doctrine such as is sure; it embraces almost all fields of revelation. Hence, it is multiple, immediate, luminous."

"What amazes me more is that Valtorta never falls into theological errors; on the contrary, she renders revealed mysteries easier for the reader, transposing them into a popular and modern language."

"Certain of the Lord's discourses, whose principle subject is only hinted at in the Gospels, are developed in this work with a naturalness, with a linking of thought so logical, so spontaneous, so coherent with the time, the place, and the circumstances, as I have never found in the most famous exegetes..."

"Regarding Valtorta's exegesis, it would be necessary to write a book; here I limit myself to reaffirming that I find no other works of eminent scripture exegetes which complete and clarify the Canonical Gospels so naturally, so spontaneously, with such liveliness as does *The Poem* of Valtorta."

"The dogmas which the Church continues defending in the course of the ages...are a solemn affirmation of the faith of the Apostles. Through an ineffable charism, Valtorta had been plunged again into the tender, moving, spontaneous faith of the Apostles, especially of St. John."

"As to the Mariology of this work, I know of no other books which possess a Mariology so fascinating and convincing, so firm and so simple, so modern and at the same time so ancient, even while being open to its future advances. On this point the *Poem* even, or rather above all, enriches our knowledge of the Madonna and irresistibly also our poor love, our languid devotion for Her. In treating the mystery of the Compassion of Mary, it seems to me that Valtorta, by her breadth, depth, and psychological sounding of the Heart of the Virgin, surpasses even St. Bonaventure and St. Bernard."

"After the Gospels, I do not know another life of Jesus that can compare to the *Poem*, as I do not know any other lives of St. Peter and St. John which make the characters of these two Apostles so alive."

"In her tragic destiny, a powerful and moving figure in the *Poem* is Mary of Simon, the mother of Judas, and who was so loved by Jesus. No poet or dramatist has ever thought up a profile so robust, so delicate, and at the same time so pitiful, as that unfortunate and gentle woman."

"Worthy of note is the manner in which Jesus explains the Old Testament, applying it always to the present, to the messianic era already in progress, and which is about to be fulfilled."

"From the time that I read and reread the *Poem of the Man-God* of Maria Valtorta, I have no more taste for biblical-gospel novels."

"I would say that in this work the Palestinian world of the time of Jesus comes out before our eyes; and the best and worst elements of character of the chosen people—a people of extremes and slaves of every mediocrity—leap out vividly before us."

"...I invite readers of the *Poem* to read the pages consecrated to the Resurrection, to the reconstruction of the events of the day of the Pasch, and they will ascertain how all is bound together harmoniously there, just as so many exegetes tried to do, but without fully succeeding..."

"A book of great size, composed in exceptional circumstances and in a relatively very short time: here is an aspect of the Valtorta phenomenon."

"In the dialogues and in the discourses which form the framework of [Valtorta's] work, besides an inimitable spontaneity (the dialogues), there is something of antiquity and at times of the hieratic (the discourses); in a word, an excellent translation of a spoken Aramaic, or Hebrew, in a vigorous, polymorphous, robust Italian."

"I hold that the work demands a supernatural origin... [...] Now, without anticipating the judgment of the Church which to this moment I accept with absolute submission, I permit myself to affirm that, ... with the *Poem* producing good fruits in an ever increasing number of persons, I think that it comes from the Spirit of Jesus.

"I do not believe [even] a genius could thus accomplish this Gospel narration: the Finger of God is here!"

Blessed Allegra also comments on her genius writing ability, and the extraordinary theological and scientific knowledge revealed in the *Poem*, especially in its superiority in these areas to other works of great renown:<sup>33</sup>

### Comparison With Other Works

Whoever starts out to read [the *Poem of the Man-God*] with an honest mind and with commitment can well see for himself the immense distance that exists between *The Poem* and the *New Testament Apocrypha*, especially the *Infancy Apocrypha* and the *Assumption Apocrypha*. And he can also notice what distance there is between this work and that of Venerable Catherine Emmerich, Mary of Agreda, etc. In the writings of these latter two visionaries, it is impossible not to sense the influence of third persons, an influence which it seems to me must on the contrary be absolutely excluded from our *Poem*. To be convinced of this it suffices to make a comparison between the vast and sure doctrine – theological, biblical, geographical, historical, topographical – which crowds every page of the *Poem*, and the same material in the [other visionary] works mentioned above. I am not going to speak of literary works, because there are none which cover the life of Jesus beginning from the Birth to the Assumption of the Madonna, or at least none known to me. But even if we limit ourselves to the basic plots of the most celebrated ones, like: *Ben Hur*, *The Robe*, *The Great Fisherman*, *The Silver Chalice*, *The Spear...*, these could not quite bear comparison with the natural, spontaneous plot welling up from the context of events and characters of so many persons – a veritable crowd! – which forms the mighty framework of the *Poem*.

I repeat: it is a world brought back to life, and the writer rules it as if she possessed the genius of a Shakespeare or a Manzoni. But with the works of these two great men, how many studies, how many vigils, how many meditations are required! Maria Valtorta, on the contrary, even though possessing a brilliant intelligence, a tenacious and ready memory, did not even finish her secondary education; she was for years and years afflicted with various maladies and confined to her bed, had few books – all of which stood on two shelves of her bookcase – did not read any of the great commentaries on the Bible – which could have justified or explained her surprising scriptural culture – but just used the common version of the Bible of Fr. Tintori, O.F.M. And yet she wrote the ten volumes of the *Poem* from 1943 to 1947, in four years!

At the following link you can read the entire critique of the *Poem of the Man-God* by Blessed Gabriel Allegra, O.F.M. Make sure to click onto “Go to Part II”, “Go to Part III”, and “Go to Part IV” successively at the bottom of the screen to read the entire thing: [Gabriel M. Allegra, O.F.M. – Exegete – Theologian – Missionary. Bollettino Valtortiano: No. 6, September 1972, pp. 21-24](#)

**Bishop Roman Danylak, S.T.L., J.U.D.** (who issued a [letter of endorsement](#) of the English translation of the *Poem*) wrote:<sup>34</sup>

“Maria Valtorta presents one of the most vivid, beautiful, living and convincing images of the living Jesus that I have ever encountered.”

The conclusion of his letter states: “This major work of Maria Valtorta, *The Poem of the Man-God*, is in perfect consonance with the canonical Gospels, with the traditions and the Magisterium of the Catholic Church.”

Bishop Danylak also wrote:<sup>35</sup>

“I have studied *The Poem* in depth, not only in its English translation, but in the original Italian edition with the critical notes of Fr. Berti. I affirm their theological soundness, and I welcome the scholarship of Fr. Berti and his critical apparatus to the Italian edition of the works. I have further studied in their original Italian the *Quaderni or The Notebooks* of Maria Valtorta for the years from 1943 to 1950. And I want to affirm the theological orthodoxy of the writings of Maria Valtorta.”

It is to be noted that Bishop Roman Danylak, S.T.L., J.U.D., has a License in Sacred Theology and Doctorates in both Canon Law and Civil Law from the Pontifical Lateran University in Rome.

**Archbishop Alfonso Carinci** was the Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was later renamed the Congregation for the Causes of Saints in 1969). Archbishop Carinci was in charge of investigating causes for pre-Vatican II beatification and canonization. He was conversant in recognizing true and false sanctity and was of distinguished repute. He visited Maria Valtorta three times, said Mass for her, read her writings in depth, wrote many letters back and forth with her, and analyzed her case. He was so convinced that her writings were inspired by God, that eyewitnesses report he would say to Maria Valtorta: “He is the Master. He is the Author,” and in his letters to Maria Valtorta, he wrote “Author” with a capital “A”.<sup>36</sup> Archbishop Carinci was one of two prominent authorities who advised Fr. Corrado Berti to deliver typewritten copies of the *Poem of the Man-God* to Pope Pius XII, which led to his papal command to publish it in 1948.<sup>37</sup> In January 1952, Archbishop Carinci also wrote a thorough certification and positive review of Valtorta’s work (four pages long when typed), which has been published.<sup>38</sup> That same year, he also wrote a letter on behalf of himself and eight other prominent authorities (among them, two Consultants to the Holy Office, three professors at pontifical universities in Rome, a Consultant to the Sacred Congregation of Rites, and the Prefect of the Vatican Secret Archive) to be delivered to Pope Pius XII in an audience, although the audience wasn’t able to be arranged.<sup>39</sup>

Archbishop Carinci is also one of the authorities whose favorable certifications about Maria Valtorta was given to the Holy Office in 1961 by Fr. Corrado Berti, which led the Holy Office to grant their approval of the publication of the second edition of her work.<sup>40</sup>

He praised Maria Valtorta and the *Poem*, writing in 1952:<sup>41</sup>

"There is nothing therein which is contrary to the Gospel. Rather, this work, a good complement to the Gospel, contributes towards a better understanding of its meaning... Our Lord's discourses do not contain anything which in any way might be contrary to His Spirit."

Archbishop Carinci also stated:<sup>42</sup>

"...it seems impossible to me that a woman of a very ordinary theological culture, and unprovided with any book useful to that end, had been able on her own to write with such exactness pages so sublime [...] Judging from the good one experiences in reading it [i.e., *The Poem*], I am of the humble opinion that this Work, once published, could bring so many souls to the Lord: sinners to conversion and the good to a more fervent and diligent life. [...] While the immoral press invades the world and exhibitions corrupt youth, one comes spontaneously to thank the Lord for having given us, by means of this suffering woman, confined to a bed, a Work of such literary beauty, so doctrinally and spiritually lofty, accessible and profound, drawing one to read it and capable of being reproduced in cinematic productions and sacred theater."

**Msgr. Hugo Lattanzi**, dean of the Faculty of Theology at the Lateran Pontifical University, and Consultant to the Holy Office, approved the *Poem* in 1952, stating: "The author...could not have written such an abundant amount of material...without being under the influence of a supernatural power."<sup>43</sup>

**Archbishop George Pearce, S.M., D.D. (Doctor of Divinity)**, former Archbishop of Suva, Fiji, who is now active in Providence, Rhode Island, wrote in 1987:<sup>44</sup>

"I first came in contact with the work of Maria Valtorta in 1979 [...] I find it tremendously inspiring. It is impossible for me to imagine that anyone could read this tremendous work with an open mind and not be convinced that its author can be no one but the Holy Spirit of God."

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., wrote:<sup>45</sup>

### Arguments for a Supernatural Origin

[For those who state] that Valtorta's writings were not supernatural in origin, did they investigate to see what kind of person Valtorta was? Had they done so, they would have quickly found that she was a good, earnest, devout Catholic, an invalid who had a deep prayer life and lived according to high moral standards. They would have found that she often claimed, explicitly, in no uncertain terms that she was having visions and dictations from Jesus and other heavenly persons, and that she fully realized the gravity of her claims.

Now had her visions and dictations been mere literary forms of her own deliberate invention, she would have been an unscrupulous liar; but this hypothesis is excluded by the testimonies of all the priests and nuns and lay people who knew her.

Or what if Valtorta had been insane and had imagined all those visions and dictations and mistaken them for real mystical occurrences (and thus escaped the accusation of being a hoaxer)? This hypothesis of lunacy falls flat in the light of her daily living during the years that she wrote. Within the limits of her physical handicaps, she functioned very well: she cared for people, kept up-to-date on current world events, wrote coherent, insightful letters, and had a witty, bright, keen mind as observed by all her visitors, some of whom were Church scholars or university educated laymen.

In either case, the charge that Valtorta's visions were "simply the literary forms used by the author to narrate in her own way the life of Jesus" seems quite amiss to say the least, as it would imply character shortcomings not found in her.

If one now moves on to consider Valtorta's visions and dictations in *The Poem of the Man-God*, the charge that she narrated the life of Jesus "in her own way," becomes even more untenable, from several points of view.

**Theologically:** Valtorta's writings exude a great, all-encompassing breadth of knowledge and a clear-mindedness and loftiness of concepts worthy of the greatest theologians, of the Church Fathers, and of the greatest mystics. How could a lunatic or a liar produce such writings? Furthermore, she had never studied philosophy or theology either at school or on her own. The only education she had received was the average education of upper-middle class Italian girls of the early 1900s. How could she have composed her lofty writings "in her own way"?

**Spiritually:** Valtorta's writings are outstandingly practical, drawing the reader to practice the Faith in everyday life. They are not in the least dry theological textbooks. They bring spirituality alive, they bring it home, to the reader's heart, by showing us Jesus intimately, personally. Many a reader has exclaimed that reading *The Poem* is like living with Jesus as the apostles did. As depicted in *The Poem*, His character – the perfect blend of warmth and reason, of mystical outlook and practical attentions, of holiness and love – has helped many a reader to reform a life of sin, to increase love for our Lord, to become holier. Jesus is portrayed in *The Poem* as in perhaps no other mystical work. It is quite doubtful that Valtorta could have produced such an uplifting portrait on her own, when she was the first to admit her "nothingness" and ascribed everything to Jesus.

**Even scientifically:** Valtorta's *The Poem of the Man-God* exhibits an uncanny accuracy with regard to the archeology, botany, geography, geology, mineralogy, and topography of Palestine in Jesus' time, an accuracy commended by various experts in those fields. Yet, given her lack of education and reading in those fields, and given the fact that she never traveled to Palestine, how could she have given accurate descriptions of places she never went to and never read about in any detail?

**Finally, from the literary point of view:** Valtorta wrote on the spur of the moment, without preliminary plans, without rough drafts. She wrote fast – over 10,000 handwritten pages in three years – with great consistency of thought and purpose, in masterly Italian combining the highest achievements of the Florentine style of the 1930s with the vividness and spontaneity of common folks when they are quoted. Few writers throughout the history of humanity have been that good and that prolific in that short a period of time; perhaps none of these wrote without rough drafts. Yet, she was bedridden and subjected to frequent physiological crises and down-to-earth interruptions by her relatives or neighbors. How then could she have written so well, when most writers crave solitude to be able to write?

When one ponders the theological and spiritual loftiness of Maria Valtorta's *The Poem of the Man-God*, as well as its scientific and literary remarkableness, in the light of her average education, lack of health, and in the light of her speed, accuracy, and greatness of achievement, how could one seriously entertain the thought that she accomplished all that without supernatural help? When one also ponders her personal lifestyle as a generous victim soul who practiced the virtues heroically, when one also ponders the sufferings which she daily offered to the Lord, then with all due respect, how could [anyone] casually dismiss her claims to supernatural visions and dictations without a public full-fledged investigation into her case?

**Saint Padre Pio** and at least two spiritual children of his approve the *Poem*. In 1967 (a year before Padre Pio's death), a long-time spiritual daughter of his, Mrs. Elisa Lucchi, asked him in Confession: "Father, I have heard mention of Maria Valtorta's books. Do you advise me to read them?" Saint Padre Pio responded: "I don't advise you to – I order you to!" This quote is taken from a letter dated January 7, 1989, to Dr. Emilio Pisani (the editor and publisher of Maria Valtorta's works) and which was written by Rosi Giordani, also a spiritual daughter of Saint Padre Pio herself. The book *Padre Pio and Maria Valtorta* has this letter in full and also recounts several documented mystical experiences that Maria Valtorta had with Saint Padre Pio while they were both alive. To read the entire letter detailing this occurrence with Padre Pio, and to read about the documented mystical experiences between Saint Padre Pio and Maria Valtorta, see the chapter of this e-book entitled "*Padre Pio and Maria Valtorta*".

St. Pio was one of the holiest saints of the 20<sup>th</sup> century. His insight into the usefulness of Maria Valtorta's revelations for spiritual reading is certainly most reliable, as he was a mystic who communicated often with Our Lord and Our Lady; he often had instantaneous spiritual insights (such as the ability to read hearts); he was a stigmatist, bilocater, and prophet; he obtained miraculous cures and other miracles for many people; and he had numerous documented mystical experiences with other people, as well as lived in the same country at the same time as Maria Valtorta, who herself testifies that she had mystical experiences with him, and who others testify that they have experienced or witnessed supernatural occurrences connected with Maria Valtorta and him.

**Antonio Socci** is a leading Italian journalist, author, and public intellectual in Italy. He had his own television show, which he hosted, and is a prominent media personality, especially for topics on the Catholic Church. He has regularly held press conferences for cardinals (including Cardinal Ratzinger and Cardinal Bertone).

He is well known among many Catholics because of his book *The Fourth Secret of Fatima*, which is one of the most prominent books about Fatima (in particular, the Third Secret of Fatima) in recent times. Antonio Socci wrote an [article](#) about the *Poem of the Man-God* that was originally published in an Italian newspaper and which he also published on his blog on April 7, 2012, in which he highly praises the *Poem*, saying:<sup>46</sup>

These are exceptional pages, which practically contain all four Gospels and fill in missing periods, solving so many enigmatic points or apparent contradictions.

Reading these pages is not only an extraordinary adventure for the mind since it reveals everything you would want to know and illuminates every truth, but it also changes your heart

and changes your life.

Above all, it confirms the veracity of all the dogmas and teachings of the Church, of St. John, St. Paul, and of all the Councils.

For twenty years, after having laboriously stumbled through trying to read hundreds of biblical scholars' volumes, **I can say that – with the reading of the Work of Valtorta – two hundred years of Enlightenment-based, idealistic, and modernist chatter about the Gospels and about the Life of Jesus can be run through the shredder.**

And this perhaps is one of the reasons why this exceptional work – a work which moved even Pius XII – is still ignored and “repressed” by the official intelligentsia and by clerical modernism.

In spite of that, outside the normal channels of distribution, thanks to Emilio Pisani and Centro Editoriale Valtortiano, the Work has been read by a sea of people – every year, by tens of thousands of new readers – and has been translated into 21 languages.

He ends his article with the following words:

In Maria Valtorta's Work is found a reconstruction that is so accurate and rich in historical, geographical, and human facts about the Public Life of Jesus, that it is impossible to explain – especially if one considers that it came forth from the pen of a woman who was ignorant of these subjects and of theology, who was not familiar with the Holy Land, and who did not have any books to consult, lying sick and immobilized on a bed in Viareggio, on the Gothic Line, during the war's most ferocious months.

There are thousands of pages, overflowing with information and with the loftiest reflections and meditations; with geographical descriptions which only today, by going onsite, would be able to be done.

There are hundreds of topographical names and details and of descriptions of places, which were unknown to almost everyone and which only the latest research and archaeological excavations have brought to light. **Maria Valtorta's Work is, in truth, inexplicable by merely human means.** Even the literary style is very lofty and profound.

**But above all, the Giant – Who runs through these pages and Who fascinates by means of power, goodness, and beauty; Who inspires, by means of words and actions – is precisely**

that Jesus of Nazareth of Whom the Gospels speak. The world had not seen – nor will ever see – anything comparable.

The above excerpts are only 27% of his article. To jump to the full English translation of his article in this e-book, [click here](#).

**David Webster, M.Div.**, a former Protestant minister who converted to Catholicism by reading *The Poem of the Man-God*, wrote:<sup>47</sup>

No human being, or any group of human beings, could have put together the kind of information we see in such abundance in *The Poem* with such detail, consistency, and accuracy. There is information throughout *The Poem* that could only have been known by a much later generation using computer programs of planetary positioning and lunar phases. This information has made the dating of every episode of this work possible, and for most this provides the very day on which the episode took place! ...

Personally, without *The Poem of the Man-God*, neither I nor my family would be in the Catholic Church today. That work is clearly the most powerful and incontrovertible testimony to the truthfulness and reliability of Sacred Scripture and the absolute truth of the Catholic Faith to have been given to the Church in its 2,000 year history. It is clearly the most powerful testimony the Church has ever received against the ravaging errors of modernism, liberalism, and moral relativism in our day...

If, indeed, the Word of God is “living and effectual, and more piercing than any two edged sword . . . and is a discerner of the thoughts and intents of the heart,” then we have in *The Poem* that Word in the most powerful and complete form I have seen *anywhere in the Church*. No one is claiming that *The Poem* can replace the Gospels or would even hold a place of significance in the Church without that ancient, but much less complete, record of Sacred Scripture. The ancient Gospel accounts establish the underlying certainty of the life and teachings of Christ and the Church. Precisely because *The Poem* contains such an astonishing amount of authenticating evidence of its supernatural origin, its affirmation of the Old Testament and the New Testament records and Holy Catholic Tradition is extremely significant in our day when so much of Scripture and Holy Tradition is being questioned. *The Poem* verifies every significant element of Catholic faith that has become seriously muddled in the quagmire of today’s rampant materialism, sensuality, rationalism, and egoism. The potential for this work playing a major role in the renewal of the Church is absolutely unquestionable. I have read all five volumes five times, and can tell you that one would not even have to have one bit of spiritual discernment to see that no human mind or *any group of human minds*

could have written these volumes within anyone's lifetime, let alone in the 3½ years it took Maria Valtorta, confined to a sick bed, to write it.

**Bishop Roman Danylak, S.T.L., J.U.D.**, until later given new responsibilities in Rome, had been Chancellor of the Toronto Eparchy (Diocese) and Consultor of the Pontifical Commission for the Revision of Eastern Canon Law. He was also pastor of St. Josaphat (Ukrainian Catholic) Cathedral in Toronto. Bishop Danylak has a License in Sacred Theology and Doctorates in both Canon Law and Civil Law from the Pontifical Lateran University in Rome. He issued a [letter of endorsement](#) of the English translation of the *Poem of the Man-God* in 2001. The Most Reverend Roman Danylak wrote:<sup>48</sup>

Notwithstanding various claims to the contrary, theologians of authority, Scripture scholars, who have studied *The Poem*, confirm the accuracy of Valtorta's descriptions of place, geography, her accurate knowledge of the Holy Land, etc. And we must remember that Maria Valtorta did not have the health nor the opportunity to study or to correlate her observations. Reading the five volumes in English or the ten volumes in Italian, I was overwhelmed by her mastery not only of poetic composition, but of details, of personages, of the events in the Gospel story. I find significant confirmation of the many characters of apostles, disciples, penitents, etc., mentioned not only in Scripture, but in the liturgical and patristic tradition of the Church in the Byzantine tradition. Her characters are not imaginary, as I suspect of the characters of the narration of another visionary and mystic, Catherine Emmerich, but real people, whose identity is confirmed by the Fathers and the liturgical feasts of the Byzantine Church. I am sure we would also find similar confirmation in the patristic tradition of the west. I am less acquainted with this latter [which] I leave to more competent authorities this field of investigation. We further find in the accounts of Maria Valtorta answers to many of the scriptural questions that have been hashed and rehashed by Scripture scholars and theologians for centuries, because of the apparent contradictions of the Resurrection accounts of the synoptics and the Gospel of St. John. Lastly, Maria Valtorta presents one of the most vivid, beautiful, living and convincing images of the living Jesus that I have ever encountered. Countless readers have found a deeper understanding of their Faith and a more profound understanding of the canonical Scriptures of the New Testament. *The Poem of the Man-God* merits serious study. I strongly urge that all the critics obtain and study *The Poem of the Man-God*, reading it in its entirety, and not relying on cursory impressions or the rehash of other critics. They will find in it, I am sure, the peace and joy, the deeper and more intimate knowledge of Our Divine Savior and His Blessed Mother that I and countless other readers, around the globe, have found.

An article relates the *Poem's* approval by **Pope Pius XII**:<sup>49</sup>

Maria Valtorta's visions are the only private revelations to attain a papal order to publish. Her writings were presented to Pope Pius XII in 1947, who examined them. His Holiness agreed to a special meeting in 1948, in which he ordered the publishing before three Priests: Fr. Corrado Berti (Professor of Dogmatic and Sacramental Theology at the Pontifical Marianum Theological Faculty of Rome from 1939 onward, later becoming Secretary of the Faculty from 1950 to 1959, as well as consultant to the Fathers of the Second Vatican Council), Fr. Romualdo M. Migliorini (Prefect Apostle in Africa), and Fr. Andrew M. Cecchin (Prior of the International College of the Servites of Mary in Rome). These aforementioned priests documented this event immediately afterwards with signed testimony. The fact that the Pope did grant this audience was historically documented the next day, February 27, 1948 in *L'Osservatore Romano*.

Fr. Berti's signed testimony is located in Isola del Liri, Italy (and is also viewable online). Pope Pius XII's audience with these three priests was also historically documented the next day, February 27, 1948, in the Vatican's newspaper *L'Osservatore Romano*. These three ecclesiastical witnesses were of distinguished repute, and it may be worth mentioning that in a court of law in the United States, only two eyewitnesses are necessary to convict someone with the death penalty. This command in front of three witnesses made it just as binding as a command in writing, according to the 1918 Code of Canon Law, which was in force in 1948.<sup>50</sup>

Some other important historical endorsements of the *Poem of the Man-God* are given below.

**Dr. Nicholas Pende**, an illustrious medical clinician, world-renowned endocrinologist, and a Consultant to the Sacred Congregation of Rites for the scientific examination of healings considered miraculous, wrote in a signed testimony dated January 23, 1952:<sup>51</sup>

...for me, it is a true masterwork both from the aspect of its style as from the beauty of its language and form.

Lingering then on one detail, he says:<sup>52</sup>

...What has aroused in me, a physician, the greatest admiration—and amazement—is for the expertise with which Valtorta describes a phenomenology which only a few consummate physicians would know how to explain—the scene of the agony of Jesus on the Cross... Pity and the greatest emotion invade the Christian reader on reading this astonishing page, with its truly medical style, of Maria Valtorta's manuscript.

**Msgr. (later Cardinal) Augustin Bea, S.J.**, Rector of the Pontifical Biblical Institute, Consultant to the Holy Office, and future spiritual director of Pope Pius XII, wrote in 1952:<sup>53</sup>

"...the archeological and topographical descriptions are proffered with notable exactness..., the reading of the work is not only interesting and pleasing, but truly edifying and, for people less well informed on the Mysteries of the life of Jesus, instructive."

**Servant of God George La Pira**, university professor, three-times mayor of Florence, now a "Servant of God", stated regarding Maria Valtorta's writings in 1952:<sup>54</sup>

"...there are no theological improprieties, and it is a matter of very singular interest."

**Msgr. Hugo Lattanzi**, dean of the Faculty of Theology at the Lateran Pontifical University, and Consultant to the Holy Office, approved the *Poem* in 1952, stating:

"The author...could not have written such an abundant amount of material...without being under the influence of a supernatural power."<sup>55</sup>

He also wrote:

"...these are truly splendid pages both in thought and in form; descriptions of psychological situations worthy of Shakespeare, dialogs conducted in a Socratic manner worthy of Plato, and descriptions of nature and the environment worthy of the most imaginative writer."

**Msgr. Angelo Mercati (1870-1955)** was the Prefect of the Vatican Secret Archive from 1925 to 1955. He was a learned and prolific writer and was the brother of the equally learned Cardinal Giovanni Mercati. In a handwritten signed letter written on January 21, 1952, he wrote: "...I well remember the very good impression that remained with me from the reading of the hundreds of different pages [of the *Poem of the Man-God*] communicated to me..."<sup>56</sup>

**Msgr. Maurice Raffa**, Director of the International Center of Comparison and Synthesis, wrote about the *Poem of the Man-God*:

"...I found therein incomparable riches...Wanting to express a judgment on its intrinsic and aesthetic value, I point out that to write just one of the many volumes composing the work, it would need an author (who today does not exist) who would be at once a great poet, an able biblical scholar, a profound theologian, an expert in archaeology and topography, and a profound connoisseur of human psychology."

**Professor Vittorio Tredici** was a highly experienced mineralogist, geologist, president of the Italian Metallic Minerals Company, vice-president of the Extractive Industries Corporation, and president of the Italian Potassium Company. The book *Pro e Contro Maria Valtorta* relates:<sup>57</sup>

Professor Vittorio Tredici was a highly experienced mineralogist, president of the Italian Metallic Minerals Company, vice-president of the Extractive Industries Corporation, and president of the Italian Potassium Company.

The other types of offices he held were those of Senior Inspector in the National Insurance Institute, Mayor of Cagliari and Member of Parliament during the Fascist era (he joined the National Fascist Party after having belonged to the Sardinian Action Party). He had not been removed from his field of research, so he also acted on behalf of mining companies, specializing in the study of phosphates in the Transjordan.

Married and father of nine children, Professor Tredici was a devout Catholic. Impressed by Maria Valtorta's writings, he went to meet her in Viareggio. In 1952, he issued his "declaration" as a man of science and of faith.

In a signed testimony dated January 1952, he wrote:<sup>58</sup>

I read a few volumes of the "Words of Life" written by Miss Maria Valtorta. ["Words of Life" is how Tredici referred to Valtorta's *The Poem of the Man-God*].

To the extent that I must consider myself as simply a layman from the viewpoint of theological training, the immediate impression that I got was that this Work could not be the fruit of simple human will, even if she was gifted with knowledge of the doctrine and the culture, and with truly superior capabilities.

I sensed here the unmistakable imprint of the Divine Master, even if He presents Himself to the eyes of the reader under so realistically human a light than would be apparent from just reading the Gospels. Yet this Humanity—while humble and natural—remains throughout the Work the true Humanity of Our Lord Jesus Christ—always, unmistakably—just as in our meditations and our aspirations we have continually envisioned Him near us in all our life as sinners. I also get the impression that while the Work is able to stir up an immense tumult of thoughts, feelings, and good works from the depths of our being, at the same time it convinces us—I dare to say definitively—that the truth exists solely and exclusively in the Gospel because – even in our highest concepts—He is accessible in a clear and perfect way in everyone's mind.

What struck me most deeply in the Work, from a critical point of view, was the perfect knowledge the writer had of Palestine and areas where the preaching of Our Lord Jesus Christ took place. This is knowledge that in some passages surpasses your average geographical or panoramic knowledge, becoming specifically topographical and even, geological and mineralogical. From this viewpoint, no publications exist —as far as I know—in such detail as in this account, above all for the area beyond the Jordan (now also Jordanian), that would allow even a scientist who has not physically been to the site, to imagine and describe whole paths and roads with such perfection as would perplex [or astound] those who have in fact had the opportunity of actually going there.

I have traveled all over Palestine and Jordan, and other Middle Eastern countries on numerous trips. I remained for a while in Jordan in particular for mining purposes so I was able to see and follow with a keen eye what *those sketchy and inaccurate English publications* (the only ones that exist on the subject for those areas) cannot even remotely offer.

Well I can declare with a clear conscience that after reading the description given in the Work about one of Our Lord Jesus Christ's journeys over the Jordan up to Jerash, I recognized the path of Our Lord so perfectly. With the vivid memory that sprang to my mind from my reading, I recognized the description made with such precision that only those who could actually see it or have seen it could possibly be able to describe it!

But my surprise was intensified further when, as I continued reading, I read a statement of a mineralogical nature where, in describing some protruding dykes like granite, [Valtorta] affirms that they are not, in fact, granite, but limestone! I declare that this distinction could be appreciated—on site—only by an expert!

And I continued to read that at a little distance across the summit, before resuming the gentle descent to Jerash, there is a small spring where Our Lord Jesus Christ stopped with a caravan to eat a quick breakfast. Now I think that this spring is so small and inconspicuous that it would have been missed by anyone, even passing close by it, who had not been particularly attentive.

In addition to the description of that whole journey, there are elements where the tradition in that area is supported by confirming that the towns and countries that I have seen are still almost 100% Christian, in a predominantly Muslim country. And they have been so from the time Our Lord Jesus Christ preached there. This factor cannot leave anyone feeling indifferent.

These facts and others, which I do not quote for the sake of brevity, have struck my critical spirit and have reinforced in me the absolute conviction that this Work is the fruit of the Supernatural; if not, I would not be able to find a humanly convincing explanation for these facts that I have cited and which are nevertheless completely verifiable. But, more than my critical spirit, it is my heart that feels better every time I read more pages from this Work, which assures me that it is "God's Work".

With all my being, I hope that this Work will become the heritage and dominion of all mankind, as soon as possible – to be urgently propagated – because I think and I feel that through these Works many, many, many wandering souls will return to the Fold.

Rome, January 1952, Vittorio Tredici.

Born in Iglesias (Cagliari) in 1892, Vittorio Tredici died in Rome, 3 March, 1967.

In line with these 1952 endorsements, there is a letter from **Cardinal Giuseppe Siri**, archbishop of Genoa, who, on the date of March 6, 1956, wrote:<sup>59</sup>

"...my impression from reading the typescript is excellent... I would willingly read some more. A larger volume would further substantiate a judgment, even if it be as modest as mine."

Almost twenty years later, in 1971, another noted biblical scholar, and the Director of the Vatican Museum, **Msgr. Gianfranco Nolli**, in a letter to the publisher, wrote on the subject of Valtorta's work.<sup>60</sup>

"I read it with much interest, and I perceived that she really describes places, customs, costumes with a precision that one could rarely encounter even in someone who is familiar with them: it is a true pleasure to read it and one draws great profit from it."

**Fr. Cornelio Fabro, Ph.D.**, was considered by many to be one of the greatest Catholic philosophers of modern times. He earned a Doctorate in Theology at the Pontifical University of St. Thomas Aquinas in Rome (the *Angelicum*) in 1937, and taught at four universities throughout his career, including at the Pontifical Lateran University in Rome from 1936 to 1940 and as a professor at the Pontifical Urbaniana University. His philosophy was traditional, non-modernist, and very much in support of and based on the philosophy of St. Thomas Aquinas. He wrote against "progressive theology" and atheistic philosophies. In a letter in 1979, he spoke of the *Poem of the Man-God* as "a spiritual work and style among the most singular in the contemporary Church for renewing, from within, our faith and love of the Redeemer of the world."<sup>61</sup> In another letter in 1981 he said,

"...having to live amid philosophical aridity, this reading opens for me a gleam of light even in our time of agony of spirit."<sup>62</sup>

**Fr. Kevin Robinson** has written many excellent comments about the *Poem of the Man-God*, many of which are quoted in this e-book. Here is an excerpt of some of his writings:<sup>63</sup>

I have read about a 1,000 pages a year of Valtorta for 20 years.

I have in my office a huge file “**pro**”, and a small file “**con**” of the works of Maria Valtorta. I have the 10-volume Italian edition for reference with its many profound footnotes. The pros far outweigh the cons.

The holiest and most learned clergy I know are those who appreciate Valtorta, including two Rome-trained Pre-Vatican II Doctors of Canon Law.

The objections raised so far are meaningless in context. There is only one genuine mistake in all the 20,000 pages (plus) of Valtorta's writings that I have read: On Good Shepherd Sunday, the commentary on the Mass (*Book of Azariah*) includes the word “Maronite” among the schismatics. The original probably has “Mariavites”, a Polish schismatic sect that St. Pius X condemned.

The work continues to bring about conversions and vocations and deeper insight into the Holy Word of God. It is another weapon in our fight against Modernism.

It is a masterpiece of sacred literature, unlike anything ever written. In some ways it is like being in the first seminary, trained by the Master Himself. A professor and sculptor friend of Maria Valtorta wrote in 1965: “[her works] have completely transformed my inner life. The knowledge of Christ has become so total as to make the Gospels clear to me and make me live them in everyday life better” (Lorenzo Ferri). All those among our parishioners who have read Valtorta say the same thing.

With Pius XII I say: “He who reads will understand”.

St. Pius X granted an Apostolic Blessing for those who read “True Devotion to the Blessed Virgin”. One day (perhaps) a [future] pope will grant a similar reward for reading Maria Valtorta. When you have read the *Poem*, read *The Notebooks*.

**John Haffert** was a co-founder and the head of the famous Blue Army of Our Lady of Fatima, which is a public international association promoting Fatima that once consisted of 25 million members. John Haffert met with Sr. Lucy (the Fatima visionary) and worked with her to develop the “Fatima Pledge” in 1946 that all members had to ascribe to. He was also the editor of *Scapular Magazine*, which was responsible for helping one million Americans become enrolled in the Blue Army of Our Lady of Fatima.<sup>64</sup> John Haffert was a very significant figure in the Catholic Church from the 1940s until his retirement in 1987. He was a strong advocate of the *Poem of the Man-God*, and wrote a 17-page booklet about it entitled *That Wonderful Poem!* which is available online here: [That Wonderful Poem! by John M. Haffert](#). He wrote in 1995: "I have the 10 volumes of *The Poem of the Man-God* in Italian and French. It is the most wonderful work I have ever read and I consider it a blessing of God. I'm in my seventies. And in my entire life, among all the books I've read, *The Poem of the Man-God* is the one that has done me the most good in my spiritual life."<sup>65</sup>

**Bishop John Venancio** was the bishop of Fatima from 1954 to 1972, was a learned theologian who taught dogmatic theology at a pontifical university in Rome, and was the one who provided important evidence about the Third Secret of Fatima by holding the envelope of the Third Secret up to the light to observe how many lines of text and sheets of paper it was before handing it over to others, as described [in this Fatima.org article](#). The famous John Haffert, who was the co-founder and former head of the Blue Army of Our Lady of Fatima of 25 million members, in his booklet *That Wonderful Poem!* testifies to Bishop John Venancio's support of the *Poem*:<sup>66</sup>

I happened to be in Rome with the Most Rev. John Venancio, the Bishop of Fatima, when he sought out a special bookstore to purchase the ten volumes of the Italian edition [of the *Poem of the Man-God*]. It had been recommended by a highly esteemed friend in Paris, the celebrated author-editor, Abbé André Richard.

Years later, after Bishop Venancio retired, whenever I visited him our conversation seemed to turn to the *Poem*. In his last years *the Bishop read from it every day*. He must have read all ten volumes over and over. *I began to wonder what could be so special about it*. The Bishop was widely read and had a sizable library. He had been a professor of dogmatic theology in Rome before becoming the Bishop of Fatima. Yet now, when he had ample time to read anything he wished, he seemed to spend all his time on this one book... Having struggled – like millions before me – with the mystery of the dual nature of Jesus, I said one day to Bishop Venancio, before I myself had begun to read the *Poem*: "Does it help you to understand Jesus at once as God and man?"

The holy bishop (and let it be remembered he was a learned theologian who had taught dogmatic theology at the university in Rome) seemed to be looking into the Divine Light, as he sighed: "*Oh, more and more!*"

Most who read the *Poem* will have this experience. They will discover Jesus. But how... except by those more than 3,000 pages... will they be able to tell others what He is really like?



**Above: Most Rev. John Venancio, Bishop of Fatima, with John Haffert.**

There is even an example of a famous political figure who admired and read the *Poem of the Man-God*. William F. Buckley, Jr. is considered the godfather of the American conservative movement. He was also a devout traditional Catholic who greatly admired Maria Valtorta's writings. To read about it, see: [William F. Buckley Jr's Fascination with Italian Mystic Maria Valtorta](#).

**Saint Mother Teresa of Calcutta** is world-famous for founding the Missionaries of Charity, consisting of over 4,500 religious sisters serving the poorest of the poor in 133 countries. She was beatified in 2003 and was the recipient of the 1979 Nobel Peace Prize. She was an inspiration and role model to thousands of people around the world. What is interesting for us is that one of the books most dearest to her and that she often carried with her in her travels was none other than Maria Valtorta's *The Poem of the Man-God*. Fr. Leo Maasburg, National Director of the Pontifical Mission Societies in Austria, was a close associate of Mother Teresa of Calcutta. He accompanied her on many of her journeys, was present at the occasion of the opening of new Missionaries of Charity houses on multiple continents, and preached retreats for her sisters all over the world. When Mother Teresa opened her first houses in Moscow and Armenia in 1988, Fr. Maasburg was their spiritual counselor for several months and through these means was the first official Catholic

priest allowed back into the Soviet Union. He published a book about Mother Teresa in October 2011 that relates 50 eyewitness stories about her and her astounding life and accomplishments. What is significant for us is that in 2009, he was interviewed by *Christian Magazine* and reported that Mother Teresa frequently carried the *Poem of the Man-God* with her in her travels and that she told him multiple times to read it. Considering that her holy charity and selflessness (which served to unite her to Christ in a special way) surpassed the vast majority of people on Earth, her special devotion to reading Maria Valtorta's *The Poem of the Man-God* is a tremendous testimony. An article relates:<sup>67</sup>

According to a report by Fr. Leo Maasburg, national leader of the missions in Vienna, Austria and an occasional confessor of Mother Teresa for 4 years, she always traveled with three books: The Bible, her Breviary, and a third book. When Fr. Leo asked her about the third work, she said to him that it was a book by Maria Valtorta. Upon his [multiple] inquiries about the content of it, she told him, "read it" and simply repeated that.

Recently interviewed by *Christian Magazine* on the advice of Mother Teresa on the work of Maria Valtorta, Fr. Leo Maasburg simply confirms: "For what is the attitude of Mother Teresa about Valtorta, I clearly remember her positive reaction without recalling more details". (Extract from *Christian Magazine*, No. 218 of 03/15/2009, page 5).

Susan Conroy is an artist who has given several of her drawings to Mother Teresa. On Susan's website you can find a photo of her presenting her artwork to Mother Teresa in person. The last drawing that she gave to Mother Teresa was a portrait of Our Lady that was drawn from a dictation to Maria Valtorta wherein Our Lady asked to have a drawing made with very specific details and a statement accompanying it. This drawing – based upon a dictation given to Maria Valtorta – was given to Mother Teresa by Susan Conroy. Susan testifies on her website: "Mother Teresa wrote to me just weeks before she died and assured me: *I did receive your picture. It is still hanging on my wall.*"<sup>68</sup>

Note: I am aware that Mother Teresa of Calcutta said some heterodox things on several occasions not consistent with true Catholic teaching. I do not support those heterodox comments. However, regarding her virtue and exemplary work in the corporal works of mercy, there are relatively very few Catholic souls in the world who did as much as she did in this area in modern times. Therefore, despite her incorrect theological understanding of the Catholic Faith in certain areas, her works of mercy are still extraordinary and her personal work and the 4,500 religious she inspired to perform corporal works of mercy in 133 countries changed the lives of tens of thousands of people, and therefore, her support and use of Valtorta is still a significant testimony to most Catholics.

**Testimonials from Lay Faithful:** For many testimonials from lay faithful see: [Reader Testimonials About the Poem of the Man-God](#).

More testimonials can be read in the Maria Valtorta Readers' Group newsletter bulletins here: [Maria Valtorta Readers' Group Newsletter Archive](#).

In this subchapter of this e-book, I have given you many testimonials and statements from clerics and lay faithful. But there is even more.

**At least 28 bishops have approved, endorsed, or praised the *Poem*** (bishops representing 11 different countries).

Those who have approved/endorsed/praised the *Poem of the Man-God* include Pope Pius XII, 4 cardinals, 14 archbishops, 10 regular bishops, 24 extremely learned clerics or Doctors of Theology/Divinity/Canon Law, 7 Members or Consultants of the Holy Office/Congregation for the Causes of Saints, 7 Saints/Blesseds/Venerables/Servants of God, 28 university professors, 2 famous television show hosts/media personalities, and countless priests and lay faithful.

Please note that all of the testimonials, statements, and proof of approval of these clerics and lay faithful (including ones not quoted in this present subchapter) are included in the subchapter of this e-book entitled "*Proof by the Testimony of Countless Trustworthy Clerics, Authorities, Experts, Scientists, and Pious Lay Faithful and the Tremendously Good Fruits Produced in Individuals and in the Church as a Whole*".

I now conclude this subchapter with one last testimony.

**Archbishop Nuncio Apostolic Monsignor Pier Giacomo De Nicolò**, Papal Nuncio in Several Countries, gave a homily at the Basilica of the Annunciation in Florence, Italy, where Maria Valtorta is buried. This was given on October 15, 2011, on the occasion of the 50th anniversary of Maria Valtorta's death. You can view a 40-minute [video](#) showcasing parts of several Masses offered in Valtorta's honor, the beginning of the Archbishop's homily, excerpts from the talks of various speakers at this Valtorta conference, and see photos of the Archbishop during this event. In this homily, it is to be noted how much this Apostolic Delegate approves of Maria Valtorta's life and writings, as well as the insightful comments he makes on her life, the spreading of her works, and the good fruits that they have produced in countless souls:<sup>69</sup>

#### **THE APOSTOLIC DELEGATE'S HOMILY**

(Preached during the Mass he celebrated at the Basilica of the Most Holy

Annunciation in Florence, marking the 50<sup>th</sup> anniversary of Maria Valtorta's death)

The Homily of His Excellency  
Monsignor Pier Giacomo De Nicolò  
Archbishop Nuncio Apostolic  
at Mass on Saturday October 15, 2011

Dearest Faithful and Friends,

Our docile and humble response to the engaging impulse of the Spirit of the Lord has brought us here today, in this glorious Basilica of the Most Holy Annunciation, which has been the Marian heart of Florence for centuries, to deepen our Christian vocation through prayer. This happy occasion is presented to us on the 50<sup>th</sup> anniversary of the day Maria Valtorta was born into Heaven, whose hidden suffering offered to the Divine Spouse, brought to perfect completion, the earthly and eternal fruit of salvation to many people over the decades...

...In carrying out the reflections mentioned, in the light of the Holy Spirit – which have always been given to us if asked with peaceful and persevering humility – our thoughts would spontaneously return to Maria Valtorta, retracing her path on this existential walk.

In the passages of divine pedagogy, which are particularly eloquent, the creature aimed at attaining a full and vital communion with her Lord: an instrument, initially with no intrinsic value sufficient for a task of such elevated importance, chosen for a mission of redeeming salvation that would surmount by far any human possibility. Maria responded to the call with the heroic effort of theological virtue that allowed her to surpass the dark night of purification, at the same time making it possible to receive special gifts for the benefit of her fellow man. However, these are accompanied by a growing and definitive identification with the cross of Christ under the impulse of genuine love, drenched incessantly with pain in order to unite herself to the redemptive work of her Jesus.

Examining the stages of this woman's life which is rich in consistency, courage, strength, dedication, and prudence, a victim hidden in silence and incomprehension, it was still not complete at this time. We note only that her natural talents cannot explain what she accomplished with rather moderate general knowledge and without any adequate means of consulting references. In each stage, the light was always her Faith; in every difficulty and pain, her Hope never lessened and she never gave up. The inner spring of her ascetic vitality and of her mystical life in union with the Lord was the Charity that transfigured every human feeling and aspiration.

Maria reached a heroic level of trust in God, that loving trust that can only open the Heart of her Beloved desiring to bring down His graces into the heart of man. Initially, she was distressed by how quickly humans revoked the soul's fulfillment that the world cannot satisfy. After this stage, she became all of the Lord, and even on the Cross, she relished the happiness because she was

now aware of having the One who loved her with an absolute love she yearned: the infinite love of her God, her Spouse and her Jesus.

This is how she became the “instrument”, “the means”, “the pen of the Lord” as she liked to refer to herself. On the other hand, she wanted to remain hidden and unknown in life – this is an unmistakable sign of the authenticity of her charism – and she suffered enormously when the innocent indiscretions of her spiritual director would reveal her to the world. She felt she was all for the Lord, she reserved all praise for Him, and each day she wanted to “render to God that which is God’s” namely, herself completely.

Concerning her work as a mystical writer, it is evident that the final judgment belongs to the Church, although in cases such as this, consideration made on behalf of qualified ecclesiastical bodies predominantly concerns the sanctity of life: examples in this regard are well known. And it is on such existential holiness that our reflection is addressed.

However, the work of Maria Valtorta – which is free from error of doctrine and morals as noted by multiple parties – recognizes for more than half a century, a wide and silent circulation among the faithful (translated in about 30 different languages) of every social class throughout the world and without any publicity in particular. The grandeur, magnificence, and wisdom of the content has attracted numerous good fruits and conversions: even people immersed in the whirlwind of life and far from the Christian Faith, but nevertheless yearning to get in touch with solid truths, have opened their hearts to a meeting with the Absolute, with God-Love, and they have found full confirmation of the 2,000-year-old teaching of the Church.

Today’s society in general, is experiencing a deep crisis of faith. It seems to have gone back to the origin of mankind: the temptation of building a world without God is great and, therefore, without a future. The Holy Father never ceases to repeat: “We live in a time that is broadly characterized by a subliminal relativism that penetrates every area of life... [that] becomes aggressive when it opposes those who say that they know where the truth or meaning of life is to be found.” For this reason, the faithful are called to offer a more authentic and credible testimony, becoming the light of the world.

To achieve this very great outcome, there is the admirable example that Maria Valtorta has given, and the even more solid support she will be able to give in the future; and even if some doubts and obscure misunderstandings still hover in the Valtortian skies, those of us together here present, will form the vital auspices that these will be quickly dispelled.

Our prayer in this Eucharist will also be offered up directly for this purpose: it will be a fervent and trusting plea *Ad Majorem Dei Gloriam – For the Greater Glory of God. Amen.*

**The Greatness, Wisdom, & Power of Christ's Words as Told in Scripture and as it is in the *Poem of the Man-God***

Antonio Socci, a leading Italian journalist, TV show host, author, and public intellectual in Italy, wrote about the *Poem of the Man-God*:<sup>70</sup>

It's a paradox, but modern "non-believers" seem literally fascinated by Jesus of Nazareth. Ernst Renan calls Him "*a man who is incomparable, and great, to such a point that I would not feel like contradicting those who call Him God.*"

Another "anti-Christian" intellectual, Paul Louis Couchoud, admitted:

*"In the minds of men, in the ideal world that exists inside one's head, Jesus is immeasurable. His dimensions are beyond comparison; His level of grandeur is hardly conceivable. The history of the West – from the Roman Empire onwards – is ordered around one central fact, one event-generator: the collective representation of Jesus and of His death. Everything else came forth from that, or adapted itself to it. Everything that has been done in the West for so many centuries has been done in the gigantic shadow of the Cross."*

And so much do men greatly desire to learn more, that often writers, filmmakers, and intellectuals give free rein to their imagination in order to fabricate fables about the Gospels; to invent theories, or often lies; and maybe even to produce films, television series, or theatre – usually of a low-level – but which reap a large audience, because – as the Church says – "the whole world seeks His Face."

The Gospels, in fact, are chronicles that are rather sparse, containing the necessary and essential facts, but leaving much to the imagination. Saint John concludes his own Gospel, in fact, with this: "There are still many other things done by Jesus which, if they were written out one by one, I think that the world itself would not suffice to contain the books that would need to be written."

Well, if it is true that all would have desired to have been present there, to have seen Jesus of Nazareth – to have seen His Face, "The fairest of the sons of men" – to have listened to Him in some town's market-square, along some dusty roads – to have been present at His tremendous, earth-shattering miracles; then it must be made known to everyone: **there exists a work – the only one of its kind in the world; the only one of its kind in history – which fulfills exactly this "impossible" desire.**

It was precisely for our very own generation that this exceptional gift was given. It is a work of ten volumes, about 5,000 pages – literally awe-inspiring – where is re-lived, day by day, as though broadcast live, the adventure of Jesus of Nazareth, the God-Man who overturned human history.

*It is entitled “The Gospel as it Was Revealed to Me,” and its author is Maria Valtorta.*

These pages are the fruit of several years of mystical experiences, in which Jesus literally made those days of two thousand years ago come back to life again for the visionary, just as if she had been there at that time; indeed, even more so because she also sees and hears things in those days that the apostles themselves were not able to see, know, and relate (such as the entire, long path of Judas’s going astray from the beginning, which was known only by Jesus, Who tried in every way and with a love unheard of, for three years, to save him).

...From 1944 to 1947 – by means of many successive visions – Maria Valtorta re-lived the whole history of Jesus, relating every episode and even describing smells and the wind.

These are exceptional pages, which practically contain all four Gospels and fill in missing periods, solving so many enigmatic points or apparent contradictions.

Reading these pages is not only an extraordinary adventure for the mind since it reveals everything you would want to know and illuminates every truth, but it also changes your heart and changes your life.

...For twenty years, after having laboriously stumbled through trying to read hundreds of biblical scholars’ volumes, *I can say that – with the reading of the Work of Valtorta – two hundred years of Enlightenment-based, idealistic, and modernist chatter about the Gospels and about the Life of Jesus can be run through the shredder.*

*...above all, the Giant – Who runs through these pages and Who fascinates by means of power, goodness, and beauty; Who inspires, by means of words and actions – is precisely that Jesus of Nazareth of Whom the Gospels speak. The world had not seen – nor will ever see – anything comparable.*

There is enough to enable each one of us to become holy and inflamed with the love of God by what is contained in Public Revelation in the Deposit of Faith, the doctrine that is available in the writings of the Magisterium of the Church and the saints, and the exemplary biographies and autobiographies of the saint's lives. Yet even so, there is *such* great potential for good and growth in sanctity for us to hear more of Christ's Words, and to see and know more of His actions during His life, so much so that Christ has deigned throughout history to make revelations about His life and that of His Holy Mother to various saints for the good of the faithful (such as Venerable Mary of Agreda, Blessed Anne Catherine Emmerich, St. Bridget of Sweden, etc.) The *Poem of the Man-God* is undoubtedly His most generous of such revelations and we would be foolish for neglecting it!

Souls that love God have a strong desire to know what it was like when Christ was on the earth, and to hear the *same Words* He spoke *as He spoke them* when He was walking on the earth, even (if possible) beyond the bare-bones essentials that have come down to us in the canonized Gospels, which itself testifies there is so much more that it did not cover: "Many other signs also did Jesus in the sight of His disciples, *which are not written in this book.*" (John 20:30) Also: "This is that disciple who giveth testimony of these things, and hath written these things; and we know that his testimony is true. But there are also many other things which Jesus did; *which, if they were written every one, the world itself, I think, would not be able to contain the books that should be written.*" (John 21: 24-25)

What *joy* to hear more of His words, which Scripture accounts as so holy, so incomparable, so high, so exalting, so wise, so unparalleled, many times, over and over again:

"Blessed are the eyes that see the things which you see. For I say to you, that many prophets and kings have desired...to hear the things that you hear, and have not heard them." (Luke 10:24)

"And all that heard Him *were astonished* at His wisdom and His answers. And seeing Him, they wondered." (Luke 2: 47-48)

"The ministers answered: *Never did man speak like this man.*" (John 7:46)

"...He began to teach in the synagogue: and many hearing Him were in admiration at His doctrine, saying: *How came this man by all these things? And what wisdom is this that is given to Him...?*" (Mark 6:2)

"And they were astonished at His doctrine: for His speech was with power." (Luke 4:32)

“...when the chief priests and the scribes had heard, they sought how they might destroy Him. For they feared Him, *because the whole multitude was in admiration at His doctrine.*” (Mark 11:18)

“And it came to pass when Jesus had fully ended these words, the people were in admiration at His doctrine” (Matthew 7:28)

“And the multitudes hearing it, were in admiration at His doctrine.” (Matthew 22:33)

“And coming into His own country, He taught them in their synagogues, so that they wondered and said: *How came this man by this wisdom?*” (Matthew 13:54)

“And they were astonished at His doctrine. For He was teaching them as one having power, and not as the scribes.” (Mark 1:22)

“And they said one to the other: *Was not our heart burning within us, whilst He spoke in this way, and opened to us the Scriptures?*” (Luke 24:32)

“And many more believed in Him because of His own word. And they said to the woman: We now believe, not for thy saying: *for we ourselves have heard Him, and know that this is indeed the Savior of the world.*” (John 4: 41-42)

Wouldn't it be great to see and to know of so many of the events in Christ's life, including those that the Bible itself does not describe, as the Bible itself testifies?

“*Many other signs* also did Jesus in the sight of His disciples, *which are not written in this book.*” (John 20:30)

“This is that disciple who giveth testimony of these things, and hath written these things; and we know that his testimony is true. *But there are also many other things which Jesus did; which, if they were written every one, the world itself, I think, would not be able to contain the books that should be written.*” (John 21: 24-25)

“And turning to his disciples, He said: Blessed are the eyes that see the things which you see. For I say to you, that many prophets and kings have desired to see the things that you see, and have not seen them; and to hear the things that you hear, and have not heard them.” (Luke 10: 23-24)

Approximately 98.5% of all the Gospel passages in the canonized Scriptures that relate the lives of Jesus and Mary have been described in unprecedented detail in Maria Valtorta's visions – including the spoken words, parables, and lessons of Jesus – in addition to an abundance of previously unrecorded events.

Christ told Maria Valtorta:<sup>71</sup>

With so many books dealing with Me and which, after so many revisions, changes, and fineries have become unreal, I want to give those who believe in Me a vision brought back to the truth of My mortal days. I am not diminished thereby, on the contrary I am made greater in My humility, which becomes substantial nourishment for you, to teach you to be humble and like Me, as I was a man like you and in My human life I bore the perfection of a God.

Christ said in the *Poem of the Man-God*, addressing Maria Valtorta:<sup>72</sup>

Do you know, Mary, what you are doing? Or rather, what I am doing, *in showing you* the Gospel? Making a stronger attempt to bring men to Me. You yearned for it with your fervent prayers. I will no longer confine Myself to words. They tire men and detach them. It is a fault, but it is so. I will have recourse to visions, also of My Gospel, and I will explain them to make them more attractive and clear.

I give you the comfort of seeing them. I give everybody the possibility of wishing to know Me. And if it is of no avail, and if like cruel children they should throw away the gift without understanding its value, you will be left with My present, and they with My indignation. I shall be able once again to repeat the old reproach: "We played for you and you would not dance; we sang dirges and you would not weep" [Luke 7: 31-32].

Will all this be understood by today's society to which I give this knowledge of Myself, to make it strong against the always stronger assaults of Satan and the world? Today also, twenty centuries later, there will be contradiction among those for whom I reveal Myself. I am once again a sign of contradiction. Not of Myself, but in regard to what I stir up in them. The good: those of good will, will have the good reactions of the shepherds and the humble. The others, will have evil reactions, like the scribes, the Pharisees, the Sadducees and priests of that time. Each gives that which he has... To as many as will open their eyes and recognize Me and say: "It is He! – Was this why our heart burned in our breast while He talked to us and explained to us the Scriptures?" [Luke 24:32] – My peace to them and to you, My little, faithful, loving [Maria].

To those people who would, in their own estimation, conclude that such a grand and immense revelation is “not something Christ would do” – that it is “too good to be true” – I quote this:<sup>73</sup>

If anyone finds it difficult to believe that in our own day Our Lord should speak again from the tabernacle to chosen souls who have shared in His suffering life, the answer given by Father Galliffet, S.J., who was a contemporary of St. Margaret Mary, to those who had similar difficulties about the favors which she received, might help to solve his doubts. It is as follows:

“These favors seem extraordinary, but if it should appear to any Catholic strange or extraordinary that Our Savior should give His Heart to St. Gertrude or to St. Margaret Mary, is it not more extraordinary that He should give His Body and Blood to ordinary sinful mortals? If we had not this doctrine and reality of the Mass and the Blessed Eucharist and the Real Presence in the tabernacle, and if we were told that Our Savior, for some privileged soul, should put Himself under the appearance of bread, to give that privileged person His Body and Blood; and that, to console that person He should consent to remain always near at hand under these species, would it not seem incredible? So we are not to measure with our feeble minds the infinite love of Christ.”

I agree with David Webster when, writing about the *Poem of the Man-God*, he states: “The greatest evidence of its divine origin, however, is in its profound purity and holiness, its depth of spiritual wisdom and insight. In this it is unparalleled.”<sup>74</sup>

This is very evident when you read the book! That’s why Pope Pius XII said: “Publish it just as it is. There is no need to give an opinion as to whether it is of supernatural origin. *Those who read it will understand.*”<sup>75</sup> [emphasis added]

Blessed Gabriel M. Allegra, O.F.M., exclaimed in one of his articles about the *Poem*: “I do not believe [even] a genius could thus accomplish this Gospel narration: the Finger of God is here!”<sup>76</sup>

Archbishop Alphonsus Carinci, Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was later renamed the Congregation for the Causes of Saints in 1969), wrote in 1952:<sup>77</sup>

“...it seems impossible to me that a woman of a very ordinary theological culture, and unprovided with any book useful to that end, had been able on her own to write with such exactness pages so sublime.”

Archbishop George Pearce, S.M., D.D. (Doctor of Divinity), former Archbishop of Suva, Fiji, who is now active in Providence, Rhode Island, wrote in 1987:<sup>78</sup>

“I first came in contact with the work of Maria Valtorta in 1979 [...] I find it tremendously inspiring. It is impossible for me to imagine that anyone could read this tremendous work with an open mind and not be convinced that its author can be no one but the Holy Spirit of God.”

It is so evident, just as it was when Christ preached to the Samaritans – and, when, after Christ talked to the woman with five husbands at the well – she told the others in the town, and then when they heard Him themselves, they spoke of the incomparable power of His Words. As it is written in Scripture:

“And many more believed in Him because of His own word. And they said to the woman: We now believe, not for thy saying: *for we ourselves have heard Him, and know that this is indeed the Savior of the world.*” (John 4: 41-42)

So, too, when people of good will read the *Poem of the Man-God*, they say: “We ourselves have read these Words, and we know that Words like these can indeed *only* come from the Savior of the world!”

His Words in the *Poem of the Man-God* are just as powerful, and produce the same effects in people nowadays as Scripture testifies His Words affected the people of His day.

The eminence of the wisdom, doctrine, and power in the *Poem of the Man-God* when compared to almost every other work in the world is obvious when reading it (although the canonized Scriptures are still held to be above it, of course).

Blessed Gabriel M. Allegra, O.F.M. (world-renowned biblical scholar and theologian) agrees when he writes:<sup>79</sup>

I assure you that *The Poem of the Man-God* immensely surpasses whatever descriptions — I do not say of mine, because I do not know how to write — *but of any other writer...* It is a work which makes one grow in the knowledge and love of the Lord Jesus and of His Holy Mother... I hold that the work demands a supernatural origin.... I find knowledge: and *such knowledge in the theological (especially mariological), exegetical, and mystical fields*, that if it is not infused I do not know how a poor, sick woman could acquire and master it, even if she was endowed with a signal intelligence... I find in her doctrine: and doctrine such as is sure; *it embraces almost all fields of revelation. Hence, it is multiple, immediate, luminous...* Gifts of

nature and mystical gifts harmoniously joined explain this masterwork of Italian religious literature, and perhaps I should say [a masterwork] of the world's Christian literature... After the Gospels, *I do not know another life of Jesus that can compare to the Poem*. [emphasis added]

[...] We may also compare other explanations which the Lord gave for other passages of the Old Testament and for which we possess, in whole or in part, the commentaries of the rabbis of the 3rd or 4th Century B.C., but which obviously follow a traditional style of composition much more ancient and probably also contemporaneous with Jesus. Besides an external similarity of form, we will perceive such superiority of depth, of substance, that we will finally understand fully why the crowd said: "No one has spoken as this Man."

Countless people of good will who have read the *Poem* agrees with Blessed Allegra's statements, and with the statements of Bishop Roman Danylak, S.T.L., J.U.D. (who issued a [letter of endorsement](#) of the English translation of the *Poem*), when he wrote:<sup>80</sup>

"Maria Valtorta presents one of the most vivid, beautiful, living and convincing images of the living Jesus that I have ever encountered."

All of the above facts and considerations point to the reality that the writing in the *Poem* has such extraordinary purity, holiness, loftiness, and spiritual eminence compared to most other writings that exist in the world – and this is the greatest reason why we should investigate, read, and study this extraordinary work, and is itself probably the greatest proof of the *Poem's* divine origin and that it is an authentic private revelation from Heaven.

Read about the unique features of the *Poem of the Man-God*, starting on the next page.

## Unique Features of the *Poem of the Man-God*

Every authentic private revelation in the history of the Church has had unique features, graces, and knowledge associated with it. As the 1912 Catholic Encyclopedia article on private revelation states:<sup>81</sup>

It often happens that the [private] revelation inspires an exterior work – for instance, the establishment of a new devotion, the foundation of a new religious congregation or association, the revision of the constitutions of a congregation, etc., the building of a church or the creation of a pilgrimage, the reformation of the lax spirit in a certain body, the preaching of a new spirituality, etc.

Private revelations are found everywhere in the history of the Church. Reportedly, 80%+ of the religious orders in the Catholic Church were founded through private revelations from Heaven. The brown scapular is from a private revelation. The Miraculous Medal is from a private revelation. The rosary was given by a private revelation of Our Lady to St. Dominic. The Sacred Heart statue you pray before in the Church is from a private revelation. The Five First Saturdays devotion and the Nine First Fridays devotion are from private revelations. The countless healings of sick people and invalids with the apparition of Our Lady of Lourdes is well known. The secrets, warnings, and messages of Our Lady of La Salette and Our Lady of Fatima are well known. The Sacred Heart private revelation (given especially to combat Jansenism) is well known. St. Joan of Arc's whole mission was surrounded around her private revelation of hearing heavenly voices, and this changed history. The private revelation of Our Lady of Guadalupe resulted in *millions* of souls converting to the Catholic Faith and forever changed the history of the West. We have had many holy saints in every generation who have had miracles abound around them, such as Saint Padre Pio during the 20<sup>th</sup> century, St. Dominic, St. Francis of Assisi, St. Vincent Ferrer, St. John Vianney, St. Philip Neri, and countless others. We have had many mystics, such as Venerable Mary of Agreda, Anne Catherine Emmerich, St. Bridget of Sweden, St. Catherine of Siena, St. Hildegarde of Bingen, St. Gertrude the Great, St. John of the Cross, St. Bonaventure, etc.

Each mystic, each authentic apparition, each miracle, each private revelation had a particular purpose and had unique features. Some were granted for all time – such as the rosary. Some were granted to combat errors and heresies of a particular time especially. Some were granted to give a deeper knowledge of truths already contained in the Deposit of Faith (for example, the revelations about the Sacred Heart), some to establish a new spirituality or a new religious congregation (such as Christ's call to St. Francis of Assisi: "Rebuild My Church"), some to establish a new devotion or sacramental (the scapular, the Rosary to St. Dominic, devotion to the Sacred Heart with St. Mary Alacoque's revelations and devotion to the Immaculate Heart at Fatima), some to build a new

church (St. Mary Major Basilica and Our Lady of the Snows), some to convert countless souls (Our Lady of Guadalupe's apparition and miraculous tilma), some to reveal more about Our Lord's and Our Lady's Lives (Ven. Mary of Agreda's *Mystical City of God*, Anne Catherine Emmerich's visions, etc.)

So too, does Maria Valtorta's private revelations from Heaven have a special purpose and unique features. I want to expound on these unique features below:

1. When it comes to revelations about Our Lord's and Our Lady's life, Maria Valtorta stands unique in the history of the great mystics. It is needless to say that Maria Valtorta's revelations are greater than previous revelations in its vast scope and in its detail. From 1943 to 1951, Valtorta produced over 15,000 handwritten pages in 122 notebooks. Her total writings include a series of almost 700 visions of Jesus' earthly life with Mary, the Apostles, and many of His contemporaries, about 800 dictations from Jesus, and around 300 other revelations from God the Father, the Holy Spirit, Our Lady, and various angels and saints.
2. The *Poem of the Man-God* is the longest, most vivid, and most true-to-life revelation of Our Lord's and Our Lady's life ever given to the Church with its almost 4,200 printed pages of visions and descriptions of the Gospel. Approximately 98.5% of all the Gospel passages in the canonized Scriptures that relate the lives of Jesus and Mary have been described in unprecedented detail in the *Poem of the Man-God*, in addition to an abundance of previously unrecorded events. Her other writings (especially *The Notebooks*) also have many visions of events of the early Church. The Gospel writers, all combined, recorded much abbreviated accounts of events occurring on only **141 days** of Jesus' Public Ministry (which is approximately **12%** of the total days of His Public Ministry). The *Poem of the Man-God* contains visions covering approximately **500 days** of the 1200-day period comprising Jesus' Public Ministry (this amounts to covering approximately **42%** of the total days of His 3 year, 4 month long Public Ministry).<sup>82</sup> The *Poem* describes in detail 179 miracles Jesus performed, only 30 of which are mentioned in the canonized Gospels; and it gives 97 parables in full (most of which are pages long), only 39 of which are summarized in the canonized Gospels.<sup>83</sup>
3. The three volumes published under the title *The Notebooks* is a total of over 1900 printed pages on a whole range of topics from visions of the early Church, the Eucharist as the greatest miracle, commentaries on Old Testament prophecies pertaining to our times, mystical theology and the spiritual life, and even the End Times and the Book of the Apocalypse.

4. Her *Book of Azariah* has 336 printed pages of dictations from her guardian angel of lessons for the 58 Sunday Masses found in the traditional Roman Missal. She also has 310 printed pages on a commentary on the Epistle of St. Paul to the Romans dictated by the Holy Spirit.
5. The English translation of the *Poem of the Man-God* contains 647 visions of the life of Our Lord and Our Lady in its 4,196 pages – and many experts have verified that it does not contain any significant errors, mix-ups, or mistakes, nor is a single person, place, or thing out of place, even though it includes 500+ personalities, 350+ named locations, 950 quotations and references to 40 Old Testament books in Jesus’ speeches, a newly proposed chronological arrangement and dating system of the Gospels, and a vast amount of geographical, climatic, agricultural, historical, astronomical, and cartographical information, which authorities in these fields have verified the accuracy of with appropriate astonishment.
6. Her revelations also have unprecedented detail, especially in the spoken words of Jesus and His contemporaries. There has never been such an insight into the actual words spoken in any other private revelation. And these aren’t just any words, but the words of Christ, Who said to His contemporaries:

“Blessed are the eyes that see the things which you see. For I say to you, that many prophets and kings have desired to see the things that you see, and have not seen them; and to hear the things that you hear, and have not heard them.” (Luke 10: 23-24)

The revelations of Maria Valtorta help to fill in the gap mentioned by St. John the Beloved in Scripture:

“This is that disciple who giveth testimony of these things, and hath written these things; and we know that his testimony is true. *But there are also many other things which Jesus did; which, if they were written every one, the world itself, I think, would not be able to contain the books that should be written.*” (John 21: 24-25)

Our Lord told Maria Valtorta in a dictation:

I know the objection by many: “Jesus spoke simply.” In the parables I spoke simply because I was addressing crowds of common folk. But when I spoke to cultured minds—Israelite or Roman or Greek—I spoke as was most appropriate for perfect Wisdom.

My words, moreover, in the versions of the Evangelists, just two of them were Apostles—and if one observes closely, they are the two Gospels most clearly mirroring Me, for Luke’s,

good stylistically, may be better termed the Gospel of My Mother and My Childhood, abundantly relating details in relation thereto which the others do not narrate, rather than the Gospel of My public life, being more an echo of the others rather than a new light, as is that of John, the perfect Evangelist of the Light who is Christ the God-Man—the versions, I was saying, of My words were greatly reduced by the Evangelists, to the point of being diminished to a skeleton—more an allusion than a version. A fact which deprives them of the stylistic form which I had given them.

The Teacher is in Matthew (see the Sermon on the Mount, the instructions for the Apostles, the praise of the Baptist and the rest of this chapter, the first episode in Chapter 15 and the heavenly sign, [the subject of] divorce in Chapter 19, and chapters 22, 23 and 24). The Teacher is [also] in the luminous Gospel of John, above all, the Apostle in love, fused in charity with his Christ the Light. Compare what this Gospel reveals about Christ the Orator, to what is displayed in this regard by the essential scantiness of Mark's Gospel—precise in the episodes he had heard from Peter, but reduced to a minimum—and you will see whether I, the Word, used only a very humble style, or whether the power of the Perfect Word did not often flash forward in Me. Yes, it shines out in John, though quite reduced in a few episodes.

Now, if to Little John [Maria Valtorta] I have wanted to grant an increase in knowledge of Me and My teaching, why should this make you incredulous and obstinate? Open up. Open your intellects and hearts, and bless Me for what I have given you.

... You won't indeed want to think that in three years I worked the few miracles narrated? You won't think that the few women mentioned were the only ones healed, or the few miracles mentioned were the only ones worked? If the shadow of Peter served to heal (Acts 5:14-15), what must *My* shadow have done? Or My breath? Or My glance? Remember the woman suffering from bleeding: "If I manage to touch the hem of His robe, I shall be healed." (Matthew 9:20-22, Mark 5:25-29, Luke 8: 43-48) And so it was.

As Blessed Gabriel Allegra, O.F.M., wrote:<sup>84</sup>

Certainly in the time of His mortal life, Jesus did not speak with those theological terms that came later, nor perhaps did He develop the Heavenly richness of His Word as appears in the *Poem of the Man-God*, that is, as He made His beloved Maria Valtorta see and hear It.

How is this fact explained? I answer thus: After twenty centuries, Jesus repeats and explains His Gospel by availing Himself of all the theological terminology of His Church, so as to tell us that Her teaching is already found implicitly in His Gospel – M. Pouget would have said: equivalently – and that this teaching is none other than the authoritative and infallible explanation which She gives and She alone can give, because guided and illumined by the Holy Spirit.

As to what concerns these truths, e.g., the Most Holy Eucharist, the dignity and mission of the Blessed Virgin Mary, Jesus already spoke during His life more clearly than the Church has done for centuries, so that the dogmatic progress for these and other truths is a return to the fullness of their Source.

[...] To what point are the Words of the Lord reported by Maria Valtorta authentic? Well: I have not succeeded in persuading myself that the visionary has invented or added her own. No. She reproduces what she hears and as she hears it.

But on the other hand, no one could deny that there is a translation of the Word of the Lord into the language of the Church of today, that is, into the rich and multiform language of our Theology, just as it was formed through and after so many centuries of polemics, discussions, and preaching.

Who has done this transposing which is, then, twofold, inasmuch as from 1943 to 1947, Jesus spoke in Italian, while in the years of His mortal life on this earth He spoke in Aramaic, in Greek, and perhaps sometimes in Latin? And above all since in speaking to Valtorta He adopted our modern theological language? It can only be Jesus Himself. And He did so, I think, either to make us see that the teaching of His Church is nothing but the declaration of His own Words, or to engrave His Gospel in the heart of our contemporaries.

[...] But there is another surprise: this woman of the 20th Century who, though confined to a bed of pain became the fortunate contemporary and follower of Christ, heard the Apostles and Jesus talk in Italian, but in an Aramaicized Italian--except for certain moments carefully noted by her: when, that is, the Apostles and Jesus prayed in Hebrew or in Aramaic. Moreover, the Lord, the Madonna, the Apostles, even when treating of subjects dealt with in the New Testament, adopt the theological language of today, that is, the language initiated by the first great theologian, St. Paul, and enriched throughout so many centuries of reflection and meditation, and which has thus become precise, clear, irreplaceable.

There is in the *Poem*, therefore, a transposition, a translation of the Good News announced by Jesus into the tongue of His Church of today, a transposition willed by Him, since the Visionary was deprived of any technical theological formation. And this is, I think, in order to make us understand that the Gospel message announced today by His Church of today, and with today's language, is substantially identical with His Own preaching of twenty centuries ago.

[...] We may also compare other explanations which the Lord gave for other passages of the Old Testament and for which we possess, in whole or in part, the commentaries of the rabbis of the 3rd or 4th Century B.C., but which obviously follow a traditional style of composition much more ancient and probably also contemporaneous with Jesus. Besides an external similarity of form, we will perceive such superiority of depth, of substance, that we will finally understand fully why the crowd said: "No one has spoken as this Man."

John Haffert, a famous author and speaker, and a co-founder and former head of the Blue Army of Our Lady of Fatima (a public international association promoting Fatima that once consisted of 25 million members), wrote:<sup>85</sup>

The *Poem* is unique in that it is a *firsthand* account of visions of the life of Jesus, recorded by a naturally gifted writer named Maria Valtorta. She personally wrote down descriptions of the visions *as she saw them*. She describes actual scenes, and records – word for word – the conversations she hears.

*The Gospels*, in these vivid scenes and conversations, *come alive*. There has never been a book like it.

7. The *Poem of the Man-God* gives us a deeper understanding of the New Testament Scriptures. Approximately 98.5% of all the Gospel passages in the canonized Scriptures that relate the lives of Jesus and Mary have been described in unprecedented detail in the *Poem of the Man-God*, in addition to an abundance of previously unrecorded events. We can understand with better clarity Christ's parables, lessons, and sermons because we can read the full length of many of the originals with their full explanation that Christ gave to His Apostles and disciples. We gain greater insight into the events recorded in the canonized Gospels, as well as better understand the surrounding political, religious, economic, social, and familial context. We gain tremendous insight into and a better understanding of the characters of the Apostles, the disciples, the different contemporaries of Jesus, and most importantly, Our Lady and Our Lord Himself. As Blessed Gabriel Allegra (world-renowned biblical scholar and theologian) wrote (on the next page):<sup>86</sup>

"Certain of the Lord's discourses, whose principle subject is only hinted at in the Gospels, are developed in this work with a naturalness, with a linking of thought so logical, so spontaneous, so coherent with the time, the place, and the circumstances, as I have never found in the most famous exegetes..."

"Regarding Valtorta's exegesis, it would be necessary to write a book; here I limit myself to reaffirming that I find no other works of eminent scripture exegetes which complete and clarify the Canonical Gospels so naturally, so spontaneously, with such liveliness as does *The Poem of Valtorta*."

"In this work I find so many revelations which are not contrary to, but instead complete, the Gospel narrative... I find in her the charism of prophecy in the proper sense of a voice through which Valtorta exhorts, encourages, and consoles in the Name of God and, at rare times, elucidates the predictions of the Lord. I find in her doctrine: and doctrine such as is sure; it embraces almost all fields of revelation. Hence, it is multiple, immediate, luminous."

8. The *Poem of the Man-God* gives us a deeper understanding of the Old Testament Scriptures. There are 950 quotations and references to 40 Old Testament books in Jesus' speeches in the *Poem of the Man-God*, where He explains these Scriptures with unprecedented clarity and insight. Blessed Gabriel Allegra was a world-renowned biblical scholar and theologian. He was the first one to translate the entire Bible into Chinese, and his work had the support and acknowledgement of successive popes from Pius XI to Paul VI (hence he knew the Old Testament quite well!). He wrote about the *Poem of the Man-God*:<sup>87</sup>

"Worthy of note [in the *Poem*] is the manner in which Jesus explains the Old Testament, applying it always to the present, to the messianic era already in progress, and which is about to be fulfilled."

Below is an excerpt from an article by David Webster, M.Div., which describes how the *Poem of the Man-God* gives a deeper understanding of the New Testament and Old Testament Scriptures:<sup>88</sup>

Here are a few examples of the *many* lines of incontrovertible evidences for the supernatural origin of this work that should be understandable even for those with no spiritual discernment. This work consists of 647 Gospel episodes recorded within a 3½ year period (1944 to 1947), not in chronological order, but often according to the visionary's own personal spiritual needs and in conjunction with the events of the Church calendar.

We know this not only from the original copies that were all dated, but because Maria Valtorta shows lack of familiarity with persons and places in later episodes of Christ's life, whereas in the earlier ones she shows a great deal of familiarity. We have here an astonishing 20,000 handwritten pages from her (10,000 for *The Poem*), written in mixed order (and with hardly a correction), that, when assembled at Jesus' instruction in proper sequence, present a perfectly flowing story with not one person, place, or thing out of place. Even the best novelists, who develop their work in sequence with far shorter, far less involved story lines and far fewer characters (*The Poem* presents over 500 personalities!), have often been caught with irregularities in these matters. Not so with Maria Valtorta and the *Poem of the Man-God*.

This has all been accomplished while incorporating in its body and expanding upon nearly the entire content of all four Gospel accounts. Only 6 short Gospel texts have not been found in the body of this work. In addition to this we also discover an astonishing 950 quotations and references from some 40 books of the Old Testament, many of which are found in Jesus' many teachings and sermons. It would have taken a special team of Old Testament biblical scholars to incorporate this many Old Testament Scriptures into any kind of series of teaching and preaching, let alone one that had to fit the particular settings carefully described in *The Poem*. These elements alone make the thought of human authorship absurd.

9. The *Poem of the Man-God* resolves many problems in the Gospel accounts which scholars have struggled with for years (including apparent contradictions between the different Gospel accounts and apparent errors or inconsistencies within the same Gospel account), and it furthermore corrects certain misunderstandings and translation errors that have been perpetuated throughout the centuries. For complete details, see the subchapter that discusses this in the "*Proofs of the Supernatural Origin of Maria Valtorta's Visions Described in Her Work*" chapter.
10. The *Poem of the Man-God* contains unusually profound knowledge, depth, and eminence in the theological, exegetical, mystical, and Mariological fields, which many world-renowned trustworthy theologians say exceed anything they have ever read. For complete details, see the subchapter that discusses this in the "*Proofs of the Supernatural Origin of Maria Valtorta's Visions Described in Her Work*" chapter.
11. The *Poem of the Man-God* contains an unparalleled insight into Mariology. Fr. Gabriel Roschini, O.S.M., was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, professor at the Lateran Pontifical University, and a

Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints. An article on Gabriel Roschini relates:<sup>89</sup>

During the pontificate of Pope Pius XII, he worked closely with the Vatican on Marian publications. In light of the encyclopedic accuracy of his work, Roschini is considered as one of the top two Mariologists in the 20th century. His first major work, a four-volume *Mariology, Il Capolavoro di Dio*, is judged to be the most comprehensive Mariological presentation in the 20th century. Several theologians called him "one of the most profound Mariologists" and "irreplaceable".

He was highly esteemed by all the Popes during his priestly life (especially Pope Pius XII), and he was often referred to by Pope John Paul II as one of the greatest Mariologists who ever lived. Fr. Roschini has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long. Most of his writings were devoted to Mariology. He was also at some time Prior General of the Order of the Servants of Mary, Vicar General, and General Director of its studies. He was also a member of several scholarly academies, and vice-president of the Pontifical Academy of Our Lady Immaculate (founded in 1847).<sup>90</sup>

Fr. Gabriel Roschini, O.S.M., wrote in his last book, *The Virgin Mary in the Writings of Maria Valtorta*:<sup>91</sup>

I have been studying, teaching, preaching, and writing Mariology for half a century already. To do this, I had to read innumerable works and articles of all kinds on Mary: a real Marian library.

However, I must candidly admit that the Mariology found in all of Maria Valtorta's writings – both published or unpublished – has been for me a real discovery. *No other Marian writings, not even the sum total of everything I have read and studied, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.*

It seems to me that the conventional image of the Blessed Virgin, portrayed by myself and my fellow Mariologists, is merely a paper mache Madonna compared to the living and vibrant Virgin Mary envisioned by Maria Valtorta, a Virgin Mary perfect in every way.

...whoever wants to know the Blessed Virgin (a Virgin in perfect harmony with the Holy Scriptures, the Tradition of the Church, and the Church Magisterium) should draw from Valtorta's Mariology.

If anyone believes my declaration is only one of those ordinary hyperbolic slogans abused by publicity, I will say this only: let them read before they judge! [emphasis added]

12. The *Poem of the Man-God* gives an unprecedentedly complete understanding of Jesus' ministry in the Holy Land, including knowledge of the cycles of His travels into different regions, detailed knowledge about hundreds of the cities, villages, and geographical sites in Palestine He visited, and maps that accurately account for each place He visited in the order He actually visited them.

In David Webster's *The Rest of the Gospel Story*, he provides a travel guide for every one of the 647 episodes in the *Poem of the Man-God* complete with geographic locations for each of these episodes (which can easily be found on his atlas). At the beginning of this chapter, he mentions some interesting facts:<sup>92</sup>

There are here listed 350 specific ministry locations Jesus visited in His 3 year and 4 month ministry. Adding the miles He traveled comes to over 4,000. That averages 100 miles for each of the 40 months of His ministry. However, since the account in *The Poem* covers only approximately 500 days of this 1200-day period, this is a conservative figure. Jesus divided His short ministry time into 6 distinct ministry cycles. Each cycle contained first a ministry in Galilee often including visits to Syro-Phoenicia, Decapolis, the Tetrarchy of Philip to the northeast, and even Lebanon; and second, a ministry into Judea with excursions into Samaria, Decapolis, and Perea, both east of the Jordan. Jesus only twice ministered in Samaria on His way to Judea, and once, from Judea back to Galilee. Jesus' ministries extended to an area approximately 175 by 100 miles. Most of His ministry, however, took place within an area of 100 by 40 miles. All His ministries in Judea, except the first, centered around the Passover or the Feast of Tabernacles, which He always observed. His ministries in Galilee were always between these two great feasts. The longest ministry cycle was the 6<sup>th</sup>, lasting 10 months, the shortest was 4½ months. The average was 6 months. The Gospel writers, all combined, record much abbreviated accounts of events occurring on only 141 days of the 3½ year ministry of Christ.

For more details, see the subchapters of this e-book entitled "*Proof by Geography and Topography and Archaeology...*" and "*First-Rate Resources for the Poem of the Man-God: Atlases, Indexes, Scripture-Poem Cross-References, Chapter Summaries, Travel Guides, Date/Timeline Guides, and More*".

13. The *Poem of the Man-God* gives an unprecedented insight into Jesus, Mary, and over 500 of Jesus' contemporaries, many previously known and many previously unknown. These contemporaries include people of Jewish, Roman, Greek, Philistine, and Samaritan nationalities. Blessed Gabriel Allegra (world-renowned biblical scholar and theologian) wrote:<sup>93</sup>

#### Comparison With Other Works

Whoever starts out to read [the *Poem of the Man-God*] with an honest mind and with commitment can well see for himself the immense distance that exists between *The Poem* and the *New Testament Apocrypha*, especially the *Infancy Apocrypha* and the *Assumption Apocrypha*. And he can also notice what distance there is between this work and that of Venerable Catherine Emmerich, Mary of Agreda, etc. In the writings of these latter two visionaries, it is impossible not to sense the influence of third persons, an influence which it seems to me must on the contrary be absolutely excluded from our *Poem*. To be convinced of this it suffices to make a comparison between the vast and sure doctrine – theological, biblical, geographical, historical, topographical – which crowds every page of the *Poem*, and the same material in the [other visionary] works mentioned above. I am not going to speak of literary works, because there are none which cover the life of Jesus beginning from the Birth to the Assumption of the Madonna, or at least none known to me. But even if we limit ourselves to the basic plots of the most celebrated ones, like: *Ben Hur*, *The Robe*, *The Great Fisherman*, *The Silver Chalice*, *The Spear...*, these could not quite bear comparison with the natural, spontaneous plot welling up from the context of events and characters of so many persons – a veritable crowd! – which forms the mighty framework of the *Poem*.

Blessed Gabriel Allegra also wrote:<sup>94</sup>

"Regarding Valtorta's exegesis, it would be necessary to write a book; here I limit myself to reaffirming that I find no other works of eminent scripture exegetes which complete and clarify the Canonical Gospels so naturally, so spontaneously, with such liveliness as does *The Poem* of Valtorta."

"The dogmas which the Church continues defending in the course of the ages...are a solemn affirmation of the faith of the Apostles. Through an ineffable charism, Valtorta had been plunged again into the tender, moving, spontaneous faith of the Apostles, especially of St. John."

"After the Gospels, I do not know another life of Jesus that can compare to the *Poem*, as I

do not know any other lives of St. Peter and St. John which make the characters of these two Apostles so alive."

"In her tragic destiny, a powerful and moving figure in the *Poem* is Mary of Simon, the mother of Judas, and who was so loved by Jesus. No poet or dramatist has ever thought up a profile so robust, so delicate, and at the same time so pitiful, as that unfortunate and gentle woman."

"From the time that I read and reread the *Poem of the Man-God* of Maria Valtorta, I have no more taste for biblical-gospel novels."

"I would say that in this work the Palestinian world of the time of Jesus comes out before our eyes; and the best and worst elements of character of the chosen people...leap out vividly before us."

Bishop Roman Danylak, S.T.L., J.U.D., until later given new responsibilities in Rome, had been Chancellor of the Toronto Eparchy (Diocese) and Consultor of the Pontifical Commission for the Revision of Eastern Canon Law. He was also pastor of St. Josaphat (Ukrainian Catholic) Cathedral in Toronto. Bishop Danylak has a License in Sacred Theology and Doctorates in both Canon Law and Civil Law from the Pontifical Lateran University in Rome. He issued a [letter of endorsement](#) of the English translation of the *Poem of the Man-God* in 2001. The Most Reverend Roman Danylak wrote:<sup>95</sup>

Notwithstanding various claims to the contrary, theologians of authority, Scripture scholars, who have studied *The Poem*, confirm the accuracy of Valtorta's descriptions of place, geography, her accurate knowledge of the Holy Land, etc. And we must remember that Maria Valtorta did not have the health nor the opportunity to study or to correlate her observations. Reading the five volumes in English or the ten volumes in Italian, I was overwhelmed by her mastery not only of poetic composition, but of details, of personages, of the events in the Gospel story. I find significant confirmation of the many characters of apostles, disciples, penitents, etc., mentioned not only in Scripture, but in the liturgical and patristic tradition of the Church in the Byzantine tradition. Her characters are not imaginary, as I suspect of the characters of the narration of another visionary and mystic, Catherine Emmerich, but real people, whose identity is confirmed by the Fathers and the liturgical feasts of the Byzantine Church. I am sure we would also find similar confirmation in the patristic tradition of the west. I am less acquainted with this latter [which] I leave to more competent authorities this field of investigation.

14. The *Poem of the Man-God* gives an unprecedented insight into the political, religious, economic, social, and familial situation – as well as the dress – of the ancient Jewish, Samaritan, and Roman peoples. The *Poem* is so accurate and detailed, that besides archaeology, scholars are even finding that it is a tremendous aid in the fields of history and ethnology.

In 1971, a noted biblical scholar and the Director of the Vatican Museum, Msgr. Gianfranco Nolli, wrote about the *Poem of the Man-God*:<sup>96</sup>

I read it with much interest, and I perceived that she really describes places, customs, costumes *with a precision that one could rarely encounter even in someone who is familiar with them*: it is a true pleasure to read it and one draws great profit from it. [emphasis added]

David Webster, M.Div., writes:<sup>97</sup>

Valtorta's precise descriptions of the natural topography of Palestine from numerous locations and the information about the outside pagan world of that day, including people, places, customs, Greek and Roman mythology, related in the conversations of that day, are strikingly correct.

Blessed Gabriel M. Allegra, O.F.M., a world-renowned exegete and theologian, and the first biblical scholar of the 20<sup>th</sup> century to be beatified, wrote:<sup>98</sup>

“And how much do we not learn about the political, religious, economic, social, and familial situation of Palestine in the first age of our era, even from the discourses of the most humble – rather, especially from these – which the seeing and hearing writer, Valtorta, reports! One might say that in this work the Palestinian world of the time of Jesus comes back to life before our eyes; and the best and worst elements of the characters of the chosen people – a people of extremes and enslaved by every mediocrity – leaps alive before us.”

“This sick woman, with only the natural gift of a facile pen, though one cultivated also by studies of medieval literature, in less than four years writes a Work of ten volumes in which she brings to life again the religious, political and cultural ambient of the first century, and what frightens the specialists themselves all the more, she recounts in proper order—but this order is recognized and established after the visions have ceased—she recounts in proper order the life of Christ, completing the Gospels without ever contradicting them.”

“In the dialogues and in the discourses which form the framework of [Valtorta's] work, besides an inimitable spontaneity (the dialogues), there is something of antiquity and at times of the hieratic (the discourses); in a word, an excellent translation of a spoken Aramaic, or Hebrew, in a vigorous, polymorphous, robust Italian.”

15. The *Poem of the Man-God* contains a vast array of detailed information and uncanny accuracy in geography, geology, topography, mineralogy, and archaeology which experts in these fields have verified, strongly substantiating Valtorta's testimony that she received authentic visions from a supernatural source (God). For more details, see the subchapter of this e-book entitled “*Proof by Geography and Topography and Archaeology (Including Her Describing Palestine and Over 350 Geographical Locations in the Holy Land with a Level of Precision in Multiple Fields that She Could Not Possibly Have Known Without Modern Electronic Scholastic Resources or Access to an Extensive Collection of Books/Atlases in the 1940s that Eyewitnesses and Common Sense Confirm She Did Not – Nor Could Have Had – Access to and Which Itself Arguably Would Have Been Insufficient to Complete Her Work)*”.

In 1952, Msgr. (later Cardinal) Augustin Bea, S.J., Rector of the Pontifical Biblical Institute and also Consultant to the Holy Office, was asked to evaluate some of Maria Valtorta's writings. He wrote:<sup>99</sup>

Some years ago [before being named Consultant of the Supreme Congregation of the Holy Office], I read several fascicles of the work written by the lady, Maria Valtorta, paying particular attention in my reading to the exegetical, historical, archeological, and topographical parts. As regards its exegesis, in none of the records I examined have I found errors of any relevance. *I was, moreover, very impressed by the fact that the archeological and topographical descriptions were propounded with remarkable exactness.* [emphasis added]

Professor Vittorio Tredici was a highly experienced mineralogist, geologist, president of the Italian Metallic Minerals Company, vice-president of the Extractive Industries Corporation, and president of the Italian Potassium Company. Other positions he held included a Senior Inspector in the National Insurance Institute, Mayor of Cagliari, and Member of Parliament. He acted on behalf of mining companies, specializing in the study of phosphates in the Transjordan. He wrote in a signed testimony in 1952:<sup>100</sup>

I read a few volumes of the "Words of Life" written by Miss Maria Valtorta. ["Words of Life" is how Tredici referred to Valtorta's *The Poem of the Man-God*].

To the extent that I must consider myself as simply a layman from the viewpoint of theological training, the immediate impression that I got was that this Work could not be the fruit of simple human will, even if she was gifted with knowledge of the doctrine and the culture, and with truly superior capabilities.

I sensed here the unmistakable imprint of the Divine Master, even if He presents Himself to the eyes of the reader under so realistically human a light than would be apparent from just reading the Gospels. Yet this Humanity—while humble and natural—remains throughout the Work the true Humanity of Our Lord Jesus Christ—always, unmistakably—just as in our meditations and our aspirations we have continually envisioned Him near us in all our life as sinners. I also get the impression that while the Work is able to stir up an immense tumult of thoughts, feelings, and good works from the depths of our being, at the same time it convinces us—I dare to say definitively—that the truth exists solely and exclusively in the Gospel because – even in our highest concepts—He is accessible in a clear and perfect way in everyone’s mind.

What struck me most deeply in the Work, from a critical point of view, was the perfect knowledge the writer had of Palestine and areas where the preaching of Our Lord Jesus Christ took place. This is knowledge that in some passages surpasses your average geographical or panoramic knowledge, becoming specifically topographical and even, geological and mineralogical. From this viewpoint, no publications exist —as far as I know—in such detail as in this account, above all for the area beyond the Jordan (now also Jordanian), that would allow even a scientist who has not physically been to the site, to imagine and describe whole paths and roads with such perfection as would perplex [or astound] those who have in fact had the opportunity of actually going there.

I have traveled all over Palestine and Jordan, and other Middle Eastern countries on numerous trips. I remained for a while in Jordan in particular for mining purposes so I was able to see and follow with a keen eye what *those sketchy and inaccurate English publications* (the only ones that exist on the subject for those areas) cannot even remotely offer.

Well I can declare with a clear conscience that after reading the description given in the Work about one of Our Lord Jesus Christ’s journeys over the Jordan up to Jerash, I recognized the path of Our Lord so perfectly. With the vivid memory that sprang to my mind from my reading, I recognized the description made with such precision that only those who could actually see it or have seen it could possibly be able to describe it!

But my surprise was intensified further when, as I continued reading, I read a statement of a mineralogical nature where, in describing some protruding dykes like granite, [Valtorta] affirms that they are not, in fact, granite, but limestone! I declare that this distinction could be appreciated—on site—only by an expert!

And I continued to read that at a little distance across the summit, before resuming the gentle descent to Jerash, there is a small spring where Our Lord Jesus Christ stopped with a caravan to eat a quick breakfast. Now I think that this spring is so small and inconspicuous that it would have been missed by anyone, even passing close by it, who had not been particularly attentive.

In addition to the description of that whole journey, there are elements where the tradition in that area is supported by confirming that the towns and countries that I have seen are still almost 100% Christian, in a predominantly Muslim country. And they have been so from the time Our Lord Jesus Christ preached there. This factor cannot leave anyone feeling indifferent.

These facts and others, which I do not quote for the sake of brevity, have struck my critical spirit and have reinforced in me the absolute conviction that this Work is the fruit of the Supernatural; if not, I would not be able to find a humanly convincing explanation for these facts that I have cited and which are nevertheless completely verifiable. But, more than my critical spirit, it is my heart that feels better every time I read more pages from this Work, which assures me that it is "God's Work".

With all my being, I hope that this Work will become the heritage and dominion of all mankind, as soon as possible – to be urgently propagated – because I think and I feel that through these Works many, many, many wandering souls will return to the Fold.

Professional engineer Jean-François Lavère, writes:<sup>101</sup>

The work [the *Poem of the Man-God*] overflows with exact data from the viewpoint of history, topography, architecture, geography, ethnology, chronology, etc. Furthermore, Maria Valtorta often provides precise details known only by some scholars, and in certain cases, she even records details totally unknown at the time she recorded them, and which archeology, history, or science have later confirmed.

The study of thousands of data, scattered as if by chance in this work, has allowed us down the years to construct an imposing documentary base. This systematic research brings to

light the extraordinary precision and unsuspected level of coherence and credibility of this Life of Jesus by Maria Valtorta.

The author continues after showing numerous examples in his article:<sup>102</sup>

It would certainly be possible to multiply such examples, but the "surprising" subjects in this work are still so many that we need to stop. We note only that Maria Valtorta mentions, with their names, more than 300 localities, mountains, rivers, regions, and other geographical data, and places them exactly, which is already remarkable. A complete analysis will require a voluminous work... Maria Valtorta even reached a degree of precision and exactness such as I have personally never found in the numerous authors recounting their travels in the Holy Land, and consulted by me during this study. I could furnish many examples of these.

Another article relates:<sup>103</sup>

Jean-François Lavère, a professional engineer, has been studying the works of Maria Valtorta for 25 years.

Convinced that the historicity of Maria Valtorta's work would either prove itself, or show itself to be wrong, he undertook a systematic study of all of the details provided by her work.

He has methodically identified, over the years, more than 10,000 pieces of data from her work, in fields as diverse as the arts, astronomy, flora and fauna, ethnology, geography, geology, history and geopolitical science, technology, metrology [science of weights and measures], religions, social sciences, etc.

At present, 8,000 pieces of data have been analyzed and compared with different sources. This data is all shown to correspond to these sources with 99.6% accuracy!

For one who knows the life of the humble Maria Valtorta, it is difficult to attribute to her such encyclopedic knowledge that is so extensive and often so specialized. Readers of *Christian Magazine* have already been able to discover several of the studies by Jean-François Lavère.

In the near future, devoted fans will undoubtedly have the opportunity to read more of his

publications. In the meantime, Jean-François Lavère offers several examples of his studies and comments on a few of the passages from Maria Valtorta's works.

For more details, see the subchapter of this e-book entitled "*Proof by Geography and Topography and Archaeology...*"

16. Even if the *Poem of the Man-God* does not have a supernatural origin, or the reader simply doesn't care whether it has a supernatural origin or not (such as if they are an atheist or an agnostic), even from just a *literary* point of view, the *Poem of the Man-God* shines forth as a profoundly entertaining novel worthy of a Shakespeare or a Manzoni! Millions of people read fictional novels just for fun, whether it be Shakespeare, Tolkien's *Lord of the Rings*, or countless other literary options. I daresay that few books can exceed the *Poem of the Man-God* even just for its literary and entertainment value.

Msgr. Maurice Raffa, Director of the International Center of Comparison and Synthesis, wrote:<sup>104</sup>

...I found therein incomparable riches...Wanting to express a judgment on its intrinsic and aesthetic value, I point out that to write just one of the many volumes composing the work, it would need an author (who today does not exist) who would be at once a great poet, an able biblical scholar, a profound theologian, an expert in archaeology and topography, and a profound connoisseur of human psychology.

Affirming what Msgr. Maurice Raffa said, Msgr. Hugo Lattanzi, who was a Professor of Fundamental Theology at the Lateran Pontifical University in Rome, wrote:<sup>105</sup>

...these are truly splendid pages both in thought and in form; descriptions of psychological situations worthy of Shakespeare, dialogs conducted in a Socratic manner worthy of Plato, and descriptions of nature and the environment worthy of the most imaginative writer.

Blessed Gabriel Allegra also comments on her genius writing ability, and the extraordinary theological and scientific knowledge revealed in the *Poem*, especially in its superiority in these areas to other works of great renown:<sup>106</sup>

### Comparison With Other Works

Whoever starts out to read [the *Poem of the Man-God*] with an honest mind and with commitment can well see for himself the immense distance that exists between *The Poem*

and the *New Testament Apocrypha*, especially the *Infancy Apocrypha* and the *Assumption Apocrypha*. And he can also notice what distance there is between this work and that of Venerable Catherine Emmerich, Mary of Agreda, etc. In the writings of these latter two visionaries, it is impossible not to sense the influence of third persons, an influence which it seems to me must on the contrary be absolutely excluded from our *Poem*. To be convinced of this it suffices to make a comparison between the vast and sure doctrine – theological, biblical, geographical, historical, topographical – which crowds every page of the *Poem*, and the same material in the [other visionary] works mentioned above. I am not going to speak of literary works, because there are none which cover the life of Jesus beginning from the Birth to the Assumption of the Madonna, or at least none known to me. But even if we limit ourselves to the basic plots of the most celebrated ones, like: *Ben Hur*, *The Robe*, *The Great Fisherman*, *The Silver Chalice*, *The Spear...*, these could not quite bear comparison with the natural, spontaneous plot welling up from the context of events and characters of so many persons – a veritable crowd! – which forms the mighty framework of the *Poem*.

I repeat: it is a world brought back to life, and the writer rules it as if she possessed the genius of a Shakespeare or a Manzoni. But with the works of these two great men, how many studies, how many vigils, how many meditations are required! Maria Valtorta, on the contrary, even though possessing a brilliant intelligence, a tenacious and ready memory, did not even finish her secondary education; she was for years and years afflicted with various maladies and confined to her bed, had few books – all of which stood on two shelves of her bookcase – did not read any of the great commentaries on the Bible – which could have justified or explained her surprising scriptural culture – but just used the common version of the Bible of Fr. Tintori, O.F.M. And yet she wrote the ten volumes of the *Poem* from 1943 to 1947, in four years!

Blessed Allegra also wrote:<sup>107</sup>

"I assure you that *The Poem of the Man-God* immensely surpasses whatever descriptions – I do not say of mine, because I do not know how to write – but of any other writer... It is a work which makes one grow in the knowledge and love of the Lord Jesus and of His Holy Mother... I hold that the work demands a supernatural origin.... I find knowledge: and such knowledge in the theological (especially mariological), exegetical, and mystical fields, that if it is not infused I do not know how a poor, sick woman could acquire and master it, even if she was endowed with a signal intelligence... I find in her doctrine: and doctrine such as is sure; it embraces almost all fields of revelation. Hence, it is multiple, immediate, luminous... Gifts of nature and mystical gifts harmoniously joined explain this masterwork

of Italian religious literature, and perhaps I should say [a masterwork] of the world's Christian literature... After the Gospels, I do not know another life of Jesus that can compare to the *Poem*."

"For a book so engaging and challenging, so charismatic, so extraordinary even from just a human point of view as is Maria Valtorta's *Poem of the Man-God*—for such a book I find the theological justification in the First Epistle to the Corinthians 14:6, where St. Paul writes: 'If I come to you, brethren, speaking in tongues, how shall I benefit you unless I bring you some revelation or knowledge or prophecy or doctrine?'"

"In the dialogues and in the discourses which form the framework of [Valtorta's] work, besides an inimitable spontaneity (the dialogues), there is something of antiquity and at times of the hieratic (the discourses); in a word, an excellent translation of a spoken Aramaic, or Hebrew, in a vigorous, polymorphous, robust Italian."

"Regarding Valtorta's exegesis, it would be necessary to write a book; here I limit myself to reaffirming that I find no other works of eminent scripture exegetes which complete and clarify the Canonical Gospels so naturally, so spontaneously, with such liveliness as does *The Poem* of Valtorta."

"After the Gospels, I do not know another life of Jesus that can compare to the *Poem*, as I do not know any other lives of St. Peter and St. John which make the characters of these two Apostles so alive."

"From the time that I read and reread the *Poem of the Man-God* of Maria Valtorta, I have no more taste for biblical-gospel novels."

"A book of great size, composed in exceptional circumstances and in a relatively very short time: here is an aspect of the Valtorta phenomenon."

"I do not believe [even] a genius could thus accomplish this Gospel narration: the Finger of God is here!"

Camillo Corsánego, former national president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome, wrote:<sup>108</sup>

Throughout my life, by now fairly long, I have read a very large number of works in apologetics, hagiography [saints' lives], theology, and biblical criticism; however, I have never found such a body of knowledge, art, devotion, and adherence to the traditional

teachings of the Church, as in Miss Maria Valtorta's work on the Gospels...Having read those numerous pages attentively and repeatedly, I must in all conscience declare that with respect to the woman who wrote them only two hypotheses can be made: a) either she was talented like Manzoni or Shakespeare, and her scriptural and theological learning and her knowledge of the Holy Places were perfect, at any rate superior to those of anyone alive in Italy today; b) or else "*digitus Dei est hic*" ["*God's finger is here*"].

17. This private revelation provides amazing insight into something that we probably would never imagine we would ever know. Information in the *Poem of the Man-God* has enabled university professors and ancient calendar specialists to date almost every event in the canonized Gospels down to the year, month, part of the month, and sometimes even the day. In addition to this, its contributions enable a more perfect calendrical understanding of the fulfillment of the 70-week Messianic prophecy of Daniel. For complete details, I urge you to check out Thomas Dubé's forthcoming chronology and calendar information (which is expected to be completed and published in coming years) which will showcase the research findings that have been done on the astronomy and the chronological dating of the *Poem* over the course of the past few decades. This chronological research is built upon the extensive work of Jean Aulagnier (ancient calendar specialist) and was begun in collaboration with Professor Van Zandt of Purdue University and Paul T.Y. Atworth. At a later date, he will also publish a book on the Nativity, which will also incorporate research endeavors into history, geography, astronomy, and Scriptural studies. These publications will be groundbreaking works in this novel field of fitting Maria Valtorta's work to a historical timeline. Future updates of this e-book will discuss them as they become available. In the meantime, David Webster's publications provide a fairly accurate dated chronology of Maria Valtorta's work, but you must keep in mind that it only represents the latest research findings of over a decade ago and does not include the extensive revisions, corrections, and additional research completed by Thomas Dubé since then which his more accurate *Poem* chronology will contain. In the meantime, you can gain more information from Thomas Dubé's talk that he gave at the first International Italian Valtorta Conference on October 23, 2016. In it, he discussed his research into Valtorta's writings during the past 25 years, his work with Professor Van Zandt and others, his findings and challenges, details about determining the birth year of Our Lord according to a Valtortian chronology, and more. His talk is available here: [Chronology, History, and Astronomy in the Writings of Maria Valtorta](#). Also see the "Proof by Astronomy" subchapter in this e-book to read about the research of Professor Liberato De Caro who published several books on the astronomy and chronology in Valtorta's writings and also recently co-authored an article that was published in the scientific journal *Scienze e Ricerche* (Science and Research) about the unexplainably accurate astronomical and meteorological features in Valtorta's writings.

18. Maria Valtorta's visions of Christ's Passion as recorded in the *Poem of the Man-God* perfectly match detailed findings on the miraculous Shroud of Turin that recent modern scientific tests have revealed decades after her writings were published. This is further confirmation that her visions are accurate and come from a divine origin. Furthermore, a dictation in her writings from Jesus foretold something amazing about the Veil of Veronica which Maria Valtorta could not have known and which has been scientifically proven for the first time decades after her death. This means that we can put a high degree trust in her visions, even down to minute details, and this allows for a more perfect meditation and understanding of Christ's Passion. For more details, see the subchapter of this e-book entitled "*Proof (or a Substantiating Factor) by the Fact Maria Valtorta's Visions of Christ's Passion Perfectly Match Detailed Findings on the Miraculous Shroud of Turin that Recent Modern Scientific Tests Have Revealed Decades After Maria Valtorta's Writings Were Published and the Fact Her Writings Foretold Something Amazing About the Veil of Veronica Which Has Been Scientifically Proven for the First Time Decades After Her Death*". See also the subchapter of this e-book entitled "*How Maria Valtorta's Revelations and the Transcription of Them into a Written Format Has Been Uniquely Preserved From Error to a Very High Degree, and How Most Other Mystics' Revelations and Their Transcription Were Not Preserved From Error to the Same Degree.*"
19. This private revelation has given us something else that we probably would never imagine we would ever discover: evidence that suggests that the Gospel writers might have cut and pasted accounts together from what was at one time a far more complete and more chronological record, and a greater understanding of these cut and paste locations. These tools provide textual critics studying the origin and construction of the Gospels with a most unique opportunity to advance their field of understanding. David Webster's book *The Parallel Harmony of the Gospels* has a chapter which discusses proofs of the divine origin of the *Poem of the Man-God*. In this chapter, among other things, David Webster shows the sequence that the original Gospel writers used in relation to the *Poem*. Since we know the correct order of the Gospel events from the *Poem*, we can see the actual arrangement that the original Gospel writers used. David Webster, M.Div., wrote:<sup>109</sup>

### **The Dated Parallel Harmony of the Gospels**

The objective in the creation of this work was to enable any reader of *The Poem* to easily compare the revelation given to us by the Evangelists and the revelation given to Maria Valtorta in a strict chronological order. Such a comparison will not only authenticate the accuracy of the Gospel accounts, though they were almost always condensed and sometimes paraphrased, but will establish with undisputed certainty the divine origin of *The Poem*. One will see that *The Poem* was no humanly contrived or artful expansion on

the Gospel accounts, for the expansions are far too complex and are tied into even more complex contexts, all of which then form one completely flowing and consistent story of over 4,000 pages, involving, incredibly, over 500 different characters! Just as astonishing and conclusive is the fact that *The Poem* departs radically from the chronological order scholars have determined for the Gospel record. It is an altogether new arrangement of the Gospel record. (See Appendix: The Divine Origin of *The Poem*).

The Harmony will also enable the reader of the Gospels to quickly move back and forth between the Gospels, *The Poem*, and the summary accounts in *The Rest of the Gospel Story*. In addition, Key Links which direct the reader to the immediately preceding and immediately following text as found in the Gospel narrative will enable the reader to get a sometimes fascinating view of how the Gospel writers cut and pasted their accounts together from what was at one time a far more complete and more chronological record. Many of these obvious cut and paste locations are noted in the *Harmony*. These tools should provide textual critics studying the origin and construction of the Gospels with a most unique opportunity to advance their field of understanding. <sup>Tn</sup> notations direct one to the appendix, where some 71 alternate renditions from the Revised Version of 1884 are listed. These are the most significant differences in the existing original language manuscripts of the New Testament. Here one finds an amazing agreement between *The Poem* and the Rheims New Testament as opposed to the modern translations.

### **Insight on the Origin of the Synoptic Gospels**

Evidence that all three writers cut from a larger chronological text and pasted their accounts together is revealed by the conflicting information between the actual contexts of the Gospel texts found in *The Poem* and the contexts of these texts as found in the Gospels. See the Gospel episodes below in *The Dated Parallel Harmony of the Gospels*.

Evidence Luke cut from a larger chronological text to create his own Gospel: 162., 163., 172., and 118., where many ancient authorities read in Luke 7:11, “on the next day” rather than the “later” edit that says merely “afterwards.” What precedes this text in Luke does not take place the day before according to *The Poem*. The larger text from which Luke cut this story must have contained the story of the Demoniacs from Gerasha, which did occur the day before and is located in Luke 8:26-39, Matthew 8:28-34, and Mark 5:1-20.

If Luke did not do all his own editing or rearranging, then he copied at least some of his work from an already reworked text and not from the less reworked one Matthew had or may have borrowed from. We may conclude this because Luke’s Gospel contains six cases

of narrations broken up and rearranged (for theological or literary reasons) according to both *The Poem* and Matthew. See 79., 125., 142., 145., 148., 183.

Evidence Matthew cut from a larger chronological text (almost certainly his own original account!) to create his Gospel: 110., 128., 179b., 219.

Evidence Mark cut from a larger chronological text to create his own Gospel: 58., 179., 219.

Evidence Mark may have copied some of Luke's Gospel or at least borrowed from the same reworked source: Mark copies two of Luke's six broken narrations (79. and 142.)

May the reader find great joy and blessing in the reading and study of what we feel is the most significant post-apostolic revelation ever given to the Church. May these tools aid many readers in that blessed spiritual pursuit!

*The Parallel Harmony of the Gospels* is discussed in the chapter of this e-book entitled "Supplemental Resources for the Poem of the Man-God and Additional Maria Valtorta Reading".

20. This private revelation has also given us the ability to know with great accuracy and in great detail what Jesus Christ actually historically looked like and the effect that His Divine Countenance had on His contemporaries. It also provides a tremendous insight into His Divine personality. In order to gain a thorough and accurate understanding of Jesus' personality as seen by Maria Valtorta, one needs to read her entire work, *The Poem of the Man-God*. But, Maria Valtorta, in a couple of dictations has given us a good introduction to the look, countenance, personality, and power of Jesus Christ, Who is the Messiah and Promised One – both God and Man, perfect in every way: physically, spiritually, mentally, psychologically, emotionally, and in His divinity.

For a detailed description of what Jesus looked like, and an introduction to the effect His Countenance, presence, and personality had on others, see the section entitled "*Maria Valtorta's Detailed Description of Jesus: What He Looked Like and the Effect that His Divine Countenance Had on His Contemporaries*" which is in the chapter entitled "*The Seven Reasons for Valtorta's Main Work*".

21. This private revelation has given us something else that we probably would never imagine we would ever see. A famous Italian artist and sculptor (and Shroud of Turin scholar), Professor Lorenzo Ferri, regularly met with Maria Valtorta in order to accurately draw over 300

illustrations of portraits and drawings of scenes from the *Poem of the Man-God*. What is the amazing thing is that for many of them, as he was drawing them, she would watch it to give him advice on how to draw it more accurately to make sure that the portraits were accurate to how she actually sees the people in her visions. She was very critical (in a good way) and precise down to the smallest details in such a way that we can say that what he drew is either exactly, or very close, to what many of these people actually looked like in real life 2000 years ago. An article relates:<sup>110</sup>

Lorenzo Ferri met Maria Valtorta in 1949 at Viareggio where the writer was living, bedridden due to paralysis. She seemed to him to be lucid, practical, and highly intelligent – the exact opposite of a fanatic. The artist showed her a photograph of his own lifelike reconstruction of the bust of the Shroud which was well received by expert Shroud researchers. However, he did not receive a praiseworthy review from her because “...it’s not like the Face of Christ that she sees.”

Overcome by irritation, Ferri asks her to describe what she sees and then he will try to draw it. This is how the adventure began between the artist, a skeptic who barely manages to restrain his impulsiveness, and Valtorta with her authoritative and frank character. They agree to work in a particular way: he would sit with his back to her with a pad of paper in hand so that she could observe his quick sketches and make suggestions. Then, he would put in the detail at home and submit it to her for approval.

The “dictated” illustrations were carried out over the course of about four years, but they are not the simple transcription of what Maria Valtorta described. Even though Ferri was on the same wavelength as Maria, the artist would give life and form to the faces and ambience using his own, unmistakable traits. If one of the drawings required more time, Lorenzo Ferri would complete the details in his studio in Rome, in which case her criticism or approval would arrive by mail. “The ambience of the [Last] Supper you sent me has been done well, but what happened to the faces?... Why didn’t you draw the faces like the ones you did here at my place in 1950? As for the resurrection of Lazarus, I only half liked it because you had drawn him naked, whereas he should have been covered in bandages... Jesus’ face is really handsome, gentle and expressive – exactly as I remember Him during the (rare) moments when He was happy, serene, prayerful” (Letter of Maria Valtorta to Lorenzo Ferri, July 21, 1953).

One day while entering Valtorta’s room, Ferri noticed that her face was extremely white. She explained that she saw Jesus in the courtyard (where she could not go) [due to her physical condition] and He was showing His approval by nodding in front of Ferri’s pastel

drawing of the Apostles that had been placed outside for the protective varnish to dry. He approved of them all with the exception of John, who was drawn with an excessively strong jaw. Without hesitation, the artist cut out that sheet and redesigned the jaw.

... There exists a similarity between Valtorta's descriptions and Ferri's studies of the Shroud. The artist spent years of research on the cloth and on the three stages of scientific testing for a synthetic reconstruction. One of the sketches he made under the guidance of Valtorta's dictation made him realize that right there under his eyes, he instantly had an image bearing a complete resemblance to the one that had cost him years of effort and experimentation to produce. [That is, after a quickly drawn sketch under Maria Valtorta's dictations and suggestions, Ferri was able to draw the equivalent with a level of accuracy and detail that he could only have achieved after years of research on the Shroud].

Ferri saw his encounter with Valtorta as being like the keystone of his Shroud research, which lasted twenty years and from that time, was very connected to undisputed and universally accepted knowledge. She was a part of that group of people that the artist called, "perfect opposites," who forced him to focus on a problem which was always bringing him to more and more in-depth, scientific testing. For his part, Ferri was a true witness of Valtorta throughout those years, of which the personal letters and the artistic illustrations are a living reflection.

You can buy a book called *Valtorta and Ferri* which contains over 300 illustrations of portraits and drawings of scenes in the *Poem* which Lorenzo Ferri drew with Maria Valtorta's guidance. For more details, read about the book *Valtorta and Ferri* under the subchapter entitled "*Other Writings of Maria Valtorta and Recommended Books*" under the higher hierarchical chapter entitled "*Supplemental Resources for the Poem of the Man-God and Additional Maria Valtorta Reading*". In that subchapter I also provide links where you can see a portrait of the Apostle Philip and Joseph of Arimathea that Lorenzo Ferri drew, read about Lorenzo Ferri's connection with Saint Padre Pio, and see photos of Lorenzo Ferri working on his Shroud of Turin sculptures.

22. Another amazing feature of Maria Valtorta's revelations is how her revelations and the transcription of them into a written format has been uniquely preserved from error to a very high degree, and how, in comparison, most other similar mystics' revelations and their transcription were not preserved from error to the same degree. Furthermore, her revelations are unique in that they have shown to be extremely historically accurate. For more details about this, see the applicable subchapter under the chapter in this e-book entitled "*How does the Poem of the Man-God Compare to the Revelations of Blessed Anne Catherine Emmerich and Venerable Mary of Agreda's Mystical City of God?*"

23. Yet another amazing feature of Maria Valtorta's revelations is how her revelations are being proven by science to a degree much greater than most (if not all) previous mystics of the Church. For more details about this, see the applicable subchapter under the chapter in this e-book entitled *"How does the Poem of the Man-God Compare to the Revelations of Blessed Anne Catherine Emmerich and Venerable Mary of Agreda's Mystical City of God?"*
24. Last but not least, in many respects, Maria Valtorta's revelations are greater than previous mystics' revelations and are especially suited for our time. For more details about this, see the applicable subchapter under the chapter in this e-book entitled *"How does the Poem of the Man-God Compare to the Revelations of Blessed Anne Catherine Emmerich and Venerable Mary of Agreda's Mystical City of God?"*

## ***What is the Position of the Church on Maria Valtorta's Main Work?***

The latest (and currently juridically binding) position of the Church is represented by the Congregation for the Doctrine of the Faith's decision in 1992 to explicitly give permission to Dr. Pisani at the Centro Editoriale Valtortiano (the publishing house of Maria Valtorta's works) to continue publishing her work as it is without any needed modifications to the text. Thus, the Church has given permission to the publisher to publish Valtorta's *The Gospel as Revealed to Me* (also known as *The Poem of the Man-God*) and has given the faithful permission to read it. This action and permission also implicitly acknowledges that the work is free from error in faith and morals and may be safely read by the faithful.

In addition to this, multiple bishops and ecclesiastical authorities have declared that her work is free of error in faith and morals after having thoroughly examined it. Not only was her work [commanded to be published by Pope Pius XII in 1948](#), but it was approved for publication by the Holy Office in 1961 according to the [testimony](#) of Fr. Berti who dealt directly with the Holy Office at the time; and in 1992, Cardinal Ratzinger, then head of the Congregation for the Doctrine of the Faith, gave permission for her work to be published. In a letter dated May 6, 1992 (Prot. N. 324-92), addressed to Dr. Emilio Pisani (the publisher of Maria Valtorta's works), Monsignor Dionigi Tettamanzi, secretary to the Italian Episcopal Conference, gave permission for the work to continue to be published for the "true good of readers and in the spirit of the genuine service to the faith of the Church." (*Pro e contro Maria Valtorta (5th Edition)*, Centro Editoriale Valtortiano, 2008, pp. 263-265). Dr. Pisani relates concerning this letter:

Our comment immediately points to the conclusion that the Work of Maria Valtorta does not contain errors or inaccuracies concerning faith and morals; otherwise Monsignor Tettamanzi would have asked the Publisher to correct or eliminate such specific errors or inaccuracies "for the true good of readers." Monsignor Tettamanzi did not even ask that any form of expression that declares the supernatural origin of the Work be corrected, because he maintained that the only declaration that the Publisher had to make at the beginning of the volumes would be enough "for the true good of readers," and to act "in the spirit of an authentic service to the faith of the Church": thereby signifying that the content of the Work is sound. In fact, the Church has condemned books that are contrary to faith and morals and which did not claim to be a revelation or even inspired at all. *Approved in content and exonerated in its form*. This is how we can sum up the latest position taken by the Ecclesiastical Authority on Maria Valtorta's Work. Such a position was confirmed verbally to the publisher, Emilio Pisani, in the Palace of the Holy Office at the Vatican, 30 June 1992. On that occasion, he learned that the letter of the Secretary General of the CEI [Italian Episcopal Conference] had been suggested

by an office of the Congregation for the Doctrine of the Faith, as it had been decided “on High” that the Work of Maria Valtorta could be read by everyone “like a good book.”

Note that in each country, it was the secretary of the episcopal conference who transmitted the official position of the Church on such works. Regardless of the reason that the first edition was placed on the *Index*, the placement of the first edition on the *Index of Forbidden Books* was effectively nullified by those who approved the second and subsequent editions. Her writings cannot be considered condemned or forbidden for contemporary Catholics.

Pope Paul VI showed obvious signs of favor towards Valtorta’s work by issuing a [letter of congratulations and blessing](#) (N. 250075) to world-renowned mariologist, Fr. Gabriel Roschini, O.S.M., for his 395-page mariological study of Valtorta’s writings which he sent to the Holy Father. Dr. Mark Miravalle, S.T.D. (Doctor of Sacred Theology), [wrote](#):

The extensive Mariology contained in *The Poem* was also the subject of a 400-page study written by arguably the greatest Italian mariologist of the twentieth century and Consultor of the Holy Office, Rev. Gabriel Roschini, O.S.M. In a letter of January 17, 1974, Father Roschini received the congratulations of Pope Paul VI for his work entitled, *The Virgin Mary in the Writings of Maria Valtorta*. The letter from the Secretary of State notes, "The Holy Father thanks you wholeheartedly for this new testimony of your respectful regards and wishes you to receive from your labor the consolation of abundant spiritual benefits." Neither the papal benediction granted by Pope Paul VI nor the papal congratulations issued through the Secretary of State would have been granted to a text based on a series of private revelations which were "forbidden" or declared "doctrinally erroneous" by the Congregation for the Doctrine of the Faith.

Maria Valtorta’s work or parts of her work have also received imprimaturs from multiple bishops, and Bishop Roman Danylak, S.T.L., J.U.D., issued a [letter of endorsement](#) of the English translation of *The Poem of the Man-God*. (Note that he has a License in Sacred Theology and Doctorates in both Canon Law and Civil Law from the Pontifical Lateran University in Rome). The conclusion of his letter states: “This major work of Maria Valtorta, *The Poem of the Man-God*, is in perfect consonance with the canonical Gospels, with the traditions and the Magisterium of the Catholic Church.” Bishop Roman Danylak also [wrote](#):

“I have studied *The Poem* in depth, not only in its English translation, but in the original Italian edition with the critical notes of Fr. Berti. I affirm their theological soundness, and I welcome the scholarship of Fr. Berti and his critical apparatus to the Italian edition of the works. I have further studied in their original Italian the *Quaderni* or *The Notebooks* of Maria Valtorta for

the years from 1943 to 1950. And I want to affirm the theological orthodoxy of the writings of Maria Valtorta.”

Furthermore, if Maria Valtorta’s work contained an error against faith or morals or was condemned by the Church, most faithful Catholics would be inclined to think that the Magisterium wouldn’t beatify or canonize individuals who have been known to publicly read and support her work such as [Fr. Gabriel Allegra, O.F.M.](#) (beatified in 2012), who wrote extensively in favor of her writings; [Mother Maria Inés Teresa of the Most Blessed Sacrament](#) (beatified in 2012), who avidly read Valtorta’s work and sent her writings to her 35 missionary houses around the world; and [Mother Teresa of Calcutta](#) (canonized in 2016), about whom Fr. Leo Maasburg has testified that she carried Valtorta’s work with her during her travels, and that she read it and recommended him also to read it. There is also evidence that [Padre Pio of Pietrelcina](#) (canonized in 2002), [Pope Pius XII](#) (declared Venerable in 2009), and George La Pira (declared a Servant of God in the 1980s) also approved of Maria Valtorta’s work.

As far as a more thorough approval beyond permission to publish her writings and the imprimaturs that various bishops have given to her work or to anthologies of her work, the Church has not yet investigated Maria Valtorta’s person and writings and ever pronounced a statement in a canonical or ecclesiastical form of an official and universally binding decree of the Congregation for the Doctrine of the Faith as to whether it is of supernatural origin; and so Catholics are free to form their own opinion as to the supernatural character of her writings. Many bishops, renowned Catholic theologians, prominent Catholic lay faithful, and even a beatified person have publicly affirmed their belief in the supernatural character of her writings, and they and all Catholics are entirely at liberty to do so.

Further details and documentation regarding all of these things can be found in the chapter of this e-book entitled, *“Statements and Actions of the Popes, the Congregation for the Doctrine of the Faith (the Holy Office), and the Vatican Newspaper on Maria Valtorta’s Primary Work”*.

## Regarding Private Revelation

### Private Revelation: Rules of Use and Its Relation to Public Revelation

Someone may ask, “Is the *Poem of the Man-God* for all Catholics, or only for some – perhaps those more prepared”? I say that it is indeed for all Catholics and for all to read, but a Catholic ought to make sure to follow the following rules, which is the same as with every other private revelation, such as Fatima, La Salette, Lourdes, Our Lady giving the Miraculous Medal to St. Catherine Laboure, the Sacred Heart revelations, Ven. Mary of Agreda’s *Mystical City of God*, etc:

1. One must understand the teaching of the Catholic Church that authentic private revelation never adds anything *new* to the Deposit of Faith (a.k.a. Public Revelation), which was given to the Catholic Church for all time and was sealed with the death of the last Apostle. Although private revelation never adds anything new, it may *clarify* things already in the Deposit of Faith, or it may reveal things heretofore unknown that are, objectively, already contained in the Deposit of Faith. Private revelation often gives fresh perspective to Mysteries already contained in the Deposit of Faith, such as occurred with the revelations of the Sacred Heart of Jesus to St. Margaret Mary Alacoque. All teaching of authentic private revelation was already in the Deposit of Faith from the beginning, and was – at least implicitly – taught and believed by the Catholic Church for all time. For example, the faithful always believed throughout the centuries in the Assumption of Mary, long before it was dogmatically and infallibly defined by Pope Pius XII in November 1950. This was always believed, even if, at times in the history of the Church, this Mystery was not emphasized as much as in modern times. In the same way, Catholics today believe that Mary is Co-Redemptrix and is the Mediatrix of All Graces, and these will likely be infallibly defined by a Pope some day in the future.
2. Catholics must make sure not to become so attached to private revelation that they neglect learning their catechism, neglect the canonized Scriptures, neglect reading more standard types of spiritual reading (the writings of the saints, *Imitation of Christ*, *The Devout Life*, *The Sinner’s Guide*, etc.), neglect frequent use of the sacraments and public prayer, or neglect the obligations of their duty of state. In my opinion, I think that the vast majority of people are capable of reading the *Poem of the Man-God* without neglecting these other things, nor do I think that there is any correlation whatsoever between people reading the *Poem of the Man-God* and neglecting these other duties.

3. One must understand that no Catholic is *required* to believe any approved private revelation, nor is the belief in or following of the private revelation necessary to attain holiness and salvation. Public Revelation (the Deposit of Faith), however, *is* required to be believed by all Catholics to save their soul and attain holiness. Authentic private revelation may be believed with a level of faith that is commonly termed “human faith” which recognizes that authentic visions and dictations come from God or an angel or saint, but also recognizes that the seer may have introduced minor or major error from their own misunderstanding or there might have been error introduced in the process of transcribing their supernatural vision or dictation onto paper. Public Revelation (the Deposit of Faith) must be believed with what is called “divine faith”, that is, recognizing it as infallibly coming from God where God Himself guarantees its integrity and indefectibility, such as is the case with the canonized Scriptures.
  
4. On the other hand, we must understand that while authentic private revelation is not, strictly speaking, required or necessary, it should *not* be ignored by most people (that is, for important authentic private revelation...Fatima and the Sacred Heart revelations being prime examples). Read the next subchapter to understand why, which is entitled “*Should We Just Ignore Authentic Private Revelations Because it is Merely Private Revelation and Catholics Aren’t Required, Strictly Speaking, to Believe it or Make Use of It? Should We Ignore This One?*” The great Apostle St. Paul wrote against such a closed attitude: “Extinguish not the Spirit. Despise not prophecies; but test all things, and hold fast that which is good.” (1 Thessalonians 5: 19-21)

A website has a question and answer that I think is helpful:<sup>111</sup>

**Assuming the *Poem* is true, then how is it to be considered? A 5th Gospel?**

As a private revelation, the *Poem* may never be considered equal to Sacred Scripture or Sacred Tradition, but instead is judged in light of it. It would thus be an error to consider the *Poem* a kind of 5th Gospel. Instead, it is more proper to consider it a sort of commentary to Scripture; one that clarifies and enriches, but does not add or modify any tenets of the Faith.

The following are quotes from the writings of Blessed Gabriel M. Allegra, O.F.M., concerning the *Poem of the Man-God* on the subject of private revelation. First, we need to put him into context.

Blessed Gabriel Allegra was a very learned and world-renowned exegete, theologian, and missionary priest in the Order of the Friars Minor, which he entered into at the age of 16. After being ordained in 1930, he departed to China and distinguished himself as an exemplary

missionary and man of culture. As a St. Jerome of our time, he was the first to translate the entire Bible into Chinese, and his work had the support and acknowledgement of successive popes from Pius XI to Paul VI. His Cause was opened in 1984, just eight years after his death; he was elevated to “Venerable” only 10 years later in 1994, and the decree of a miracle and his beatification was approved by the Holy See in 2002. He was finally beatified on September 29, 2012, at the Cathedral of Arcireale, Catania, in Sicilia. Gabriel Allegra is the only biblical scholar of the 20<sup>th</sup> century who has been beatified. He was an outspoken and avid long-time supporter of Maria Valtorta, and his latter years were spent reading, studying, promoting, and defending the *Poem of the Man-God*. The following excerpt is from his writings:<sup>112</sup>

### Private Revelation

The *Poem* is presented to us as the completion of the four Gospels and a long explanation of them; Valtorta, the writer, is the illustrator of the Gospel scenes. This explanation and completion is justified in part by the words of St. John: "Many other prodigies Jesus did before His disciples, which are not written in the present book..." (*Jn 20:30*); and: "Many other things Jesus did which, if they had to be written one by one, I think that the whole world could not contain the books to be written" (*Jn 21:25*). It is a completion and explanation which is justified, I repeat, only in part or in principle, since from the historical-theological point of view, Revelation was closed with the Apostles and all that is added to the revealed Deposit, even if it does not contradict it but happily completes it, could at most be the fruit of a particular individual charism which obliges to faith the one who receives it, as also those who believe it to be a question of a true charism or charisma – which in our case would be the charism of revelation, of vision, or of discourses of wisdom and discourses of knowledge (*1 Cor 12:8; 2 Cor 12:1*).

In summary, the Church has no need of this work to unfold her salvific mission until the Second Coming of the Lord, as she had no need of the apparitions of the Madonna at La Salette, at Lourdes, at Fatima.... But the Church can tacitly or publicly recognize that certain private revelations can be useful for the knowledge and practice of the Gospel and for understanding its Mysteries, and hence, she can approve them in a negative form, that is, by declaring that the revelations are not contrary in word to the Faith. Or she can officially ignore them, leaving her children full liberty to form their own judgment.

In this negative form the revelations of St. Bridget, of St. Matilda, St. Gertrude, Venerable Mary of Agreda, St. John Bosco, and many other saints have been approved.

## A Gift of the Lord

I hold that the work [of Valtorta] demands a supernatural origin. I think that it is the product of one or more charisma and that it should be studied in the light of the doctrine of charisma, while also making use of the contributions of recent studies of psychology and related sciences which certainly could not have been known by old theologians like Torquemada, Lanspergius, Scaramelli, etc.

It is the property of charisma that they are bestowed by the Spirit of Jesus for the good of the Church, for the upbuilding of the Body of Christ; and I do not see how it can be reasonably denied that the *Poem* upbuilds and delights the children of the Church. Undoubtedly, charity is the most excellent way (1 Cor 13:1); it is also well known that some charisma which abounded in the primitive Church had become rarer later on. But it is equally certain that they have never been wholly extinct. The Church through the centuries must test if they derive from the Spirit of Jesus or are a disguise of the spirit of darkness masquerading as an angel of light: Try the spirits, if they are of God! (1 Jn 4:1)

Now, without anticipating the judgment of the Church which to this moment I accept with absolute submission, I allow myself to affirm that since the principal criterion for the discernment of spirits is the Word of the Lord: *From their fruits you will know them...*, (Mt 3:20), and with the good fruits which the *Poem* is producing in an ever growing number of readers, I think that it comes from the Spirit of Jesus.

## Notes for a Valtortian Critique

Maria Valtorta's *Poem of the Man-God* has been published as a novel, and I hope that with such a title it continues to be reprinted in the future, and often; but it is not a novel. It is the complement of the four Gospel traditions, and the explanation of them.

This explanation at times surprises us, it seems so new to us, so true and so energetic that we are quite ready to neglect it. It is a question of private revelation! And then, done by a woman! And we men, we priests, know well in this how to imitate the Apostles who called the vision that the women had of the Risen Christ: "the delirium of women" [Lk 24:11]. Certainly St. Paul, in his list of the witnesses of the Resurrection, excludes the women; but the Gospels instead give them a preponderant part. Yet all priests want to imitate St. Paul in this!

Now the *Poem of the Man-God* does not really deserve to be neglected with that self-assurance and aloofness which is characteristic of many modern theologians. In the Church

there is the Spirit, and hence, there are the charisma of the Spirit. I myself think that only through a charism of the Holy Spirit, solely with His help, could a poor sick woman of limited biblical culture write, in the space of three years, 20,000 pages which when printed are the equivalent of 10 volumes. And what pages! I note also that certain of the Lord's Discourses of which the principal subjects are only hinted at in the Gospels, are developed in this Work with a naturalness, with a connection of thought so logical, so spontaneous, so coherent with the time, the place, the circumstances, as I have not found in the most famous exegetes. I would cite only the Discourse of the Lord with Nicodemus and that of the Bread of Life. But the exegetes, followers of the History of Forms [Form Criticism] will never [!] humble themselves to give one look at this Work where many problems are dissolved with marvelous facility, and where so many Discourses of which unfortunately only the theme now remains to us, are remade. In sum, I hold that this Work of Valtorta deserves at least that attention which theologians pay to the *Mystical City of God* of Venerable Agreda, to the revelations of Anne Catherine Emerich, and to those of St. Bridget. No one could make me believe that a poor, sick woman has written the *Poem* solely in virtue of her fervent religious feeling – all the more so since she did not see the various pictures or scenes from the life of the Lord in chronological order but rather, contrary to such order, scattered or confusingly re-presented to her throughout the space of three years.

[...] Having well determined the nature of the charism of the Spirit and the reality of His action in Maria Valtorta, what attitude ought the Christian to assume in reading these admirable evangelical pages?

It seems to me that the same practical conclusion imposes itself for whoever has read and studied the documents of the History of the Apparitions of Paray le Monial, Lourdes, Fatima, Syracuse....

And with the same degree of faith, and in the measure which the Lord Jesus and the Church desire it, I believe in it.

This is not something new: God speaking His Word through people! How many, many prophets of the Old Testament spoke God's Word and wrote it down without error! Moses, Daniel, Isaiah, Jeremiah, Ezekiel, Samuel, Joshua, David, Solomon, Jonas, Micah, Nehemiah, Zacharias, Malachias, Hosea, Joel, Amos, Obadiah, Jonah, Nahum, Habakkuk, Zephaniah, Haggai, Malachi, and the list goes on!

Do you think this line of prophets/mystics ends with the New Testament? Not in the slightest! Scripture itself prophesies through the mouth of one of these aforementioned prophets: “And it shall come to pass after this, that I will pour out My Spirit upon all flesh: and your sons and your daughters shall prophesy: your old men shall dream dreams, and your young men shall see visions. Moreover upon my servants and handmaids in those days I will pour forth My Spirit.” (Joel 2: 28-29) Both before and after the coming of Christ, God has sent prophets and mystics to *every* generation, and He will continue to do so until the end of time – and He does so *for a reason*.

The great Apostle St. Paul wrote in Scripture: “Extinguish not the Spirit. Despise not prophecies; but test all things, and hold fast that which is good.” (1 Thessalonians 5: 19-21)

Let’s consider what Maria Valtorta reports Jesus said to her about how God inspires the mystics and how He has inspired her with the *Poem* (even if you still doubt the divine origin of Maria Valtorta’s writings, just consider these words in and of themselves):<sup>113</sup>

In the souls regenerated in the Grace of Baptism and maintained and fortified therein by the other Sacraments, the soul’s being attracted to its end takes place in divine fashion because Grace—that is, God Himself—draws His beloved children to Himself—ever closer, more and more in the light, the more they rise by degrees in spirituality, so that separation diminishes and seeing is more intense; knowledge, vaster; comprehension, broader; and love, more perfect, to the point of arriving at contemplation which is already fusion and union of the creature with the Creator, a temporary, but indelible, transforming act, for the embrace of the Fire of the Divinity closing over its enraptured creature impresses a new character on these living beings, who are already separated from Humanity and spiritualized into seraphim, expert in the Wisdom God gives them, for He gives Himself to them as they give themselves to Him.

For this reason, it is proper to specify that the inspired writer “*has God as the author.*” God, who reveals or illuminates mysteries or truths, as He pleases, for these instruments of His, “*spurring and moving them with supernatural virtues, assisting them in writing in such fashion that they rightly conceive with their intelligence and faithfully seek to write and, with suitable means and infallible truth, express all of the things, and only those things, which are commended by Him, God.*” It is God Who, with a threefold action, *illuminates* the intellect so that it will know the truth without error, by either revelation—in the case of still unknown truths—or exact recollection, if they are truths already established, but still rather incomprehensible for human reason; *it moves* so that what the inspired one comes to know supernaturally will be written faithfully; *it assists and directs* so that the truths will be stated *in the form and number which God wills*, with veracity and clarity, so that they will be known to

others for the good of many, with the very words of God in the direct teachings or with the words of those inspired when they describe visions or repeat supernatural lessons.

The work being given to mankind through Little John [Maria Valtorta] *is not a canonical book*. But it is still an *inspired book*, which I am giving to help you to understand certain passages of the canonical books and especially to understand what My time [on earth] as the Master was and to know Me: Me, the Word, in My words. Neither I, nor especially the megaphone, who due to her absolute ignorance in this field cannot even distinguish dogmatic theology from mystical or ascetical theology and does not know the subtleties of definitions or the conclusions of Councils, but knows how to love and obey and that is enough for Me and I do not want anything else from the megaphone – neither I nor the megaphone say that the work would be a canonical book. In truth, however, I tell you that it is an inspired book, since the instrument is not capable of writing pages that she does not even understand unless I Myself explain them to her to take away her fear.

In a dictation, Christ addresses why He gave this immense revelation to Maria Valtorta, and how He will continue to speak through His “voices” (His prophets/mystics/saints) until the end of time:<sup>114</sup>

Providence acts benevolently towards its creatures. General corruption, existing before the war and ever on the increase, the laxity of the clergy, the tremendous war, the pernicious doctrines, the pride of the...experts, or those who think they are, have diminished faith to such a point that it would end up dying of consumption. And—it is painful to say so—the agent doing the most damage to faith is the clergy, on whose faults I have dictated to you *many* times. Consequently, as on a moonless night the stars light up in greater numbers and even the smallest ones are visible and all of them serve to provide a minimum of light to guide night travelers, in the society of Catholics, who lack greater lights – that is, an active clergy – stars and starlets are given. The last time will be the time of the spirit. And these lights, these voices, will abound to provide guidance for the upright of heart, groping in the haze of the forms of materialism, rationalism, and sectarianism in which priests will take an active part. And God will always be known to His children with His true vitality, not with the cold, automatic mechanism offered by those who no longer believe, though they cry out, “Faith! Faith!” because that is their profession. Oh, what are the ones who cry out that way? Hired mourners or paid salesmen? Men and women who, once their work is done, go off, not at all convinced about the worth of what they have exalted, nor saddened by the sorrows they have wept over. In truth, in truth I tell you, that a “little voice” – even if it makes some grammatical mistakes but speaks words coming from God – will have more power than the utilitarian and unconvinced action of too great a part of the clergy! For this reason I go and inspire My

“voices” here and there. And I will always do so, even if I am combated through them. And the more I see My flock at the mercy of idol-shepherds, the more I will do so.

## A Detailed Analysis of Maria Valtorta and Her Writings According to the Traditional 1912 Catholic Encyclopedia's Thorough Criteria for Assessing Private Revelations

In order to assess Maria Valtorta and her revelations in a deep and thorough manner, I will quote from the article from the 1912 Catholic Encyclopedia which discusses private revelations and how to properly assess them. This article has the imprimatur of John Cardinal Farley, the Archbishop of New York from 1902 to 1918.

Note that I will have excerpts from the 1912 Catholic Encyclopedia indented in blue color. My in-text comments will be non-indented and in black color.

From the 1912 Catholic Encyclopedia:<sup>115</sup>

There are two kinds of revelations: (1) universal revelations, which are contained in the Bible or in the *depositum* of Apostolic Tradition transmitted by the Church. These ended with the preaching of the Apostles and must be believed by all; (2) particular or private revelations which are constantly occurring among Christians. When the Church approves private revelations, she declares only that there is nothing in them contrary to faith or good morals, and that they may be read without danger or even with profit; no obligation is thereby imposed on the faithful to believe them. Speaking of such revelations as (e.g.) those of St. Hildegard (approved in part by Eugenius III), St. Bridget (by Boniface IX), and St. Catherine of Siena (by Gregory XI) Benedict XIV says: "It is not obligatory nor even possible to give them the assent of Catholic faith, but only of human faith, in conformity with the dictates of prudence, which presents them to us as probable and worthy of pious belief" (De canon., III, liii, xxii, II).

Illusions connected with private revelations have been explained in the article [Contemplation](#). Some of them are at first thought surprising. Thus a vision of an historical scene (e.g., of the life or death of Christ) is often only approximately accurate, although the visionary may be unaware of this fact, and he may be misled, if he believes in its absolute historical fidelity. This error is quite natural, being based on the assumption that, if the vision comes from God, all its details (the landscape, dress, words, actions, etc.) should be a faithful reproduction of the historical past. This assumption is not justified, for accuracy in secondary details is not necessary; the main point is that the fact, event, or communication revealed be strictly true. It may be objected that the Bible contains historical books, and that thus God may sometimes wish to reveal certain facts in religious history to us exactly. That doubtless is true, when there is question of facts which are necessary or useful as a basis for religion, in which case the revelation is accompanied by proofs that guarantee its accuracy. A vision need not guarantee

its accuracy in every detail. One should thus beware of concluding without examination that revelations are to be rejected; the prudent course is neither to believe nor to deny them unless there is sufficient reason for so doing. Much less should one suspect that the saints have been always, or very often deceived in their vision. On the contrary, such deception is rare, and as a rule in unimportant matters only.

There are cases in which we can be certain that a revelation is Divine. (1) God can give this certainty to the person who receives the revelation (at least during it), by granting an insight and an evidence so compelling as to exclude all possibility of doubt. We can find an analogy in the natural order: our senses are subject to many illusions, and yet we frequently perceive clearly that we have not been deceived. (2) At times others can be equally certain of the revelation thus vouchsafed. For instance, the Prophets of the Old Testament gave indubitable signs of their mission; otherwise they would not have been believed. There were always false prophets, who deceived some of the people but, inasmuch as the faithful were counseled by Holy Writ to distinguish the false from the true, it was possible so to distinguish. One incontrovertible proof is the working of a miracle, if it be wrought for this purpose and circumstances show this to be so. A prophecy realized is equally convincing, when it is precise and cannot be the result of chance or of a conjecture of the evil spirit.

Besides these rather rare means of forming an opinion, there is another, but longer and more intricate method: to discuss the reasons for and against. Practically, this examination will often give only a probability more or less great. It may be also that the revelation can be regarded as Divine in its broad outlines, but doubtful in minor details. Concerning the revelations of Marie de Agreda and Anne Catherine Emmerich, for example, contradictory opinions have been expressed: some believe unhesitatingly everything they contain, and are annoyed when anyone does not share their confidence; others give the revelations no credence whatsoever (generally on a priori grounds); finally there are many who are sympathetic, but do not know what to reply when asked what degree of credibility is to be attributed to the writings of these two ecstasies. The truth seems to be between the two extreme opinions indicated first. If there is question of a particular fact related in these books and not mentioned elsewhere, we cannot be certain that it is true, especially in minor details. In particular instances, these visionaries have been mistaken: thus Marie de Agreda teaches, like her contemporaries, the existence of crystal heavens, and declares that one must believe everything she says, although such an obligation exists only in the case of the Holy Scripture. In 1771 Clement XIV forbade the continuation of her process of beatification "on account of the book". Catherine Emmerich has likewise given expression to false or unlikely opinions: she regards the writings of the pseudo-Dionysius as due to the Areopagite, and says strange things about the terrestrial Paradise, which, according to her, exists on an inaccessible mountain

towards Tibet. If there be question of the general statement of facts given in these works, we can admit with probability that many of them are true. For these two visionaries led lives that were regarded as very holy. Competent authorities have judged their ecstasies as Divine. It is therefore prudent to admit that they received a special assistance from God, preserving them not absolutely, but in the main, from error.

In judging of revelations or visions we may proceed in this manner: (1) get detailed information about the person who believes himself thus favored; (2) also about the fact of the revelation and the circumstances attending it. To prove that a revelation is Divine (at least in its general outlines), the method of exclusion is sometimes employed. It consists in proving that neither the demon nor the ecstatic's own ideas have interfered (at least on important points) with God's action, and that no one has retouched the revelation after its occurrence. This method differs from the preceding one only in the manner of arranging the information obtained, but it is not so convenient. To judge revelations or visions, we must be acquainted with the character of the person favored with them from a triple point of view: natural, ascetical, and mystical. (For those who have been beatified or canonized, this inquiry has been already made by the Church.) Our inquiry into the visionary's character might be pursued as follows:

1. What are his natural qualities or defects, from a physical, intellectual, and especially moral standpoint? If the information is favorable (if the person is of sound judgment, calm imagination; if his acts are dictated by reason and not by enthusiasm, etc.), many causes of illusion are thereby excluded. However, a momentary aberration is still possible.

Maria Valtorta has been characterized by a profoundly holy life, great virtues, strong intelligence, and reasonable actions. This has been verified by many people who have known her well and often visited and talked with her, among them her spiritual director from 1942 to 1946, Fr. Romualdo Migliorini, O.S.M. (who was for a time Apostolic Prefect in South Africa), and Fr. Berti, O.S.M., who was also a professor of dogmatic and sacramental theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He supervised the editing and publication of the critical second edition of the Poem, and from 1960 to 1980 provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions (totaling over 5,675 footnotes). He visited Maria Valtorta often (totaling over 180 visits). He attested many times – including in his signed testimony on December 8, 1978 – to her holiness and virtue. Maria's live-in companion and housekeeper for 26 years, Marta Diciotti, also attests to her holiness, and she has shared a great deal about Maria's virtues and life, which has been published in Italian under the title *Una vita con Maria Valtorta: Testimonianze di Marta Diciotti* (*A Life with Maria Valtorta: Testimonials of Marta*

*Diciotti*), 528 pages, 1987; not yet translated into English). Catherine Loft translated several important excerpts from this book into English and they can be read in the Maria Valtorta Readers' Group supplements: on pp. 1-2 in [Supplement 84](#), on pp. 3-4 in [Supplement 85](#), and on pp. 2-4 in [Supplement 86](#). Maria Valtorta also had an abundant correspondence with bishops, priests, nuns, various personalities, her family, and friends who all attest to her virtues. Some of these accounts are given in the publication entitled *Ricordi di donne che conobbero Maria Valtorta (Memories of Women Who Knew Maria Valtorta)*, 288 pages; not yet translated into English). A famous artist and sculptor (and Shroud of Turin scholar), Professor Lorenzo Ferri, regularly met with Maria Valtorta, and attested in his signed testimony dated January 21, 1952: "I have personally known Valtorta and I found that she is a simple woman, energetic, intelligent, and sincere. While doing a portrait I felt a great sense of peace."<sup>116</sup>

Marta Diciotti relates in *Una vita con Maria Valtorta: Testimonianze di Marta Diciotti (A Life with Maria Valtorta: Testimonials of Marta Diciotti)*:<sup>117</sup>

"Maria had the greatest faith and was not superstitious at all. Her outlook on life and events were realistic, she had common sense, she was prudent, and she was so loving. She was light-hearted and had a good sense of humor. She was very observant. Nothing escaped her. She had insight into people's intentions, she could read their hearts and she was never wrong.

"When she wrote, she never had any airs about her. I believe she was the most simple and the most humble person God ever put on this earth. She knew she was an instrument and never gave herself any importance.

"Maria used to welcome anyone into her house. She had a way with people and they always felt at ease. She had an aura about her and people loved being around her. Maria did not like to talk about herself and she was not inclined to talk about her personal life.

"On many occasions, when people suffered, especially children, Maria would take that pain on herself in order to free that child of the illness. I can testify to the readiness with which Maria took upon herself the illness of others. The case of the little girl with pleurisy told in the *Autobiography* is strictly true: the little girl was my goddaughter and she was healed completely after being close to death. She survived and later lived a normal life, giving birth to three or four children."

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., relates details about Archbishop Carinci, Secretary of the Sacred Congregation of Rites from 1930 to 1960:<sup>118</sup>

We could list several Church personalities who highly esteemed Valtorta's work. Let us mention only Archbishop Alphonso Carinci, Secretary of the Congregation of Rites, where he was in charge of the causes of beatification. He was also the confidant of Pope Pius XII. Born in 1862, Most Rev. Carinci outlived Maria Valtorta (1897-1961), whom he knew. He was over 100 years old when he died. He began reading some of her writings before 1948, and corresponded with her. Three times he traveled from Rome to Viareggio and visited her: in April 1948, June 1952, and January 1958. In 1952, since Valtorta was paraplegic and bedridden, he said Mass, with two Servite priests, in her bedroom. He wore the ornaments for a great feast, having borrowed them from the Santissima Annunziata basilica in Florence. Marta Diciotti, Maria Valtorta's homemaker, knew Most Rev. Carinci, and said that he "entertained no doubts as to Maria Valtorta and her writings." Diciotti says that he used to comfort Valtorta with these words: "He is the Master. He is the Author." And Diciotti explains: "He used to say 'the Author' and write 'the Author' with a capital A." Such is the witness of a great archbishop, who knew in depth the discernment of spirits, since its role is fundamental in the beatification procedures.

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., wrote:<sup>119</sup>

[For those who state] that Valtorta's writings were not supernatural in origin, did they investigate to see what kind of person Valtorta was? Had they done so, they would have quickly found that she was a good, earnest, devout Catholic, an invalid who had a deep prayer life and lived according to high moral standards. They would have found that she often claimed, explicitly, in no uncertain terms that she was having visions and dictations from Jesus and other heavenly persons, and that she fully realized the gravity of her claims.

Now had her visions and dictations been mere literary forms of her own deliberate invention, she would have been an unscrupulous liar; but this hypothesis is excluded by the testimonies of all the priests and nuns and lay people who knew her.

Or what if Valtorta had been insane and had imagined all those visions and dictations and mistaken them for real mystical occurrences (and thus escaped the accusation of being a hoaxer)? This hypothesis of lunacy falls flat in the light of her daily living during the years that she wrote. Within the limits of her physical handicaps, she functioned very well: she cared for people, kept up-to-date on current world events, wrote coherent, insightful letters, and had a

witty, bright, keen mind as observed by all her visitors, some of whom were Church scholars or university educated laymen.

**[End of quote of Professor Brodeur and back to the Catholic encyclopedia quote]**

2. How has the person been educated? Can the knowledge of the visionary have been derived from books or from conversations with theologians?

Maria Valtorta received a strong classical education typical of her day. However, there is absolutely no way Maria Valtorta could have gained the vast knowledge of so many areas of expertise shining forth in the *Poem of the Man-God* from books or conversations with theologians. There is significant proof of this, not only by a plethora of statements of ecclesiastical and secular experts, but also her signed testimony to this effect.

I will provide the testimony of one such priest. Fr. Corrado Berti, O.S.M., was a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He is one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* wherein Pope Pius XII commanded him to publish the *Poem of the Man-God* "just as it is". Fr. Berti is also the one who supervised the editing and publication of the critical second edition of the *Poem* and provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions (totaling over 5,675 footnotes).

He wrote a signed testimony on Maria Valtorta, *The Poem of the Man-God*, his audience with Pope Pius XII, and his dealings with the Holy Office regarding Valtorta's work. I will just quote an excerpt from the end, which is what is most relevant for what we are looking at now. He stated in his signed testimony written on December 8, 1978, in Rome:<sup>120</sup>

I knew Maria Valtorta in 1946, and, given the fact that she lived close enough to my mother, I often met with her at least once a month until the year of her death in 1961.

I read and annotated (by myself from 1960 to 1974; with the help of some confreres from 1974 on) all the Valtorta writings, both edited and unedited.

I can certify that Valtorta did not, by her own industry, possess all that vast, profound, clear, and varied learning which is evident in her writings. In fact, she possessed, and at times consulted, only the *Catechism of Pius X*, and a common popular [Italian] Bible.

Since Maria was a humble and sincere woman, we can accept the explanation which she herself furnished about her learning: attributing it to supernatural visions and dictations, besides her natural skill as a writer. And this is also the opinion of Miss Marta Diciotti who assisted Valtorta for 30 years, and who today receives so many visitors in Valtorta's little room.

Finally, this is also the opinion of the editor, Dr. Emilio Pisani, who hears the written and oral echo of very many readers.

It is clear from Fr. Berti's testimony that Maria Valtorta could not have gained the knowledge in her writings from books or conversations with theologians.

Now I will quote what Fr. Gabriel Roschini, O.S.M., said. Fr. Roschini was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome in 1950 under Pope Pius XII, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints. He wrote in his 395-page study of the Mariology of Maria Valtorta's writings:<sup>121</sup>

...the Marian doctrine in this work is accurate; which is undeniable. But, it is also undeniable that Maria Valtorta never read a Mariological treatise. She never took courses or lessons on that subject, nor was there a Mariologist to suggest to her what she wrote on the Blessed Virgin.

Maria Valtorta did not invent her Mariology on her own; that much is obvious. Nor is it in the slightest possible that it could be the devil's invention. As Most Reverend Carinci, Secretary of the Sacred Congregation of Rites, cleverly put it: "the devil has too little in common with the Blessed Virgin" (*Poema*, IX, 219, note 69). As we shall see, Maria Valtorta's writings constitute the most melodious hymn rising from earth to the noble Queen of Heaven.

It is also clear from Fr. Roschini's testimony that Maria Valtorta could not have gained the knowledge in her writings from books or conversations with theologians. Fr. Roschini is just one more among many others who attest to the same thing.

For definitive and detailed further proof of this, and for more details, see the subchapter of this e-book entitled *"Proof by the Poem's Unquestionable Expertise, Deep Knowledge, and Exhaustive Information in Such a Wide Variety of Theological and Scientific Subjects, and the Fact Almost 15,000 Handwritten Pages of Such Was Written in Only 3½ Years Amidst Her Unusually Severe Physical Condition and Illnesses and Even Though She Lacked the Learning, Resources, and Books*

*Required to Write a Work a Tenth as Profound as This*". In this chapter you will also find, among other things, a detailed signed handwritten testimony of Maria Valtorta herself that she did not have the classes, resources, books, or any other human source to be able to know all that she included in her writings, and that what she wrote was sometimes so profound, she often did not even understand what she wrote.

Marta Diciotti relates in *Una vita con Maria Valtorta: Testimonianze di Marta Diciotti (A Life with Maria Valtorta: Testimonials of Marta Diciotti)*:<sup>122</sup>

"Maria knew the Catechism of St. Pius X and the Bible, and she knew the Gospels almost by heart, but in the home, there has never been a theological text, and very few books on these subjects. In fact, I have left my written testimony of this under an oath that I made on the Bible."

This is yet another testimony.

### **[Back to the Catholic encyclopedia quote]**

3. What are the virtues exhibited before and after the revelation? Has he made progress in holiness and especially in humility? The tree can be judged by its fruits.

The virtues exhibited before and after the revelation were ones of profound love and generosity (in particular, her voluntary offering of herself as a victim soul to God and taking private vows of virginity, poverty, and obedience), humility and a desire to remain unknown and hidden (only consenting, against her natural inclination, to the publication of her works and the writing down of her revelations and her autobiography in obedience to her spiritual director), heroic patience and fortitude, and bearing tremendous good fruit for herself and other individuals. One can see all of this by reading her works entitled *The Notebooks* (which has many personal accounts of her spiritual life in it), reading her autobiography, and seeing what other trustworthy sources have said about her. The book *Lettere a Padre Migliorini (Letters to Father Migliorini)* is a collection of letters that Maria Valtorta and Fr. Migliorini exchanged between October 29, 1942 and October 6, 1952. Fr. Romualdo Migliorini, O.S.M., was Maria Valtorta's spiritual director from 1942 to 1946. Another great source is *Lettere a Mons. Carinci (Letters to Archbishop Carinci)* which is a collection of letters that Maria Valtorta and Archbishop Alfonso Carinci exchanged between January 9, 1949 and December 23, 1955. The book contains 39 letters in full written by Maria Valtorta to Archbishop Carinci and 21 letters in full written by Archbishop Carinci to Maria Valtorta, including photoscans of some of the original handwritten letters. Archbishop Carinci was Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was the congregation in charge of investigating causes of beatification and canonization). Also see the chapters of this e-book

entitled “*Proof by the Testimony of Countless Trustworthy Clerics, Authorities, Experts, Scientists, and Pious Lay Faithful and the Tremendously Good Fruits Produced in Individuals and in the Church as a Whole*” and “*Padre Pio and Maria Valtorta*”.

She indeed reached the heights of holiness and virtue, which is well evident by her virtuous life, her sacrifices, her sufferings, her penances, and her great love – which are accounted in her autobiography and by the witness of bishops, priests, nuns, parishioners, and many others. These witnesses included high-ranking prelates in Rome (such as the Secretary of the Sacred Congregation of Rites, the Secretary of the Marianum Theological Faculty in Rome, the greatest Mariologist of the 20<sup>th</sup> century, multiples professors at Pontifical universities in Rome), university-educated laymen, etc. It is also evident by the mystical experiences she had with Saint Padre Pio, by the fruits of her apostolates, her precise prediction or premonition of future events that came true (beyond what she could ordinarily know by only human means), by the miraculous healings of others obtained by her prayers and sufferings, by the fact competent doctors testified that it was a miracle itself (even one greater than a healing) that she was still alive with her five grave illnesses and ten other minor ones, by her innumerable mystical experiences, visions, and dictations, many of which, written down, can and has been proven genuine scientifically (especially the *Poem*) – the 15,000 pages of which, written in mostly 3½ years – would ordinarily be an impossible feat to accomplish in her condition (let alone impossible for someone who was even perfectly healthy).

Archbishop Nuncio Apostolic Monsignor Pier Giacomo De Nicolò discussed the fruits of Maria Valtorta’s life in his [homily](#) on October 15, 2011, for the 50<sup>th</sup> anniversary of Maria Valtorta’s death:<sup>123</sup>

This happy occasion is presented to us on the 50<sup>th</sup> anniversary of the day Maria Valtorta was born into Heaven, whose hidden suffering offered to the Divine Spouse, brought to perfect completion, the earthly and eternal fruit of salvation to many people over the decades...

In carrying out the reflections mentioned, in the light of the Holy Spirit – which have always been given to us if asked with peaceful and persevering humility – our thoughts would spontaneously return to Maria Valtorta...

In the passages of divine pedagogy, which are particularly eloquent, the creature aimed at attaining a full and vital communion with her Lord: an instrument, initially with no intrinsic value sufficient for a task of such elevated importance, chosen for a mission of redeeming salvation that would surmount by far any human possibility. Maria responded to the call with the heroic effort of theological virtue that allowed her to surpass the dark night of purification, at the same time making it possible to receive special gifts for the benefit of her

fellow man. However, these are accompanied by a growing and definitive identification with the cross of Christ under the impulse of genuine love, drenched incessantly with pain in order to unite herself to the redemptive work of her Jesus.

Examining the stages of this woman's life which is rich in consistency, courage, strength, dedication, and prudence, a victim hidden in silence and incomprehension...we note only that her natural talents cannot explain what she accomplished with rather moderate general knowledge and without any adequate means of consulting references. In each stage, the light was always her Faith; in every difficulty and pain, her Hope never lessened and she never gave up. The inner spring of her ascetic vitality and of her mystical life in union with the Lord was the Charity that transfigured every human feeling and aspiration.

Maria reached a heroic level of trust in God, that loving trust that can only open the Heart of her Beloved desiring to bring down His graces into the heart of man. Initially, she was distressed by how quickly humans revoked the soul's fulfillment that the world cannot satisfy. After this stage, she became all of the Lord, and even on the Cross, she relished the happiness because she was now aware of having the One who loved her with an absolute love she yearned: the infinite love of her God, her Spouse and her Jesus.

This is how she became the "instrument", "the means", "the pen of the Lord" as she liked to refer to herself. On the other hand, she wanted to remain hidden and unknown in life – this is an unmistakable sign of the authenticity of her charism – and she suffered enormously when the innocent indiscretions of her spiritual director would reveal her to the world. She felt she was all for the Lord, she reserved all praise for Him, and each day she wanted to "render to God that which is God's" namely, herself completely.

**[End of quote of the Archbishop Nuncio Apostolic and back to the Catholic encyclopedia quote]**

4. What extraordinary graces of union with God have been received? The greater they are the greater the probability in favor of the revelation, at least in the main.

There is a tremendous amount of extraordinary graces of union that Maria Valtorta received. There are many accounts of such graces discussed in her autobiography and in her other writings, all of which she wrote under obedience. You can read in her autobiography about her progress from spiritual childhood to the heights of holiness and virtue. You can read about her struggles, sacrifices, sufferings, and offerings, her insights into the spiritual life, her fruitful apostolate activities, her prediction of future events that came true (including events of the Second World War), the miraculous healings of others obtained by her prayers and sufferings, and about her

treatments and the fact that competent doctors testified that it was a miracle in and of itself (even one greater than a healing) that she was still alive with her 5 grave major illnesses and 10 other minor ones (a result of her offering herself as a victim soul to God). You can also read about these graces in other works and testimonies published about her

From 1943 to 1951, Valtorta produced over 15,000 handwritten pages in 122 notebooks. Her total writings include a series of almost 700 visions of Jesus' earthly life with Mary, the Apostles, and many of His contemporaries, about 800 dictations from Jesus, and around 300 other revelations, many of which were from Our Lady and her guardian angel. The unquestionable loftiness and holiness of these writings were verified by many learned and trustworthy Church authorities and clerics, including Pope Pius XII, Saint Padre Pio, three Consultants to the Holy Office in 1951-1952, five professors at pontifical universities in Rome, Blessed Allegra, Fr. Gabriel Roschini, the former Bishop of Fatima, and many other cardinals, archbishops, bishops, and priests. If those aren't extraordinary graces of union, I don't know what is. Furthermore, they aren't, and can't be, made-up extraordinary graces when you look at the tremendous, overwhelming objective evidence of their divine origin. See the chapter entitled "*Proofs of the Supernatural Origin of Maria Valtorta's Visions Described in Her Work*" to understand why. Even just reading a summary of the titles under the proofs chapter in the Table of Contents can give you a pretty clear idea why.

But in addition to that, there are numerous mystical experiences that took place between her and Saint Padre Pio during the time when they were both alive. These are recounted in the chapter of this e-book entitled "*Padre Pio and Maria Valtorta*", and a number of these accounts do not depend on Maria Valtorta's own testimony, but are verified by the testimony of other trustworthy sources. In 1967 (a year before Padre Pio's death), a long-time spiritual daughter of his, Mrs. Elisa Lucchi, asked him in Confession: "[Father, I have heard mention of Maria Valtorta's books. Do you advise me to read them?](#)" Saint Padre Pio responded: "[I don't advise you to – I order you to!](#)" This quote is taken from a letter dated January 7, 1989, to Dr. Emilio Pisani (the editor and publisher of Maria Valtorta's works) and which was written by Rosi Giordani, also a spiritual daughter of Saint Padre Pio herself. The book *Padre Pio and Maria Valtorta* has this letter in full and also recounts several documented mystical experiences that Maria Valtorta had with Saint Padre Pio while they were both alive. To read the entire letter detailing this occurrence with Padre Pio, and to read about the documented mystical experiences between Saint Padre Pio and Maria Valtorta, see the chapter of this e-book entitled "*Padre Pio and Maria Valtorta*".

**[Back to the Catholic encyclopedia quote]**

5. [Has the person had other revelations that have been judged Divine? Has he made any predictions that have been clearly realized?](#)

Yes, many (and often, all) of her revelations have been judged Divine by a tremendous number of trustworthy authorities and competent experts in the Church (including theologians, exegetes, and advisors to the Holy Office), and even multitudes of experts in a great variety of the secular sciences and arts that attest to the divine origin of the *Poem*, speaking authoritatively in their particular field and area of expertise. Also, it is reported and documented that the *Poem of the Man-God* has been endorsed by Pope Pius XII, Saint Padre Pio, and many others: including cardinals, archbishops, bishops, theologians, Scripture scholars, scientists of diverse kinds, and countless pious lay faithful. Many quotes from such an army of reputable witnesses is liberally spread throughout this e-book.

Yes, she has made many predictions that have been clearly realized. One of the most striking examples is her prediction about the Veil of Veronica. Read about it this in the subchapter of this e-book entitled “*Proof (or a Substantiating Factor) by the Fact Maria Valtorta’s Visions of Christ’s Passion Perfectly Match Detailed Findings on the Miraculous Shroud of Turin that Recent Modern Scientific Tests Have Revealed Decades After Her Writings Were Published and the Fact Her Writings Foretold Something Amazing About the Veil of Veronica Which Has Been Scientifically Proven for the First Time Decades After Her Death*”. For another example, see the chapter entitled “*Proof by Geography and Topography and Archaeology*” and read what is written about Bethsaida. She also recounts in her autobiography many instances of her foreseeing and foretelling future events, such as future developments in the Second World War she would have no way of knowing at that time and a variety of other events; and all her “premonitions” (as she called them) came true exactly when she said they would.

Below are three excerpts from her autobiography where she describes these premonitions.

Here Maria Valtorta describes her premonitions/predictions:<sup>124</sup>

You asked me this morning if I had had any revelation concerning the current situation. It seems to me I told you—but I’m not sure—that the premonition I suffer from has different phases.

The first, and most confused, one is a dream in which I see things *under special figures*, shall we say, which are *symbolic*. For example, if I see someone fall into the water and the water cover him over to the point of causing his death, you can be sure that person will soon die. I have given you a random example from among many I could give you.

Secondly, I dream things as they in fact take place. But I do not hear again on awakening that special notification saying, “Pay attention. It’s a warning,” and thus forget even the dream,

except for recalling it when the event occurs exactly as it was dreamed.

Thirdly, I have a *very clear* dream and on awakening receive that warning quite distinctly: "Remember this."

Fourthly, without any dream, I *hear*—I cannot explain how— that something painful or bad is about to happen. I perceive, for instance, that someone is betraying me or seeking to harm me or others.

Now, in the present circumstances, since 1931 I have been experiencing the fourth type very intensely, by which I knew that terrible things would soon be taking place, doing harm to poor mankind, and also the third type quite intensely in special predicaments, along with the first as well.

In this I remember having seen in a figurative form the occupation of Belgium, Holland, and Norway and Russia's entry into the war. It was through a symbol in the form of swarms of black airplanes, completely black and with monstrous shapes, which fanned out from a point, Berlin or Moscow, reaching their pre-established destinations with the point of each stick comprising the fan. It was like this:



Forgive me for scribbling, but I'm a dolt when it comes to drawing, and the figure, though badly formed, helps me to convey the concept.

Later, in November 1941, came the notification that within a month the enemies would be in Bengasi. *Three days afterwards the English offensive began, and by the end of the month they were in Bengasi.*

In March 1942 the same voice in dreams said to me, "*The defensive line is no longer at Palermo, but further up because Libya has been lost.*" And, unfortunately...!

As regards the future of us city-dwellers, I have already received two or three not very clear notifications. But I could say that they give me food for thought, for, if I have not seen the point exactly, I really believe there must be a point.

This concerns the present. Before the heavy bombings of civilians began in the autumn, however, I saw them in a dream and told Marta.

When war had not yet broken out in Ethiopia—the night of May 23-24, 1935, to be exact—with marvelous clarity I saw the entry of our troops—specifically, the foreign and indigenous carabinieri riding in trucks—into Addis Ababa, whose *tuculs* were burning. I said so in the family (being classified, as usual, as a nut) and to two friends who had come to see me on the afternoon of May 24. They are still alive and remember. A year later, on May 9, 1936 our troops—specifically, foreign and indigenous carabinieri—in trucks victoriously entered the conquered Addis Ababa, which was burning. On account of that dream—so evident and accompanied by *that concrete sign*—during the nine months of the Ethiopian War I never doubted its outcome. *I knew it would be won and quickly.*

The same held for the Spanish War, all of whose foul and heroic deeds I saw. On this—I prefer to speak directly with you.

I have told you this just to make you understand what it's about.

The first modality of premonition was the terror of the blameworthy members and officers of my Association.... They must have hated me for this as well. You will understand! I entered into the subject this way: "Girls, act properly, understand? Act properly with respect to me, for you must realize that your subterfuges to do me harm are not unknown to me. You are scheming in these days as well. But you won't be successful in anything, except in staining your souls..."

I repeat, however, that I would gladly do without this gift, if such it may be called.

She now describes a general premonition:<sup>125</sup>

After a few days it was the first Friday of the month of June. At Mass, amidst the Circle members, I experienced an hour of real mortal agony... Intellectually, I saw *all* that was to come in the future: wars, famine, deaths, massacres—and endless despair. What suffering! I, who never weep in public, wept so copiously that I was as if blinded. When Mass was over, they had to help me to leave because I saw nothing, so abundant were my tears... My companions, the best ones, asked me what was wrong... I told them what it was, though veiling it, with a modest reserve concerning certain details.

Maria talks about other premonitions she had:<sup>126</sup>

1940, appearing in an already blood-stained world, began very sadly for me.

Though I had foreseen precisely what was now taking place, seeing that it was really happening also occasioned me much pain. Among other things, without being a genius or a diplomat or a strategist, I understood what we Italians would be encountering and what the consequences would be for this poor Italy of ours.

I had prayed so, for years, to obtain peace. I certainly cannot reproach myself for not having done everything possible, joining my nothingness to the merits of other souls more select than mine, so that Europe, and especially we Italians, would be spared the scourge of a new war. I had prayed, wept, literally saturated myself in this concern. In exchange, I was treated, as usual, as a lunatic. When everything now seemed to have been determined for the war, there was a truce—and I redoubled my prayers that it would be lasting.

That's how it went until the beginning of August 1939. On August 12—I remember precisely that it was the feast of St. Clare—a premonition notified me that the fierce hour had come.

One of my daughters from Catholic Action was then in Poland; she had gone there to support her mother and herself. I loved her and still love her very much, although a great sorrow came to me from her a year ago. I knew that exuberant heart and excitable mind better than her own mother. I understood she was easy prey to anyone able to deceive her and delude her into thinking he was capable of giving her what her family did not—that is, adequate, intelligent affection. Even when ill and secluded by the malady, I had always watched over her and had managed to save her once.... Oh, for her sake I was capable of putting even the priests on alert who—were dozing when there was a need to pay close attention to the sheep that was going astray...! Afterwards she had gone to Poland. But I did not lose sight of her. On August 12 the “voice” was most urgent in saying, “Tell her to come back at once.” I wrote a letter. It was the last one to cross the border, as the train on which that daughter of mine came back was the last to leave ill-starred Poland. Then, when the storm over which I had been so distressed really began, I wept no more.

It always happens to me that way. I despair in advance. At the moment when in the face of reality the blindest optimists despair, I despair no longer. I have already lived through that moment beforehand. I thus enter into the reality of the event with much fortitude. I feel all the sadness of the times. But they no longer disturb me because I have already seen them

with a foresight which is my torment. My deep sadness in these days, during this week, is also because I am seeing very dismal future events.

1940 had thus begun that way. Already sprinkled with blood and still calling for more—and Italian blood into the bargain.... Many deceived themselves about our “nonbelligerence.” I did not. I redoubled prayers and sacrifices, but I now did so to obtain mercy for us in the terrible contingencies of the war I felt to be inevitable and predetermined....

Marta Diciotti relates in *Una vita con Maria Valtorta: Testimonianze di Marta Diciotti (A Life with Maria Valtorta: Testimonials of Marta Diciotti)*:<sup>127</sup>

“Maria often predicted things about people and Fr. Migliorini was one of them. When he was unwell, Maria said that he did not have long to live. When Dr. Lapi was still a young man, just married with a new son, Maria predicted his death. Regarding her own father who lived at a time when there wasn’t as much medical treatment, he got sick and Maria pleaded with her mother to look after him, keep him quiet and treat him well because he only had six months left. Her mother snapped at her and said, ‘You are the bird of ill omens!’ To which Maria responded, ‘No! This is something I don’t like doing: telling people about forthcoming disasters.’ But it was like talking to a brick wall and all Maria could do was just help.

“Maria had premonitory dreams: When she dreamt someone was drowning, the person soon after fell ill. For years she had premonitions of the tragic death of Dr. Lamberto Lapi, who was shot by ‘partisans’ in Corsica. This gentleman, Dr. Lapi was Maria’s family doctor for nine years, and he would often discuss clinical cases with her because Maria showed extraordinary medical knowledge: even though she did not have a degree in medicine. Maria was able to give absolutely accurate clinical opinions and predict whether the patient would die or not. She never made mistakes: Maria could sense a person was near death from a particular smell that only she could sense.

“Maria read the papers daily and she was able to read between the lines. She kept a close eye on the goings-on in Germany and knew that something bad was going to happen soon. She foresaw Hitler and Mussolini.”

**[End of excerpt from Marta Diciotti’s book and back to the Catholic encyclopedia quote]**

6. Has he been subjected to heavy trials? It is almost impossible for extraordinary favors to be conferred without heavy crosses; for both are marks of God's friendship, and each is a preparation for the other.

Maria Valtorta has been subjected to severe trials. In 1920, at the age of 23, while walking down the street with her mother, she was struck in the back with an iron bar by a communist anarchist delinquent. She was confined to a bed for three months, and then recovered enough to be able to move around again. In 1925, she read the autobiography of St. Thérèse of the Child Jesus, and, inspired by it, offered herself as a victim soul to the Divine Merciful Love. Five years later, she took private vows of virginity, poverty, and obedience, and then (after much deliberation and preparation) offered herself also as a victim to Divine Justice.

God accepted her offer. As a result of complications from her injury in 1920, as well as having contracted numerous, terrible illnesses which caused her great pain, she was bedridden beginning in 1934, and was forced to remain bedridden for the remaining 28 years of her life. She suffered excruciatingly. For more details about her sufferings, [click here](#).

In fact, her best doctor said to her:<sup>128</sup>

We can do nothing in this case. *We are faced with forces stronger than medicine* which impede the slightest relief of the patient's condition just as they impede her death, for, in human terms, she should have died years ago, on account of both the violence of the maladies gnawing at her and the foolish treatment applied at the outset. I am not a convinced believer, but I surrender to the evidence of a miracle: a miracle even greater than that of a cure. I do nothing. I merely follow the malady as best I can because I feel that even if I accomplished the impossible, I would collide with a Will which would annul my every effort.

In fact, Jesus told her in one of His dictations to her:<sup>129</sup>

You are a nothing. But I have called you to this mission. I formed you for this, watching over even your mental formation. I have given to you an uncommon faculty for composition, because I needed to make you the illustrator of My Gospel....

I have crucified you in heart and flesh *for this*. So that you could be free of any bondage of affection, and would be the mistress of many more hours of time than anyone who is healthy could have. I have suppressed in you even the physical needs of nourishment, of sleep, and of rest, reducing them to an insignificant minimum, *for this*.

In your body, tormented and consumed by five grave and painful major illnesses, and by another ten minor ones, I have increased your energy in order to bring you to be able to do that which a healthy and well-nourished person could not do, *for this*. And I would wish this to

be understood as an authentic sign. But this arid and perverse generation understands nothing.

...You are a nothing. But into this, your "nothing," I have entered and said: "See, speak, write." That "nothing" has become My instrument.

Maria Valtorta wrote in 1944:<sup>130</sup>

I don't feel well at all. To write wears me out. After writing, I turn into a rag doll. But I don't hold back: I want to make other people know Her [Our Lady] better and love Her better. My shoulders hurt? My heart fails? I get headaches? My temperature goes up? So what! As long as Mary is known, beautiful and lovable as I see Her, thanks to God's goodness and Hers too, that's enough for me.

**[End of quote from *The Notebooks* and back to the Catholic encyclopedia quote]**

7. Does he practice the following rules: fear deception; be open with your director; do not desire to have revelations?

Maria Valtorta exhibits all of that. She was completely open with all of her spiritual directors, as is evident by her letters to her spiritual directors, a very large number of which are published.

The book *Lettere a Padre Migliorini (Letters to Father Migliorini)* is a collection of letters that Maria Valtorta and Fr. Migliorini exchanged between October 29, 1942 and October 6, 1952. Fr. Romualdo Migliorini, O.S.M., was Maria Valtorta's spiritual director from 1942 to 1946. He was the one who commanded her to write her autobiography in late 1942, and guided her when her visions and dictations began in 1943. He also remained her spiritual director and typed thousands of pages of Maria Valtorta's writings before he was recalled to Rome in 1946 by his superiors.

He was an Italian who had been a parish priest in Canada and a missionary to Africa. Pope Pius XII appointed him Apostolic Prefect in South Africa before he returned to Italy in 1939. He was one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* in 1948 wherein Pope Pius XII commanded Fr. Berti to publish the *Poem of the Man-God* "just as it is". Fr. Migliorini passed away in 1953. These letters are very insightful and helpful in better understanding Maria Valtorta and the supernatural events of her life. Some of her letters to him are available online in English [here](#). Her other writings in her well-known works (the *Poem*, etc.) also often had excerpts in them addressed directly to him.

Her next spiritual director, Fr. Corrado Berti, O.S.M., was a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He is one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* wherein Pope Pius XII commanded him to publish the *Poem of the Man-God* “just as it is”. Fr. Berti is also the one who supervised the editing and publication of the critical second edition of the *Poem* and provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions (totaling over 5,675 footnotes). He met with Maria Valtorta at least once a month from 1946 until her death in 1961 (totaling over 180 visits). She submitted to him in full obedience and was fully open with him.

The book *Lettere a Mons. Carinci (Letters to Archbishop Carinci)* is a collection of letters that Maria Valtorta and Archbishop Alfonso Carinci exchanged between January 9, 1949 and December 23, 1955. The book contains 39 letters in full written by Maria Valtorta to Archbishop Carinci and 21 letters in full written by Archbishop Carinci to Maria Valtorta, including photoscans of some of the original handwritten letters. Furthermore, the book entitled *Pro e contro Maria Valtorta (For and against Maria Valtorta)* contains a tremendous number of primary sources invaluable for investigators of Maria Valtorta’s life and writings, including letters, testimonies, and petitions in full of many high-ranking prelates, members of the Roman Curia, cardinals, bishops, and other authorities who all enthusiastically read, studied, approved, and promoted her writings. On page 92 of this book is a photocopy of the original signed handwritten letter of Archbishop Carinci, written on behalf of himself and eight other prominent authorities, to be delivered to Pope Pius XII in an audience and which is dated January 29, 1952. It also has the long certification and review of her work (four pages long when typed) written by Archbishop Carinci on January 17, 1952.

Archbishop Alfonso Carinci was Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was the congregation in charge of investigating causes of beatification and canonization). He praised Maria Valtorta’s works with many statements of approval, visited her in 1948, 1952, and 1958, and said Mass with two Servite priests in her bedroom in 1952 (since she was paraplegic and bedridden and couldn’t otherwise attend Mass). He told Maria Valtorta in no uncertain terms in front of eyewitnesses many times that Jesus is the Author of her works, also writing “Author” with a capital A in letters when referring to her works, saying: “He is the Master. He is the Author.” Archbishop Carinci, of distinguished repute, was very conversant in the discernment of spirits and how to detect true holiness and true private revelation according to sound Catholic criteria. Hence his approval of her and her works is a tremendous testimony. Maria Valtorta was completely open with him, as is evident in all of her published 39 letters to him.

The above facts and publications are significant testimony to the fact that she was always open to her spiritual directors and those in charge over her. She was completely obedient to them, even

when difficult and against her will. She feared deception and did not desire to have revelations. In fact, she has written about this numerous times throughout her works. I will give three excerpts that demonstrate this.

On May 13, 1943, she wrote to her spiritual director:<sup>131</sup>

Not long ago you again told me to write. The physical effort is nothing compared to the moral effort I must make to lift the veils beyond which the supernatural lies. Why? For a number of reasons.

The first is that I almost seem to be committing a profanation on making known God's secrets in me. And I always fear that this—though not a profanation, of course—proclamation may produce a punishment for me: that of being deprived of the divine caresses and the divine words. We living beings are always a bit selfish. And we do not consider that what God grants us can give joy to others and that, as something belonging to God, the Father of all, it is not licit for us to be greedy and deprive our brothers and sisters of it.

The second reason is that a residue of human distrust of *myself* and others always makes me wonder whether what I perceive to be “supernatural” should not instead be regarded by me as illusion and by others as nonsense.

The third reason is that I am *afraid* of these favors. Afraid because I am always dreading that they may be a trick.... Can it be that I, a mere nothing, deserve these favors from my King? And afraid that they will arouse pride in me. I feel that if I were to get proud about them, even for a second, they would cease at once—and not just this, but I would be left without even that minimum of supernatural experience which is common to many people. As a punishment for my pride. Oh, I am quite sure that Jesus would punish me in that way!

And now that I have told you the reasons why I am *not* fond of speaking, I will tell you the reasons why I feel I am not a dreamer taking the phantoms of delirium to be supernatural truths and demonic words to be divine words.

I am *sure* because of the *gentleness* and the *peace* invading me after those words and those caresses, and because of the *power* assailing me, forcing me to listen to them and write them down, without being able to change a single word. Along with the very gentle power by which I am forced to listen to them or write them—and always at times far removed from any desire on my part to hear those things (I beg you to believe that I do nothing to place myself in a, shall I say, “receptive state”)—I feel, according to the circumstance, a more intense power

telling me, “Make this known. Don’t mention this other matter to anyone.” And one cannot waver with this gentle overbearance....

But there is nothing belonging to me. Even if I think (and I am distressed at the thought), “Jesus is silent. Oh, if only He would make Himself heard to console me a little!”—you can be sure that He continues to be silent. *Only when He wants to*, He lets Himself be heard; and then, even if I am occupied with something else, anything else which may be urgent for me to do, I must stop and devote myself to Him alone. As when, in keeping with my style, I prefer one way of phrasing and seek to change it—*I cannot*. It is stated that way and must remain that way.

In the *Poem of the Man-God*, there is an excerpt from Maria Valtorta where she is addressing her spiritual director, Fr. Migliorini:<sup>132</sup>

As you can see, I have hastened to add these details which, being trifling matters, had escaped my notice, and were wanted by you. Today, reading the booklet, I noticed a sentence which may be a guide for you.

This morning you were saying that you cannot make my descriptions known because of their style and since I am terrified at the very thought of being known, I was very happy about it. But do you not think that that is against what the Master says in the last dictation in the booklet? “The more careful and precise you are (in describing what I see) the greater the number of those who will come to Me.” This implies that the description must be known, otherwise how can there be a number of souls going to Jesus, thanks to them? I am drawing your attention to this point, then you can do what you think is best, because, as far as I am concerned, I am indifferent. Nay, humanly speaking, I share your opinion. But in this case it is not a human matter and also the human side of the mouthpiece must disappear. Also in today's dictation Jesus says: “... in showing you the Gospel I make a stronger attempt to bring men to Me. I will no longer confine Myself to words... I will have recourse to visions and I will explain them to make them more attractive and clear.” So?

In the meantime, as I am a poor nonentity and by myself I retire to myself, I tell you that your remark has upset me, and the Envious One avails himself of the situation: I was so upset that I thought I should no longer describe what I see, but I should write the dictations only. He whispers in my ear: “You can see it yourself! Your famous visions serve no purpose whatsoever, except to make you pass off as mad. Which you really are. What is it that you see? The shams of your agitated mind. It takes much more to deserve to see Heaven!” He has tortured me all day today with his corrosive temptation. I can assure you that I have not

suffered so much because of my bitter physical pain as I suffered and am suffering because of this. He wants to drive me mad. This Friday is a Friday of spiritual temptation for me. I am thinking of Jesus in the desert and of Jesus at Gethsemane...

I will not give up as I do not want this cunning demon to laugh, and fighting against him and against my weaker spiritual part, I am writing to you to inform you of my present joy and to assure you that, as far as I am concerned, I should be quite happy if Jesus deprived me of this gift of seeing, which is my greatest joy, providing He continues to love me and have mercy on me.

Maria Valorta also discusses how she fears deception in her writings on August 20, 1946 and published in *The Notebooks: 1945-1950*. Here is the excerpt from this entry which shows that she did not desire the revelations given to her:<sup>133</sup>

August 20, 1946

While reading a text on St. Thérèse, I reflected that I had never wished for extraordinary things, either, convinced as I was that they were more of a danger than anything else for our weakness, and I bewailed the fact that my mission had placed me precisely on this extraordinary way. I moaned, “Why, my God? Why such a big thing for me, so small? Why such a dangerous thing for me, so weak? Why this thing so proper to adults for me, who could be saved only through spiritual childhood?”

I was in the midst of these thoughts when St. Thérèse herself appeared to me in the full Carmelite habit – that is, with the ample white mantle, but without roses or the Crucifix adorned with flowers. No, just the way she must have looked a thousand times in her Carmel when she went to the chapel.... She approached me and passed her arms over my shoulders in such a way that her lovely left hand was on my left shoulder, and her right hand, on my right shoulder, and she thus had me feel her embrace and spoke:

“Do not fear, my little sister. It was a simpler way. But you did not ask for this other one. It is Love who gave it to you – indeed, who placed you thereupon. And you are walking along it with your heart of a child who wants to remain a child. And your way thus becomes doubly heroic. Because of childhood and extraordinariness. To be faithful to both is a great thing. But you will always be a child because you want to. A child on whose lips the Spirit will place the words which are more than an adult’s because they are not human words. Maria will always be the little child on the way of spiritual childhood. The spokesman, moreover, in the hours of his office, will follow the extraordinary way, and, so that he will not experience fear or harm

on that account, he will follow it in the arms of God. Simply to do the Will of God, whatever its grandiosity may be, is to conserve oneself always as a child. For only children act without measuring the greatness of what they do – they act only because they are told to act. Do not fear, little sister. Jesus, who placed you there, protects your heart and will not allow what is extraordinary to harm your heart as a spiritual child.” And she had me feel the pressure of her beautiful hands, and I felt the mantle extended over my shoulders like a protecting, isolating, defending veil.... I felt her face bending over my head, so fraternally that I was completely comforted by it. I felt protected... loved. Fears ceased.... I raised my head and encountered her smile, the gaze of her most beautiful eyes.... How lovely she was! Heaven shone from every part of her.... She had me feel all her love and then disappeared in an intense golden light. And peace and the memory of her embrace remained....

**[End of quote from *The Notebooks: 1945-1950* and back to the Catholic encyclopedia quote]**

Our information concerning a revelation considered in itself or concerning the circumstances that accompanied it might be secured as follows:

1. Is there an authentic account, in which nothing has been added, suppressed, or corrected?

Yes! In fact, Maria Valtorta’s revelations are more free from unintentional additions, suppressions, or corrections than almost every other (if not *every* other) vision and dictation given to us on the life of Our Lord and Our Lady since the canonized Gospels, including Venerable Mary of Agreda’s *Mystical City of God* and Blessed Anne Catherine Emmerich’s writings on the life of Jesus and Mary. For complete details about this, see the subchapter of this e-book entitled “*How Maria Valtorta’s Revelations and the Transcription of Them into a Written Format Has Been Uniquely Preserved From Error to a Very High Degree, and How Most Other Mystics’ Revelations and Their Transcription Were Not Preserved From Error to the Same Degree*”.

**[Back to the Catholic encyclopedia quote]**

2. Does the revelation agree with the teaching of the Church or with the recognized facts of history or natural science?

Absolutely! The revelations agree completely with the teaching of the Church. This is verified by the fact that the *Poem of the Man-God* has received tremendous ecclesiastical approval, including Pope Pius XII (who, in 1948, ordered it to be published), the Holy Office, 13 years later, in 1961 (and again in 1992) granted permission for the publication of her work, Bishop Roman Danylak, S.T.L., J.U.D. (who issued an official [letter of endorsement](#) of the English translation of the *Poem of*

*the Man-God* in 2001), and Archbishop Soosa Pakiam M. of Trivandrum, India (who granted the [imprimatur](#) of the Malayalam translation of the *Poem* in 1993). It has also received the documented approval of three Consultants to the Holy Office in 1951-1952, five professors at pontifical universities in Rome, Blessed Gabriel Allegra, O.F.M. (a saintly missionary priest and world-renowned exegete and theologian), the Secretary of the Sacred Congregation of Rites in 1952 (the one in charge of causes of saints), Fr. Gabriel Roschini, O.S.M. (world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, Consultor of the Holy Office, and who wrote over 130 totally orthodox books about Our Lady), and many other cardinals, archbishops, bishops, and priests.

Cardinal Ratzinger (later Pope Benedict XVI) in private letters, and the Conference of Italian Bishops in correspondence with the editor, have both acknowledged that this work is free from errors in faith and morals.<sup>134</sup> Furthermore, the *Poem* has the approbation and approval of many cardinals, archbishops, bishops, theologians, and Scripture scholars (not to mention Saint Padre Pio). They all verify that there is nothing in her revelations contrary to the Church teaching or contrary to faith or morals. No one has ever found a single valid theological error in Maria Valtorta's writings.

The fact her revelations correspond to recognized facts of history and natural science are shown thoroughly in the Proofs chapter of this e-book, in particular the chapters entitled "*Proof by Geography and Topography and Archaeology*" and "*Proof by Astronomy*".

There are significant proofs of extreme accuracy in her writings in so many areas: besides religious spheres (theology and biblical exegesis), these areas of science in which she shows expertise and a high degree of accuracy beyond what she could have known by herself include geography, geology, topography, archaeology, astronomy, history, flora and fauna, ethnology, intricate calendar systems, agricultural knowledge, as well as writing about a medical phenomenon which few consummate physicians of her day would know how to describe with such exactness and detail. The exact concurrence of her detailed visions with recent scientific findings on the Shroud of Turin and her prediction about the Veil of Veronica which has been proven by modern science for the first time decades after her death is yet another one of these "freak accidents" or extraordinary "coincidences" that together with the *myriads* of other such ones in a whole host of different sciences makes for quite an argument! For more details, see the Proofs chapter of this e-book.

But just to give you a taste, I quote David Webster:<sup>135</sup>

An additional line of incontrovertible evidence (which Valtorta was encouraged by Jesus to include for the benefit of “the difficult doctors” of the Church) deals with the vast amount of geographical, climatic, agricultural, historical, astronomical, and cartographical information given in her work. Authorities in these fields have verified the accuracy of what she has reported with appropriate astonishment.

Professor Vittorio Tredici was a highly experienced mineralogist, geologist, president of the Italian Metallic Minerals Company, vice-president of the Extractive Industries Corporation, and president of the Italian Potassium Company. The book *Pro e Contro Maria Valtorta* relates:<sup>136</sup>

Professor Vittorio Tredici was a highly experienced mineralogist, president of the Italian Metallic Minerals Company, vice-president of the Extractive Industries Corporation, and president of the Italian Potassium Company.

The other types of offices he held were those of Senior Inspector in the National Insurance Institute, Mayor of Cagliari and Member of Parliament during the Fascist era (he joined the National Fascist Party after having belonged to the Sardinian Action Party). He had not been removed from his field of research, so he also acted on behalf of mining companies, specializing in the study of phosphates in the Transjordan.

Married and father of nine children, Professor Tredici was a devout Catholic. Impressed by Maria Valtorta’s writings, he went to meet her in Viareggio. In 1952, he issued his “declaration” as a man of science and of faith.

In a signed testimony dated January 1952, he wrote:<sup>137</sup>

I read a few volumes of the "Words of Life" written by Miss Maria Valtorta. ["Words of Life" is how Tredici referred to Valtorta’s *The Poem of the Man-God*].

To the extent that I must consider myself as simply a layman from the viewpoint of theological training, the immediate impression that I got was that this Work could not be the fruit of simple human will, even if she was gifted with knowledge of the doctrine and the culture, and with truly superior capabilities.

I sensed here the unmistakable imprint of the Divine Master, even if He presents Himself to the eyes of the reader under so realistically human a light than would be apparent from just

reading the Gospels. Yet this Humanity—while humble and natural—remains throughout the Work the true Humanity of Our Lord Jesus Christ—always, unmistakably—just as in our meditations and our aspirations we have continually envisioned Him near us in all our life as sinners. I also get the impression that while the Work is able to stir up an immense tumult of thoughts, feelings, and good works from the depths of our being, at the same time it convinces us—I dare to say definitively—that the truth exists solely and exclusively in the Gospel because – even in our highest concepts—He is accessible in a clear and perfect way in everyone’s mind.

What struck me most deeply in the Work, from a critical point of view, was the perfect knowledge the writer had of Palestine and areas where the preaching of Our Lord Jesus Christ took place. This is knowledge that in some passages surpasses your average geographical or panoramic knowledge, becoming specifically topographical and even, geological and mineralogical. From this viewpoint, no publications exist —as far as I know—in such detail as in this account, above all for the area beyond the Jordan (now also Jordanian), that would allow even a scientist who has not physically been to the site, to imagine and describe whole paths and roads with such perfection as would perplex [or astound] those who have in fact had the opportunity of actually going there.

I have traveled all over Palestine and Jordan, and other Middle Eastern countries on numerous trips. I remained for a while in Jordan in particular for mining purposes so I was able to see and follow with a keen eye what *those sketchy and inaccurate English publications* (the only ones that exist on the subject for those areas) cannot even remotely offer.

Well I can declare with a clear conscience that after reading the description given in the Work about one of Our Lord Jesus Christ’s journeys over the Jordan up to Jerash, I recognized the path of Our Lord so perfectly. With the vivid memory that sprang to my mind from my reading, I recognized the description made with such precision that only those who could actually see it or have seen it could possibly be able to describe it!

But my surprise was intensified further when, as I continued reading, I read a statement of a mineralogical nature where, in describing some protruding dykes like granite, [Valtorta] affirms that they are not, in fact, granite, but limestone! I declare that this distinction could be appreciated—on site—only by an expert!

And I continued to read that at a little distance across the summit, before resuming the gentle descent to Jerash, there is a small spring where Our Lord Jesus Christ stopped with a caravan to eat a quick breakfast. Now I think that this spring is so small and inconspicuous that it

would have been missed by anyone, even passing close by it, who had not been particularly attentive.

In addition to the description of that whole journey, there are elements where the tradition in that area is supported by confirming that the towns and countries that I have seen are still almost 100% Christian, in a predominantly Muslim country. And they have been so from the time Our Lord Jesus Christ preached there. This factor cannot leave anyone feeling indifferent.

These facts and others, which I do not quote for the sake of brevity, have struck my critical spirit and have reinforced in me the absolute conviction that this Work is the fruit of the Supernatural; if not, I would not be able to find a humanly convincing explanation for these facts that I have cited and which are nevertheless completely verifiable. But, more than my critical spirit, it is my heart that feels better every time I read more pages from this Work, which assures me that it is "God's Work".

With all my being, I hope that this Work will become the heritage and dominion of all mankind, as soon as possible – to be urgently propagated – because I think and I feel that through these Works many, many, many wandering souls will return to the Fold.

Rome, January 1952, Vittorio Tredici.

In the scientific journal *Scienze e Ricerche* (Science and Research), [Professor Emilio Matricciani](#) of the Department of Electronics, Information, and Bioengineering (DEIB) at the Polytechnic of Milan, and Dr. Liberato De Caro of the Institute of Crystallography, National Research Council (IC-CNR), Bari Polytechnic, co-authored an article entitled “Finzione letteraria o antiche osservazioni astronomiche e meteorologiche nell’opera di Maria Valtorta?” (“Literary fiction or ancient astronomical and meteorological observations in the work of Maria Valtorta?”). Here is the abstract from the article:<sup>138</sup>

*The Gospel As Revealed to Me (L’Evangelo come mi è stato rivelato)* is the main literary work by Maria Valtorta (1897-1961), written while she was bedridden for serious health problems in the years between the end of World War II and the first years after the war. In her voluminous work she reports detailed descriptions of uses, customs, landscape of Palestine at the time of Jesus of Nazareth, a large quantity of information of every kind: historical, archaeological, astronomical, geographical, meteorological. The richness of narrative elements has allowed pursuing many studies on her literary work because she states that it is not due to her imagination, but that she has written down everything she watched “in vision”. This should not be possible based only on logical reasoning because, as far as we know, it is

not possible to have visions on past events which, in this case, would refer to 2000 years ago when Jesus walked the roads of Palestine. However, by a detailed analysis of explicit and implicit calendar information, such as reference to lunar phases, constellations, planets visible in the night sky while she tells what is happening, verifiable with the Astronomy, it is ascertained that every event described implies a precise chronological reference – day, month, year – without being explicitly reported. For example, from this analysis it is inferred that the crucifixion should have occurred on Friday 23rd of April in the year 34, which coincides with one of the dates of crucifixion deducible with the help of Astronomy. Maria Valtorta has recorded also the days with rain and this allows a statistical test with the current meteorological data of Palestine, under the hypothesis of random observations and no important changes regarding rainfall daily frequency in Palestine. The annual or monthly average frequencies of rainy days deduced from the data available from the Israel Meteorological Service and the similar frequencies deduced from the analysis of the Maria Valtorta's work agree very well. These results are surprising and unexpected, and no scientific explanation seems to be immediate.

The above article by Professor Emilio Matricciani and Dr. Liberato De Caro has also been translated into English and published in the Swiss journal MDPI on June 9, 2017. You can view this article in HTML format [here](#) and download it in PDF format [here](#).

Professional engineer Jean-François Lavère, writes:<sup>139</sup>

The work [the *Poem of the Man-God*] overflows with exact data from the viewpoint of history, topography, architecture, geography, ethnology, chronology, etc. Furthermore, Maria Valtorta often provides precise details known only by some scholars, and in certain cases, she even records details totally unknown at the time she recorded them, and which archeology, history, or science have later confirmed.

The study of thousands of data, scattered as if by chance in this work, has allowed us down the years to construct an imposing documentary base. This systematic research brings to light the extraordinary precision and unsuspected level of coherence and credibility of this Life of Jesus by Maria Valtorta.

Another article relates:<sup>140</sup>

Jean-François Lavère, a professional engineer, has been studying the works of Maria Valtorta for 25 years.

Convinced that the historicity of Maria Valtorta's work would either prove itself, or show itself to be wrong, he undertook a systematic study of all of the details provided by her work.

He has methodically identified, over the years, more than 10,000 pieces of data from her work, in fields as diverse as the arts, astronomy, flora and fauna, ethnology, geography, geology, history and geopolitical science, technology, metrology [science of weights and measures], religions, social sciences, etc.

At present, 8,000 pieces of data have been analyzed and compared with different sources. This data is all shown to correspond to these sources with 99.6% accuracy!

For one who knows the life of the humble Maria Valtorta, it is difficult to attribute to her such encyclopedic knowledge that is so extensive and often so specialized.

Readers of *Christian Magazine* have already been able to discover several of the studies by Jean-François Lavère.

In the near future, devoted fans will undoubtedly have the opportunity to read more of his publications. In the meantime, Jean-François Lavère offers [on this website] several examples of his studies and comments on a few of the passages from Maria Valtorta's works.

Note: Jean-François Lavère released in June 2012 a 339-page book detailing this evidence. The English translation of this book has been completed and will be released soon. To view the website discussed in the excerpt above along with another English translation of a long article of his, see the subchapter of this e-book entitled "*Proof by Geography and Topography and Archaeology...*"

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., wrote:<sup>141</sup>

No one should be surprised or worried if scientific or historical errors are found in *The Poem of the Man-God*, or if she contradicts what other mystics have said. Even if *The Poem of the Man-God* were full of historical errors, that would be no reason to reject it, as it was approved in 1948 by Pope Pius XII, a doctor in Canon Law.

Now it must be admitted that as a whole, that writing by Valtorta is astonishingly precise even from the viewpoints of archeology, history, and experimental sciences. No one should worry if some small errors have crept in; but wouldn't the great overall historical and scientific accuracy of the work be an act of condescension by the Lord for our times which attach great importance to science? Maria Valtorta, to all practical purposes an ignoramus without

documentation, could never have invented the historical or scientific details in her visions: she would have blundered and many details would have turned out to be false. Since she did not know enough to be able to invent them, she must have received them from another source.

[...] Before such testimonies [of science] it is fitting to conclude that one must not attach too much importance to the historical and scientific details in Valtorta's work. As a whole they help to establish its authenticity; but that does not prevent that some details may turn out to be wrong. Once its authenticity has been acknowledged, we must rather consider it from the point of view of the mystical and spiritual life. For this work was given essentially to feed the soul and help it to love Jesus and Mary—not primarily to satisfy intellectual curiosity.

**[End of quote from the article and back to the Catholic encyclopedia quote]**

3. Does it teach nothing contrary to good morals, and is it unaccompanied by any indecent action? The commandments of God are addressed to everyone without exception. More than once the demon has persuaded false visionaries that they were chosen souls, and that God loved them so much as to dispense them from the burdensome restrictions imposed on ordinary mortals. On the contrary, the effect of Divine visitations is to remove us more and more from the life of sense, and make us more rigorous towards ourselves.

Maria Valtorta's writings do not contain anything contrary to good morals nor do they have any indecent action. A refutation of all critics' claims to the contrary is covered thoroughly in the chapter of this e-book entitled "*Refutations of Critics and Arguments Against the Poem of the Man-God*".

Maria Valtorta has submitted herself entirely to full obedience to her spiritual director, and offered up herself and her sufferings with heroic love and virtue. Despite her sufferings, she martyred herself in obedience to God and her spiritual director in writing these works and in offering up innumerable other sacrifices.

She most certainly remained ever more rigorous towards herself, and by her sufferings and voluntary penances, removed herself more and more from the life of sense. In fact, read the dictation from Jesus a number of pages back where He explains that He "[has] crucified [her] in heart and flesh for this. So that [she] could be free of any bondage of affection."<sup>142</sup> Her autobiography, as well as the witness of her spiritual director, Fr. Migliorini, the witness of Fr. Berti, the witness of Maria's live-in companion and housekeeper for 26 years, Marta Diciotti, and many others, can attest to her great sufferings, penances, and her progress further and further into a more profound spiritual creature removed from the life of sense.

Maria Valtorta received a dictation from Christ in which He gave her instructions on this holy rigorism she must exercise toward herself and the humility she must cultivate, which she practiced marvelously well during her life:<sup>143</sup>

Jesus says:

*May the gift I have given you never induce pride in you by leading you to believe what is not so about yourself.*

You are nothing but a spokesman and a channel in which the wave of My Voice flows, but as I take you, I could take any other soul. Just *taking it* would make it capable of being a channel and spokesman of the Voice of Christ, *for My touch works a miracle*. But you are nothing. Nothing more than someone in love.

My spokesmen are found either *among the pure or among sinners who are really converted*.

...I speak where I want to. I speak to whomever I want to. I speak the way I want to. *I have no limitations*.

*The only limitation, which does not limit Me, but blocks the coming of My Word, is pride and sin*. That is why My Word, which ought to spread out over all Creation from the depths of the Heavens and instruct the hearts of those marked with My sign, finds so few channels in *all classes of people*. *The world—Catholic, Christian, or of other faiths—is moved by two motors: pride and sin*. How can My Word enter into this arid mechanism? It would be crushed and offended by it.

Be Johns and Marys, and you shall become the voice of the Voice. *Root out sin and pride. Cultivate charity, humility, purity, faith, and repentance*. They are the plants under which the Master takes His seat to instruct His sheep.

*To be my spokesman means to enter into an austerity that no monastic rule imposes*. My Presence imposes supernatural reservedness, self-mastery, detachment from things, spiritual ardor, rugged penance, generosity in pain, and lively faith as does nothing else in the world.

*It is a gift. But it is taken away if the one to whom it is given departs from the spirit and remembers that he is flesh and blood*.

*It is suffering. But if it is suffering which crushes flesh and blood, it possesses in itself and with itself a vein of such sweetness that the manna of the ancient Hebrews is bitter wormwood in comparison to it.*

*It is a glory. But it is not the glory of this earth.*

Maria Valtorta describes the penances she inflicted on herself in her autobiography, which she wrote under a command of obedience from her spiritual director, Fr. Migliorini, O.S.M., who told her to include all such details in her autobiography – both good things and bad things in her life, both God’s graces in her and her faults and failings. I will give three excerpts where she refers to her penances.

The first one:<sup>144</sup>

...My good Master instructed me in this sense, for, if the Father had withdrawn in the hour of my Gethsemane, over my agony I had, not Jesus’ angel, but Jesus Himself. *I have Him*. My good Master instructed me that I should bless every additional day I lived out on the cross because every day spent upon it could profit a soul. In His Voice, which is soundless, but so audible to the spirit, He told me, “Enable all your sufferings to bear fruit. Remember that you are here not for yourself, but for souls. And souls are not saved except through suffering. Give me souls, Maria.” Then I replied, “Give me agonies, Jesus!” And the pact was made. A soul for every new agony. And one that would really be saved. A soul consoled for every day of pain without agony.

Since then I have desired agonies and days of acute pain. I have desired them with a measureless desire, **endeavoring to increase my sufferings in a thousand ways**. There is a daughter of mine who still recalls how alarmed she was on seeing me smile when I felt the tremendous crisis which took me to the threshold of eternity coming upon me. I smiled, thinking that another soul was being saved.

Is it my presumption? No: trust in God. If it is true that even an insignificant act performed out of love acquires great value in the eyes of God, what value must suffering death out of love have? In His divine words, Jesus states what perfect love this is: “No one has greater love than one who gives his life for his friends.” (John 15:13) [emphasis added]

She describes other penances:<sup>145</sup>

I have suffered intensely and morally over an *exact* perception of all that was about to happen in the world.... I have shed all my tears for this reason. I wept so much, beseeching the Eternal to avert this tremendous scourge [World War II], **mortifying myself with harsh penances to placate, appease, and soothe Divine Justice**, that when the scourge arrived and all more or less lost their heads, I hadn't a single tear left. I had already tortured myself in advance, seeing the full unfolding of the tremendous tragedy.... I have suffered physically from a break out of maladies, each more frightful than its predecessor, and the series has not yet come to an end. I have experienced all pains in my body, which has become a compendium of infirmities! And, what's worse, these maladies have not left the spiritual part immune, but have disturbed it with an unbridling of sensations which in themselves alone are a martyrdom.... But I'll speak of this when the time comes. Justice has certainly not spared me in any way. And you, too, will observe this. [emphasis added]

The Catholic encyclopedia says: "On the contrary, the effect of Divine visitations is to remove us more and more from the life of sense, and make us more rigorous towards ourselves."

Above I have given excerpts where she discusses her penances and holy rigor towards herself. In the following excerpt she mentions her acts of humility:<sup>146</sup>

When I still enjoyed Jesus' spiritual words, He had responded to a prayer of mine in which I begged Him to break me with His love to open to me the way to Heaven that I must break my *self*, shattering all my self-esteem [a.k.a. pride], all the human delight closed in my heart, with the hammer of a love that was perfect, inasmuch as it was not supported by any supernatural comfort. Then I would be ready for Heaven.

Now I could say that I had touched that point. My self-esteem [that is, pride] was trampled on by everyone, and by me more than anyone else, since, out of love for God and for my neighbor, I had made myself like a grape in the tun which the vintage crushes and squashes under his feet. No comfort came from Heaven, and none from creatures.

She was not deluded by Satan in the least by thinking, as the Catholic encyclopedia says, "that God loved [her] so much as to dispense [her] from the burdensome restrictions imposed on ordinary mortals." This is evident by her humble obedience to the least things – even when very difficult – as this journal entry of hers in the *Poem* relates (on the next page):<sup>147</sup>

And I am resuming, at long last, to write about you, o sweet Gospel, following my Master holily along the roads of Palestine! I resume you after fulfilling all my tasks in obedience to the orders. It would be better to say: "You resume me."

I do not know whether anyone ponders on the mute but so instructive lesson that the Lord gives through His silence, brought about by three different reasons:

1st, pity for the weakness of His sick mouthpiece who at times is almost dying; 2nd, silence as a punishment for those who do not conform properly to His gift; 3rd, the lesson that He gives me, and of which I wish to speak, of our duty to *always* obey, even if obedience may seem inferior to the work we have to interrupt in order to obey.

Oh! it is not easy to be a "mouthpiece"! One lives in continuous vigilance and obedience. And Jesus, Who is the Master of the world, does not take the liberty of allowing His instrument to disobey an order, when obedience is exacted by a person authorized to do so.

During the past days I had to obey the orders given to me by Father Migliorini. They were bureaucratic matters and thus rather boring. But Jesus never interfered because I *had* to obey. And my obedience was to be precise and *complete*, as Azariah said yesterday explaining Holy Mass.

**[End of quote from *The Poem of the Man-God* and back to the Catholic encyclopedia quote]**

4. Is the teaching helpful towards the obtaining of eternal salvation? In spiritism we find the spirits evoked treat only of trifles. They reply to idle questions, or descend to providing amusement for an assembly (e.g., by moving furniture about); deceased relatives or the great philosophers are interrogated and their replies are woefully commonplace. A revelation is also suspect if its aim is to decide a disputed question in theology, history, astronomy, etc. Eternal salvation is the only thing of importance in the eyes of God. "In all other matters", says St. John of the Cross, "He wishes men to have recourse to human means" (Montée, II, xxii). Finally, a revelation is suspect if it is commonplace, telling only what is to be found in every book. It is then probable that the visionary is unconsciously repeating what he has learnt by reading.

Her writings most certainly are helpful towards obtaining eternal salvation. As Archbishop Nuncio Apostolic Monsignor Pier Giacomo De Nicolò said in his [homily](#) on October 15, 2011, for the 50<sup>th</sup> anniversary of Maria Valtorta's death (on the next page):<sup>148</sup>

Our docile and humble response to the engaging impulse of the Spirit of the Lord has brought us here today, in this glorious Basilica of the Most Holy Annunciation, which has been the Marian heart of Florence for centuries, to deepen our Christian vocation through prayer. This happy occasion is presented to us on the 50th anniversary of the day Maria Valtorta was born into Heaven, whose hidden suffering offered to the Divine Spouse, brought to perfect completion, the earthly and eternal fruit of salvation to many people over the decades...

...the work of Maria Valtorta – which is free from error of doctrine and morals as noted by multiple parties – recognizes for more than half a century, a wide and silent circulation among the faithful (translated in about 30 different languages) of every social class throughout the world and without any publicity in particular. The grandeur, magnificence, and wisdom of the content has attracted numerous good fruits and conversions: even people immersed in the whirlwind of life and far from the Christian Faith, but nevertheless yearning to get in touch with solid truths, have opened their hearts to a meeting with the Absolute, with God-Love, and they have found full confirmation of the 2,000-year-old teaching of the Church.

Blessed Gabriel M. Allegra (world-renowned biblical scholar, theologian, and missionary priest) wrote:<sup>149</sup>

“I hold that the work demands a supernatural origin... [...] Now, without anticipating the judgment of the Church which to this moment I accept with absolute submission, I permit myself to affirm that, ... with the *Poem* producing good fruits in an ever increasing number of persons, I think that it comes from the Spirit of Jesus.”

Msgr. (later Cardinal) Augustin Bea, S.J., who was then Rector of the Pontifical Biblical Institute and a future cardinal and spiritual director of Pope Pius XII, wrote:<sup>150</sup>

“...the archeological and topographical descriptions are proffered with notable exactness..., the reading of the work is not only interesting and pleasing, but truly edifying and, for people less well informed on the Mysteries of the life of Jesus, instructive.”

Furthermore, most certainly her writings are not mere commonplace information, telling only what is to be found in every book. As Blessed Gabriel M. Allegra also wrote:<sup>151</sup>

“I assure you that *The Poem of the Man-God* immensely surpasses whatever descriptions — I do not say of mine, because I do not know how to write — but of any other writer... It is a work which makes one grow in the knowledge and love of the Lord Jesus and of His Holy Mother... I hold that the work demands a supernatural origin.... I find knowledge: and such

knowledge in the theological (especially mariological), exegetical, and mystical fields, that if it is not infused I do not know how a poor, sick woman could acquire and master it, even if she was endowed with a signal intelligence... I find in her doctrine: and doctrine such as is sure; it embraces almost all fields of revelation. Hence, it is multiple, immediate, luminous... Gifts of nature and mystical gifts harmoniously joined explain this masterwork of Italian religious literature, and perhaps I should say [a masterwork] of the world's Christian literature... After the Gospels, I do not know another life of Jesus that can compare to the *Poem*."

Fr. Gabriel Roschini, O.S.M., was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome in 1950 under Pope Pius XII, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints. He wrote in his 395-page study of the Mariology of Maria Valtorta's writings, *The Virgin Mary in the Writings of Maria Valtorta*:<sup>152</sup>

I have been studying, teaching, preaching, and writing Mariology for half a century already. To do this, I had to read innumerable works and articles of all kinds on Mary: a real Marian library.

However, I must candidly admit that the Mariology found in all of Maria Valtorta's writings – both published or unpublished – has been for me a real discovery. *No other Marian writings, not even the sum total of everything I have read and studied, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.*

It seems to me that the conventional image of the Blessed Virgin, portrayed by myself and my fellow Mariologists, is merely a paper mache Madonna compared to the living and vibrant Virgin Mary envisioned by Maria Valtorta, a Virgin Mary perfect in every way.

...whoever wants to know the Blessed Virgin (a Virgin in perfect harmony with the Holy Scriptures, the Tradition of the Church, and the Church Magisterium) should draw from Valtorta's Mariology.

If anyone believes my declaration is only one of those ordinary hyperbolic slogans abused by publicity, I will say this only: let them read before they judge! [emphasis added]

Camillo Corsánego (1891-1963) was national president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome, and he wrote:<sup>153</sup>

“Throughout my life, by now fairly long, I have read a very large number of works in apologetics, hagiography [saints' lives], theology, and biblical criticism; however, I have never found such a body of knowledge, art, devotion, and adherence to the traditional teachings of the Church, as in Miss Maria Valtorta's work on the Gospels.

“Having read those numerous pages attentively and repeatedly, I must in all conscience declare that with respect to the woman who wrote them only two hypotheses can be made: a) either she was talented like Manzoni or Shakespeare, and her scriptural and theological learning and her knowledge of the Holy Places were perfect, at any rate superior to those of anyone alive in Italy today; b) or else '*digitus Dei est hic*' [*God's finger is here*].

“Obedient as I am (and as, with God's grace, I intend being all my life) to the supreme and infallible Magisterium of the Church, I will never dare take its place. Yet, as a humble Christian, I profess that I think the publication of this work will help to take many souls back to God, and will arouse in the modern world an apologetic interest and a leavening of Christian life comparable only to the effects of the private revelation [of the Sacred Heart] to St. Marie Alacoque.”

For more details on how her writings are not mere commonplace information, see the subchapter of this e-book entitled *“Proof by its Knowledge, Depth, and Eminence in the Theological, Exegetical, Mystical, and Mariological Fields (Which Many World-Renowned Trustworthy Theologians Say Exceed Anything They Have Ever Read)”*.

Now I want to point out that the information she provides in her work on geography, topography, ethnology, astronomy, etc. is not the focus of her work. They are mere descriptions of what she sees in her visions. The fact that scientists have been able to take her detailed descriptions and prove that they are accurate is not indicative that the private revelation focuses on sciences instead of spiritual aims and thus becomes suspect. On the contrary, they serve as proofs that God gives to modern skeptical man to convince him of the authenticity of these revelations. For more details, see the subchapter of this e-book entitled *“How Maria Valtorta's Revelations Are Being Proven By Science to a Degree Much Greater than Most (if Not All) Previous Similar Mystics of the Church”*.

Some critics might argue that the fact that there is such a possibility of scientific substantiation of her visions means that it must not have come from God because historically it has been the case that most visions of previous mystics cannot be scientifically substantiated. First of all, I'd like to point out that some visions have been substantiated, such as the finding of Our Lady's house in Ephesus thanks to the detailed description of it in the vision of Anne Catherine Emmerich (Our Lady lived in at least two houses, one in Ephesus, and her Nazarene house, now in Loreto). But in any case, that argument is faulty reasoning. It is the opposite extreme of those who claim that everything in a vision of a mystic is perfectly historically accurate (which it has proven not to be for many mystics). Who says that God cannot choose to make use of science to substantiate a vision or a private revelation? In fact, if you open your eyes He is doing it all of the time!

Examples include the Miracle of the Sun seen by 70,000 witnesses on October 13, 1917, at Fatima, Portugal; the Eucharistic miracle of Lanciano, Italy; the stigmata and miracles of healing done through Saint Padre Pio; the miraculous tilma of Our Lady of Guadalupe; the miraculous Shroud of Turin; the countless miraculous healings at the shrine of Our Lady of Lourdes in France; incorruptible corpses of saints such as St. John Vianney and St. Silvan (whose body has been incorrupt for 1600 years), etc. There are other examples, but these are some of the more notable ones. And God has allowed science to analyze all of these and prove their authenticity. For more details, see the subchapter referred to above.

**[Back to the Catholic encyclopedia quote]**

5. After examining all the circumstances accompanying the vision (the attitudes, acts, words, etc.), do we find the dignity and seriousness which become the Divine Majesty? The spirits evoked by spiritists often speak in a trivial manner. Spiritists try to explain this by pretending that the spirits are not demons, but the souls of the departed who have retained all their vices; absurd or unbecoming replies are given by deceased persons who are still liars, or libertines, frivolous or mystifiers, etc. But if that be so, communications with these degraded beings is evidently dangerous. In Protestant "revivals" assembled crowds bewail their sins, but in a strange, exaggerated way, as if frenzied or intoxicated. It must be admitted that they are inspired by a good principle: a very ardent sentiment of the love of God and of repentance. But to this is added another element that cannot be regarded as Divine: a neuropathic enthusiasm, which is contagious and sometimes develops so far as to produce convulsions or repugnant contortions. Sometimes a kind of unknown language is spoken, but it consists in reality of a succession of meaningless sounds.

Most certainly Maria Valtorta's writings are imbued with the dignity and seriousness which becomes the Divine Majesty. If it didn't, it wouldn't have received the tremendous ecclesiastical

approval it has, including Pope Pius XII ordering it to be published, the Holy Office, 13 years later, in 1961, approving the publication of the second edition, the Congregation for the Doctrine of the Faith giving permission for the latest editions to be published in 1992, Bishop Roman Danylak, S.T.L., J.U.D., issuing an official [letter of endorsement](#) of the English translation of the *Poem of the Man-God* in 2001, and Archbishop Soosa Pakiam M. of Trivandrum, India, granting the [imprimatur](#) of the Malayalam translation of the *Poem* in 1993. Furthermore, it has also received the documented approval of three pre-Vatican II Consultants to the Holy Office in 1951-1952, five pre-Vatican II professors at pontifical universities in Rome, Blessed Gabriel Allegra, O.F.M. (a saintly missionary priest and world-renowned exegete and theologian), the Secretary of the Sacred Congregation of Rites in 1952 (the one in charge of pre-Vatican II causes of saints), Fr. Gabriel Roschini, O.S.M. (world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, Consultor of the Holy Office, and who wrote over 130 totally orthodox books about Our Lady), and many other cardinals, archbishops, bishops, theologians, and Scripture scholars (not to mention Saint Padre Pio).

The word imprimatur merely means "it may be printed" (in Latin: "let it be printed"). When Pope Pius XII gave the audience to the three priests in charge of the *Poem* after personally evaluating it, he went even further than an imprimatur: he *commanded* them, "*Publish this work just as it is.*" Father Berti testifies: "*I asked the Pope if we should remove the inscriptions: 'Visions' and 'Dictations' from *The Poem* before publishing it. And he answered that nothing should be removed.*"<sup>154</sup> The contents were deemed acceptable and very good to his judgment, for he said: "*Publish this work just as it is.*" He wouldn't have done so with a work that lacked the dignity and seriousness that becomes the Divine Majesty. For more details about his approval, see the chapter of this e-book entitled "*Statements and Actions of the Popes, the Congregation for the Doctrine of the Faith (the Holy Office), and the Vatican Newspaper on Maria Valtorta's Primary Work*".

Some critics have tried to claim that isolated statements of Maria Valtorta's writings (taken out of context) lack the dignity and seriousness which becomes the Divine Majesty, but these arguments have all been thoroughly refuted. See the chapter of this e-book entitled "*Refutations of Critics and Arguments Against the Poem of the Man-God*" for these arguments and the refutations of them.

### **[Back to the Catholic encyclopedia quote]**

6. What sentiments of peace, or, on the other hand, of disturbance, are experienced during or after the revelations? Here is the rule as formulated by St. Catherine of Siena and St. Ignatius: "With persons of good will [it is only of such that we are here treating] the action of the good spirit [God or His Angels] is characterized by the production of peace, joy, security,

courage; except perhaps at the first moment." Note the restriction. The Bible often mentions this disturbance at the first moment of the revelation; the Blessed Virgin experienced it when the Angel Gabriel appeared to her. The action of the demon produces quite the contrary effect: "With persons of good will he produces, except perhaps at the first moment, disturbance, sorrow, discouragement, perturbation, gloom." In a word the action of Satan encounters a mysterious resistance of the soul.

There have been significant fruits of peace, joy, security, and courage produced by her writings, both for herself and for many other individuals. For more details, see the subchapter of this e-book entitled "*Proof by the Testimony of Countless Trustworthy Clerics, Authorities, Experts, Scientists, and Pious Lay Faithful and the Tremendously Good Fruits Produced in Individuals and in the Church as a Whole*". For more details on her own personal sentiments in response to these revelations, which correspond well to the sentiments that previous authentic mystics have exhibited, you can readily read them throughout her works, especially in *The Notebooks*.

I will give one example where she discusses this. On May 13, 1943, she wrote to her spiritual director:<sup>155</sup>

I will tell you the reasons why I feel I am not a dreamer taking the phantoms of delirium to be supernatural truths and demonic words to be divine words.

I am *sure* because of the *gentleness* and the *peace* invading me after those words and those caresses, and because of the *power* assailing me, forcing me to listen to them and write them down, without being able to change a single word. Along with the very gentle power by which I am forced to listen to them or write them—and always at times far removed from any desire on my part to hear those things (I beg you to believe that I do nothing to place myself in a, shall I say, "receptive state")—I feel, according to the circumstance, a more intense power telling me, "Make this known. Don't mention this other matter to anyone." And one cannot waver with this gentle overbearance...

**[End of quote from *The Notebooks: 1943* and back to the Catholic encyclopedia quote]**

7. It often happens that the revelation inspires an exterior work – for instance, the establishment of a new devotion, the foundation of a new religious congregation or association, the revision of the constitutions of a congregation, etc., the building of a church or the creation of a pilgrimage, the reformation of the lax spirit in a certain body, the preaching of a new spirituality, etc. In these cases the value of the proposed work must be carefully examined; is it good in itself, useful, filling a need, not injurious to other works, etc.?

Most certainly her writings fill a need. To see this need, it is sufficient to read the chapter of this e-book entitled "*The Seven Reasons for Valtorta's Main Work*". See also the subchapter of this e-book entitled "*Unique Features of the Poem of the Man-God*". You can also read the comments of numerous trustworthy clerics and ecclesiastical authorities that testify to the value of her works and the abundant building up of the Church that it effects. To read these, see the subchapter of this e-book entitled "*Don't Just Take My Word for It: The Thoughts and Testimony of Trustworthy Clerics, Authorities, Experts, Scientists, and Pious Lay Faithful*".

But I'll give a few quotes here. Camillo Corsánego (1891-1963) was national president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome, and he wrote:<sup>156</sup>

Throughout my life, by now fairly long, I have read a very large number of works in apologetics, hagiography [saints' lives], theology, and biblical criticism; however, I have never found such a body of knowledge, art, devotion, and adherence to the traditional teachings of the Church, as in Miss Maria Valtorta's work on the Gospels.

Having read those numerous pages attentively and repeatedly, I must in all conscience declare that with respect to the woman who wrote them only two hypotheses can be made: a) either she was talented like Manzoni or Shakespeare, and her scriptural and theological learning and her knowledge of the Holy Places were perfect, at any rate superior to those of anyone alive in Italy today; b) or else "*digitus Dei est hic*" ["*God's finger is here*"].

Obedient as I am (and as, with God's grace, I intend being all my life) to the supreme and infallible Magisterium of the Church, I will never dare take its place. Yet, as a humble Christian, I profess that I think the publication of this work will help to take many souls back to God, and will arouse in the modern world an apologetic interest and a leavening of Christian life comparable only to the effects of the private revelation [of the Sacred Heart] to St. Marie Alacoque.

David Webster, M.Div., wrote:<sup>157</sup>

Precisely because *The Poem* contains such an astonishing amount of authenticating evidence of its supernatural origin, its affirmation of the Old Testament and the New Testament records and Holy Catholic Tradition is extremely significant in our day when so much of Scripture and Holy Tradition is being questioned. *The Poem* verifies every significant element of Catholic faith that has become seriously muddled in the quagmire of today's rampant materialism,

sensuality, rationalism, and egoism. The potential for this work playing a major role in the renewal of the Church is absolutely unquestionable.

[*The Poem of the Man-God*] is clearly the most powerful and incontrovertible testimony to the truthfulness and reliability of Sacred Scripture and the absolute truth of the Catholic Faith to have been given to the Church in its 2,000 year history. It is clearly the most powerful testimony the Church has ever received against the ravaging errors of modernism, liberalism, and moral relativism in our day.

**[End of quote from David Webster and back to the Catholic encyclopedia quote]**

8. Have the revelations been subjected to the tests of time and discussion?

Yes, Maria Valtorta’s revelations have most certainly been subjected to the tests of time and discussion. For more information on this, see the following four chapters of this e-book: “*History of Maria Valtorta and the Poem of the Man-God*”, “*Refutations of Critics and Arguments Against the Poem of the Man-God*”, “*The Statements and Actions of the Popes, the Congregation for the Doctrine of the Faith (the Holy Office), and the Vatican Newspaper on Maria Valtorta’s Primary Work*”, and “*Proof by the Testimony of Countless Trustworthy Clerics, Authorities, Experts, Scientists, and Pious Lay Faithful and the Tremendously Good Fruits Produced in Individuals and in the Church as a Whole*”. Below is some data which gives you full proof that her revelations have been subjected to the tests of time and discussion.

As a result of the findings of my research, I can provide you with the following facts:

**At least 28 bishops Have Approved, Endorsed, or Praised the *Poem***  
(Bishops Representing 11 Different Countries)

Those who have approved/endorsed/praised the *Poem of the Man-God* include:

Pope Pius XII	24 Extremely Learned Clerics or Doctors of Theology/Divinity/Canon Law
4 Cardinals	7 Members or Consultants of the Holy Office/Congregation for the Causes of Saints
14 Archbishops	7 Saints/Blesseds/Venerables/Servants of God
10 Regular Bishops	28 university professors

As one example, as material for a course which he taught at the Marianum Pontifical Theological Faculty in Rome on the Marian intuitions of the great mystics, Fr. Gabriel Roschini used both Maria Valtorta's *The Poem of the Man-God* as well as her other mystical writings as a basis for his course.<sup>158</sup> Fr. Gabriel Roschini was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, and a Consultor of the Holy Office. During the pontificate of Pope Pius XII, he worked closely with the Vatican on Marian publications. He is considered by many to be the greatest Mariologist of the 20<sup>th</sup> century, was highly esteemed by all the Popes during his priestly life (especially Pope Pius XII), and was often referred to by Pope John Paul II as one of the greatest Mariologists who ever lived. Fr. Roschini has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long. Most of his writings were devoted to Mariology. Fr. Roschini's last book, which he considered was his greatest, was entitled *The Virgin Mary in the Writings of Maria Valtorta*, in which he declared that the Mariology found in Maria Valtorta's writings exceeds the sum total of everything he has read, studied, and published himself, and is in perfect line with Catholic Tradition and true Catholic doctrine.

#### **[Back to the Catholic encyclopedia quote]**

9. If any work has been begun as a result of the revelation, has it produced great spiritual fruit? Have the sovereign pontiffs and the bishops believed this to be so, and have they assisted the progress of the work? This is very well illustrated in the cases of the Scapular of Mount Carmel, the devotion to the Sacred Heart, the Miraculous Medal. These are the signs that enable us to judge with probability if a revelation is Divine. In the case of certain persons very closely united to God, the slow study of these signs has been sometimes aided or replaced by a supernatural intuition; this is what is known as the infused gift of the discernment of spirits.

There have been significant spiritual fruits produced by her writings, both for herself and for other individuals, and there has been significant approval by sovereign pontiffs and bishops. Notable actions of the Popes regarding the *Poem of the Man-God* include:

- A high-ranking prelate personally handed Pope Pius XII a 12-volume typewritten copy of the *Poem of the Man-God* in 1947. In the following months, the priest who was in charge of postal delivery directly to Pope Pius XII's desk saw the bookmark in Valtorta's writings on his desk moving forward day by day. After these volumes were evaluated by the Pope for about three to four months, he granted a special audience with the three Servites of Mary in charge of this work. At this audience, as Bishop of Rome and the Vicar of Christ, Pope Pius XII commanded them to publish the *Poem of the Man-God* "just as it is". Father Berti

testifies: "I asked the Pope if we should remove the inscriptions: 'Visions' and 'Dictations' from *The Poem* before publishing it. And he answered that nothing should be removed."

- Pope Paul VI showed obvious signs of favor towards the *Poem* by sending a letter of congratulations and blessing to Fr. Gabriel Roschini for his book *The Virgin Mary in the Writings of Maria Valtorta* (which was sent and received by the Holy Father). Furthermore, Archbishop Pasquale Macchi, Private Secretary of Pope Paul VI, said to Fr. Corrado M. Berti, O.S.M., in an hour-long interview in 1963: "When His Holiness (Paul VI) was Archbishop of Milan, he read one of the books of *The Poem of the Man-God*. He told me how he appreciated it, and had me send the complete work to the library of the diocesan seminary."<sup>159</sup> Pope Paul VI abrogates the *Index of Forbidden Books*, thus making the *Poem of the Man-God* free to be read by any of the faithful without any fear of reading it being an act of canonical or ecclesiastical disobedience (this papal act "freed" it for those faithful who did not realize it was *already* free and licit to read on account of the fact that not only did Pope Pius XII command the work to be published – thus making the very reasons why the first edition was placed on the Index unjustified and unsubstantiated – but the Holy Office already gave permission for the second critical edition to be published in 1961 according to the testimony of Fr. Berti).
- Pope John Paul II approved the decree of a miracle and the beatification of a world-renowned theologian who was an outspoken and avid long-time supporter of Maria Valtorta and who spent the latter years of his life studying, promoting, and defending the *Poem of the Man-God*: Blessed Gabriel M. Allegra, O.F.M. Furthermore, according to Cardinal Stanislaw Dziwisz, the secretary of Pope John Paul II, the Pope was a reader of Maria Valtorta. The cardinal testifies to having often seen one of the volumes of *The Gospel as Revealed to Me* [a.k.a. *The Poem of the Man-God*] on the Pope's bedside table.

Complete details about everything that you need to know about the Popes in relation to the *Poem of the Man-God* are documented in the chapter of this e-book entitled "*Statements and Actions of the Popes, the Congregation for the Doctrine of the Faith (the Holy Office), and the Vatican Newspaper on Maria Valtorta's Primary Work*".

Cardinal Ratzinger (later Pope Benedict XVI) has acknowledged in letters that the *Poem* is free from errors in faith and morals.<sup>160</sup> Bishop Roman Danylak, S.T.L., J.U.D., issued an official [letter of endorsement](#) of the English translation of the *Poem* and Archbishop Soosa Pakiam M. of Trivandrum, India, granted the [imprimatur](#) of the Malayalam translation of the *Poem*. Seven bishops in India sent out letters to the translator of the Malayalam translation of the *Poem* praising and endorsing its translation and dissemination, stating that there is nothing against faith

or morals in the *Poem*. Many Doctors of Theology/Divinity/Canon Law and Members or Consultants of the Holy Office/Congregation for the Causes of Saints praised the *Poem* after having read it entirely, or significant portions of it.

As a result of the findings of my research, I can provide you with the following facts:

**At least 28 bishops Have Approved, Endorsed, or Praised the *Poem***  
(Bishops Representing 11 Different Countries)

Those who have approved/endorsed/praised the *Poem of the Man-God* include:

Pope Pius XII	24 Extremely Learned Clerics or Doctors of Theology/Divinity/Canon Law
4 Cardinals	7 Members or Consultants of the Holy Office/Congregation for the Causes of Saints
14 Archbishops	7 Saints/Blesseds/Venerables/Servants of God
10 Regular Bishops	28 university professors

In a letter dated May 6, 1992 (Prot. N. 324-92), addressed to Dr. Emilio Pisani (the publisher of Maria Valtorta’s works), Monsignor Dionigi Tettamanzi, secretary to the Italian Episcopal Conference, gave permission for the work to continue to be published for the “true good of readers and in the spirit of the genuine service to the faith of the Church.” Dr. Pisani relates concerning this letter, “Our comment immediately points to the conclusion that the Work of Maria Valtorta does not contain errors or inaccuracies concerning faith and morals; otherwise Monsignor Tettamanzi would have asked the Publisher to correct or eliminate such specific errors or inaccuracies ‘for the true good of readers.’”<sup>161</sup> Note that in each country, it was the secretary of the episcopal conference who transmitted the official position of the Church on such works.

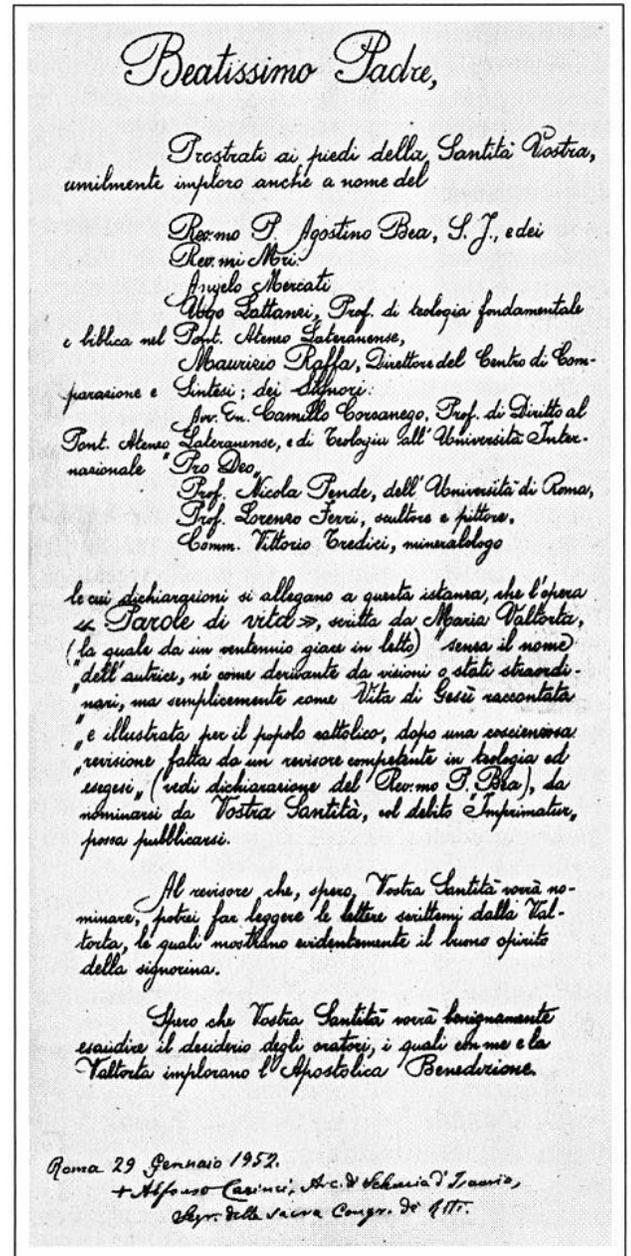
For more details about its widespread approval and the good fruits it produces, see the subchapter of this e-book entitled “*Proof by the Testimony of Countless Trustworthy Clerics, Authorities, Experts, Scientists, and Pious Lay Faithful and the Tremendously Good Fruits Produced in Individuals and in the Church as a Whole*”. Please note that all of the testimonials, statements, and proof of approval of these clerics and lay faithful are included in that subchapter.

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., wrote:<sup>162</sup>

St. Ignatius of Loyola defined the rules for the discernment of the spirits in his *Spiritual Exercises*. Applying these rules to Maria Valtorta and her work leads to the conclusion that her work was not influenced by the forces of evil, but in fact was filled with the presence of the Lord Jesus who declares Himself Master and Savior in the name of Love.

The book *Lettere a Mons. Carinci* (*Letters to Archbishop Carinci*) is a collection of letters that Maria Valtorta and Archbishop Alfonso Carinci exchanged between January 9, 1949 and December 23, 1955. The book contains 39 letters in full written by Maria Valtorta to Archbishop Carinci and 21 letters in full written by Archbishop Carinci to Maria Valtorta, including photoscans of some of the original handwritten letters. Furthermore, the book entitled *Pro e contro Maria Valtorta* (*For and against Maria Valtorta*) contains a tremendous number of primary sources invaluable for investigators of Maria Valtorta's life and writings, including letters, testimonies, and petitions in full of many high-ranking prelates, members of the Roman Curia, cardinals, bishops, and other authorities who all enthusiastically read, studied, approved, and promoted her writings. On page 92 of this book is a photocopy of the original signed handwritten letter of Archbishop Carinci, written on behalf of himself and eight other prominent authorities, to be delivered to Pope Pius XII in an audience and which is dated January 29, 1952. It also has the long certification and review of her work (four pages long when typed) written by Archbishop Carinci on January 17, 1952.

Archbishop Alfonso Carinci was Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was the congregation in charge of investigating causes of beatification and canonization). He praised Maria Valtorta's works with many statements of approval, visited her in 1948, 1952, and 1958, and said Mass with two Servite priests in her bedroom in 1952 (since she



Signed handwritten letter of Archbishop Carinci, written on behalf of himself and eight other prominent authorities. Dated in Rome January 29, 1952.

was paraplegic and bedridden and couldn't otherwise attend Mass). He told Maria Valtorta in no uncertain terms in front of eyewitnesses many times that Jesus is the Author of her works, also writing "Author" with a capital A in letters when referring to her works, saying: "He is the Master. He is the Author." Archbishop Carinci, of distinguished repute, was very conversent in the discernment of spirits and how to detect true holiness and true private revelation according to sound Catholic criteria. Hence his approval of her and her works is also a tremendous testimony.

**[Back to the Catholic encyclopedia quote]**

As regards the rules of conduct, the two principals have been explained in the article on [Contemplation](#), namely:

1. if the revelation leads solely to the love of God and the saints, the director may provisionally regard it as Divine;
2. at the beginning the visionary should do his best to repulse the revelation quietly. He should not desire to receive it, otherwise he will be exposing himself to the risk of being deceived.

Both of these conditions have been met.

Regarding condition #1, Blessed Gabriel M. Allegra, O.F.M., a saintly missionary, world-renowned theologian, and the only biblical scholar of the 20<sup>th</sup> century who has been beatified, wrote:<sup>163</sup>

"I assure you that the *Poem of the Man-God* immensely surpasses whatever descriptions — I do not say of mine, because I do not know how to write — but of any other writer... It is a work which makes one grow in the knowledge and love of the Lord Jesus and of His Holy Mother... I hold that the work demands a supernatural origin."

Fr. Kevin Robinson agrees about its effect of leading to the love of God:<sup>164</sup>

The work continues to bring about conversions and vocations and deeper insight into the Holy Word of God. It is another weapon in our fight against Modernism.

It is a masterpiece of sacred literature, unlike anything ever written. In some ways it is like being in the first seminary, trained by the Master Himself. A professor and sculptor friend of Maria Valtorta wrote in 1965: "[her works] have completely transformed my inner life. The knowledge of Christ has become so total as to make the Gospels clear to me and make me live

them in everyday life better" (Lorenzo Ferri). All those among our parishioners who have read Valtorta say the same thing.

Archbishop Nuncio Apostolic Monsignor Pier Giacomo De Nicolò said in his [homily](#) on October 15, 2011, for the 50<sup>th</sup> anniversary of Maria Valtorta's death:<sup>165</sup>

...the work of Maria Valtorta – which is free from error of doctrine and morals as noted by multiple parties – recognizes for more than half a century, a wide and silent circulation among the faithful (translated in about 30 different languages) of every social class throughout the world and without any publicity in particular. *The grandeur, magnificence, and wisdom of the content has attracted numerous good fruits and conversions*: even people immersed in the whirlwind of life and far from the Christian Faith, but nevertheless yearning to get in touch with solid truths, have opened their hearts to a meeting with the Absolute, with God-Love, and they have found full confirmation of the 2,000-year-old teaching of the Church. [emphasis added]

For more details, see the subchapter of this e-book entitled "*Proof by the Testimony of Countless Trustworthy Clerics, Authorities, Experts, Scientists, and Pious Lay Faithful and the Tremendously Good Fruits Produced in Individuals and in the Church as a Whole*".

Regarding condition #2 mentioned in the encyclopedia article, it is very clear from her writings that she never desired to receive these revelations. For one such example, read the journal entry of hers in this subchapter which you can jump to by [clicking here](#).

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## ***Conclusion of the Evaluation of Maria Valtorta and Her Writings***

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Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., wrote:<sup>166</sup>

[For those who state] that Valtorta's writings were not supernatural in origin, did they investigate to see what kind of person Valtorta was? Had they done so, they would have quickly found that she was a good, earnest, devout Catholic, an invalid who had a deep prayer life and lived according to high moral standards. They would have found that she often claimed, explicitly, in no uncertain terms that she was having visions and dictations from Jesus and other heavenly persons, and that she fully realized the gravity of her claims.

Now had her visions and dictations been mere literary forms of her own deliberate invention, she would have been an unscrupulous liar; but this hypothesis is excluded by the testimonies of all the priests and nuns and lay people who knew her.

Or what if Valtorta had been insane and had imagined all those visions and dictations and mistaken them for real mystical occurrences (and thus escaped the accusation of being a hoaxer)? This hypothesis of lunacy falls flat in the light of her daily living during the years that she wrote. Within the limits of her physical handicaps, she functioned very well: she cared for people, kept up-to-date on current world events, wrote coherent, insightful letters, and had a witty, bright, keen mind as observed by all her visitors, some of whom were Church scholars or university educated laymen.

In either case, the charge that Valtorta's visions were "simply the literary forms used by the author to narrate in her own way the life of Jesus" seems quite amiss to say the least, as it would imply character shortcomings not found in her.

If one now moves on to consider Valtorta's visions and dictations in *The Poem of the Man-God*, the charge that she narrated the life of Jesus "in her own way," becomes even more untenable, from several points of view.

**Theologically:** Valtorta's writings exude a great, all-encompassing breadth of knowledge and a clear-mindedness and loftiness of concepts worthy of the greatest theologians, of the Church Fathers, and of the greatest mystics. How could a lunatic or a liar produce such writings? Furthermore, she had never studied philosophy or theology either at school or on her own. The only education she had received was the average education of upper-middle class Italian girls of the early 1900s. How could she have composed her lofty writings "in her own way"?

**Spiritually:** Valtorta's writings are outstandingly practical, drawing the reader to practice the Faith in everyday life. They are not in the least dry theological textbooks. They bring spirituality alive, they bring it home, to the reader's heart, by showing us Jesus intimately, personally. Many a reader has exclaimed that reading *The Poem* is like living with Jesus as the apostles did. As depicted in *The Poem*, His character – the perfect blend of warmth and reason, of mystical outlook and practical attentions, of holiness and love – has helped many a reader to reform a life of sin, to increase love for our Lord, to become holier. Jesus is portrayed in *The Poem* as in perhaps no other mystical work. It is quite doubtful that Valtorta could have produced such an uplifting portrait on her own, when she was the first to admit her "nothingness" and ascribed everything to Jesus.

**Even scientifically:** Valtorta's *The Poem of the Man-God* exhibits an uncanny accuracy with regard to the archeology, botany, geography, geology, mineralogy, and topography of Palestine in Jesus' time, an accuracy commended by various experts in those fields. Yet, given her lack of education and reading in those fields, and given the fact that she never traveled to Palestine, how could she have given accurate descriptions of places she never went to and never read about in any detail?

**Finally, from the literary point of view:** Valtorta wrote on the spur of the moment, without preliminary plans, without rough drafts. She wrote fast – over 10,000 handwritten pages in three years – with great consistency of thought and purpose, in masterly Italian combining the highest achievements of the Florentine style of the 1930s with the vividness and spontaneity of common folks when they are quoted. Few writers throughout the history of humanity have been that good and that prolific in that short a period of time; perhaps none of these wrote without rough drafts. Yet, she was bedridden and subjected to frequent physiological crises and down-to-earth interruptions by her relatives or neighbors. How then could she have written so well, when most writers crave solitude to be able to write?

When one ponders the theological and spiritual loftiness of Maria Valtorta's *The Poem of the Man-God*, as well as its scientific and literary remarkableness, in the light of her average education, lack of health, and in the light of her speed, accuracy, and greatness of achievement, how could one seriously entertain the thought that she accomplished all that without supernatural help? When one also ponders her personal lifestyle as a generous victim soul who practiced the virtues heroically, when one also ponders the sufferings which she daily offered to the Lord, then with all due respect, how could [anyone] casually dismiss her claims to supernatural visions and dictations without a public full-fledged investigation into her case?

In carefully applying the traditional criteria that the Catholic Church lays out for assessing private revelation, I believe that we can determine beyond all reasonable doubt that the revelations of Maria Valtorta are authentic and come from the Spirit of God, and are trustworthy and licit to be read and believed as authentic.

I will relate here one of the greatest testimonies possible regarding the assessment of Maria Valtorta, this private revelation, and the discernment of spirits. Who better to evaluate Maria Valtorta and her revelations than the priest in her day who was in charge of assessing causes of saints? Who is this? This priest would be the Secretary of the Sacred Congregation of Rites (which was later renamed the Congregation for the Causes of Saints in 1969). Who was this Secretary? Archbishop Alphonsus Carinci.

Archbishop Carinci was Secretary of the Sacred Congregation of Rites from 1930 to 1960. He was in charge of investigating causes for pre-Vatican II beatification and canonization. He was conversant in recognizing true and false sanctity and was of distinguished repute. He was master of ceremonies for Pope Leo XIII and a confidant of Pope St. Pius X. He was also rector of the Almo Collegio Capranica from 1911 to 1930, where Cardinal Eugenio Pacelli (the future Pope Pius XII) was formed. Many prelates considered him to have passed away in the odor of sanctity.

He wrote in 1952 about Maria Valtorta:<sup>167</sup>

“...it seems impossible to me that a woman of a very ordinary theological culture, and unprovided with any book useful to that end, had been able on her own to write with such exactness pages so sublime. [...] Judging from the good one experiences in reading it [i.e., *The Poem*], I am of the humble opinion that this Work, once published, could bring so many souls to the Lord: sinners to conversion and the good to a more fervent and diligent life. [...] While the immoral press invades the world and exhibitions corrupt youth, one comes spontaneously to thank the Lord for having given us, by means of this suffering woman, confined to a bed, a Work of such literary beauty, so doctrinally and spiritually lofty, accessible and profound, drawing one to read it and capable of being reproduced in cinematic productions and sacred theater.”

Archbishop Carinci was one of two prominent authorities who advised Fr. Corrado Berti to deliver typewritten copies of the *Poem of the Man-God* to Pope Pius XII, which led to his papal command to publish it in 1948.<sup>168</sup> In January 1952, Archbishop Carinci also wrote a thorough certification and positive review of Valtorta’s work (four pages long when typed), which has been published.<sup>169</sup> That same year, he also wrote a letter on behalf of himself and eight other prominent authorities (among them, two Consultants to the Holy Office, three professors at pontifical universities in

Rome, a Consultant to the Sacred Congregation of Rites, and the Prefect of the Vatican Secret Archive) to be delivered to Pope Pius XII in an audience, although the audience wasn't able to be arranged.<sup>170</sup> Archbishop Carinci is also one of the authorities whose favorable certifications about Maria Valtorta was given to the Holy Office in 1961 by Fr. Corrado Berti, which led the Holy Office to grant their approval of the publication of the second edition of her work.<sup>171</sup>

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., the Director of the Valtorta Research Center, relates more details about Archbishop Carinci:<sup>172</sup>

We could list several Church personalities who highly esteemed Valtorta's work. Let us mention only Archbishop Alphonso Carinci, secretary of the Congregation of Rites, where he was in charge of the causes of beatification. He was also the confidant of Pope Pius XII. Born in 1862, Most Rev. Carinci outlived Maria Valtorta (1897-1961), whom he knew. He was over 100 years old when he died. He began reading some of her writings before 1948, and corresponded with her. Three times he traveled from Rome to Viareggio and visited her: in April 1948, June 1952, and January 1958. In 1952, since Valtorta was paraplegic and bedridden, he said Mass, with two Servite priests, in her bedroom. He wore the ornaments for a great feast, having borrowed them from the Santissima Annunziata basilica in Florence. Marta Diciotti, Maria Valtorta's homemaker, knew Most Rev. Carinci, and said that he "entertained no doubts as to Maria Valtorta and her writings." Diciotti says that he used to comfort Valtorta with these words: "He is the Master. He is the Author." And Diciotti explains: "He used to say 'the Author' and write 'the Author' with a capital A." Such is the witness of a great archbishop, who knew in depth the discernment of spirits, since its role is fundamental in the beatification procedures.



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## ***Maria Valtorta's Own Testimony and the Testimony of the Editor and Publisher of Her Works Regarding the Circumstances of Her Revelations and Writings***

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Below is given the testimony of Dr. Emilio Pisani, the editor and publisher of Maria Valtorta's works, regarding the events surrounding Maria Valtorta's writings, his own involvement with their publication, and the reaction of ecclesiastical authorities to her writings.<sup>173</sup>

Maria Valtorta wrote all her works in the space of eight years: from the beginning of 1943 (with her *Autobiography*) to the end of 1950 (with the commentary on the Apocalypse presented in the volume *The Notebooks: 1945-1950*). Few and sporadic were her writings after 1950, as can be seen in the little volume which we have entitled *Quadernetti* ["Little Notebooks"].

Her greatest work—in 10 volumes on the Gospel, fifteen thousand handwritten pages—was spread almost entirely over four years (1944-1947), contemporaneously with other writings, and without any need of revisions.

It seems evident that the timeframe and work methods of our writer had been absolutely inadequate for the mass of her writings, their loftiness, the complex variety of those collected in the three volumes of *The Notebooks*, and for the harmonious composition of the specific works (*The Gospel as Revealed to Me* [i.e., "The Poem..."], *The Book of Azariah*, *Lessons on the Epistle of St. Paul to the Romans*).

We hold that there had been two factors that made technically easy, so to speak, the literary production of Maria Valtorta. The mystical gift of "revelation" had dispensed her from exercising a creative capacity. The natural gift of literary talent had facilitated her task of expressing in a personal style whatever was represented to her.

Starting from this last fact, we can affirm that Valtorta had not only been a writer as she is usually considered to be, but in large measure she had also been an author. Because, if she had not created, she had contributed her own cultural formation and sensitivity, becoming thus an indispensable instrument. And above all she had become an instrument by having offered herself totally: with a powerful will to love, with an ascetic thoroughness and with a burden of suffering that were altogether worth much more than a creative effort.

Then, over a far greater period of time, the mission of caring for and publishing the writings of Maria Valtorta has been the material and mental labor of him who, without special gifts, had that charge legally transmitted to him. The transcribing, the repeated conferring with the

original manuscripts, the research for the footnotes by comparing and justifying, had for half a century marked a succession of editions, always more faithful and accurate. [Thus] on a lower plane but with more human fatigue, the editor too had been an author.

These are considerations which the ecclesiastical authority cut short by asserting [their] absolute rights over the works of Maria Valtorta. As is known, this mainly concerns her greatest work — *The Gospel* [i.e., *The Poem...*], and after several decades, [the Church] came to approve it as a "good", permitting Catholics to read it and distribute it as it stands, without any corrections.

Shortly below is given the testimony of Maria Valtorta herself. But first I'd like to introduce it with an introductory note from an article:<sup>174</sup>

Valtorta herself testifies—"by the order of Jesus," she says—to the truth of what she has written, sometimes under very adverse circumstances. As a paraplegic for the last 26 years of her life, Valtorta wrote 15,000 pages of her original handwritten manuscripts on a tablet supported on her legs in a semi-prone position in bed. When adverse circumstances delayed her recording of a revelation and diminished her memory of it as she later attempted to write it down, she received Divine help both in recording the revelation accurately—sometimes Christ repeated it for her—and in correcting any mistakes in the "hard" copy typed from her original manuscripts by her spiritual director, Fr. Romualdo Migliorini, O.S.M.

This Divine assistance to which Valtorta attests in correcting and reviewing the final drafts of her revelations, thus bears witness to the value and care that Christ Himself gives to this precious treasure bequeathed to His Church of today.

Here is her testimony written on July 2, 1948:<sup>175</sup>

I, Maria Valtorta, declare that all that I have written and described corresponds exactly to all that I have seen and heard, whether I wrote under dictation, or in private lessons (private lessons are those which are separate from the Pregospel – the Gospel – the Postgospel) which I have written some hours after having the lesson, being unable to write at the moment I received it either from too great a [physical] collapse, or from the presence of strangers. In this case I am always assisted by Our Lord Jesus Christ, by Most Holy Mary, or by the Holy Spirit, Who help the weakness of my memory by repeating to me or suggesting to me how I should say it, according to whether they are words I heard or visions I viewed contemplatively.

If I myself feel that I do not have the assistance of my Most Holy Helpers, I make no attempt to write or describe [anything], but I await Their coming in order to do it, because I realize I would only know how to use words and descriptions which would not correspond perfectly to what I saw and heard, due to my incapacity to describe the supernatural visions or to repeat the sublime lessons of Wisdom, and of the Spouse and Mother of Wisdom.

Therefore let it be held for certain that whatever I have set down in my notebooks corresponds exactly to the truth.

Even in the corrections of the typescripts I have the assistance of Our Lord Jesus Christ in whatever is of the Gospel, and the assistance of the Holy Spirit for the other lessons (Angelic Masses<sup>7</sup> and Pauline Epistles, or other lessons of the Bible).

And while with grateful adoration I give thanks to God and Mary for Their assistance, I declare also that whatever I have known supernaturally and set down on paper with regard to: the Life of Mary and of Her Divine Son, the Unity and Trinity of God, the Immaculate Conception of Mary and Her Virginal Maternity occurring through the work of the Holy Spirit; on Her eternal Virginal Integrity and Her blessed Assumption; the Incarnation, Passion, Resurrection, and Ascension of the Word; on the Apostolic Church, the Sacraments, the Last Things: in short, with regard to everything that is an Article of Faith for the faithful Catholic—I have known these solely by supernatural means and not by myself alone, but through grace and universal salvation.

And since I have received this for everyone, I give without retaining anything of what I have received. And I give it to the [religious] order which Jesus Christ has chosen to be the guardian and administrator of this supernatural treasure of wisdom.

God's reasons for this choice are known *completely* to God and to the Mother of God, Who have enumerated them to me. But I can only say a part of them—This: that the divine Word, newly poured out and given to Humanity<sup>8</sup> to fortify it in the hour of semi-darkness— forerunner of the hour of darkness which it is now traversing—is given to humanity as It was given to Israel through Mary and with the protection of Joseph, and again was later given by

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<sup>7</sup> “*Angelic Masses*” – probably a reference to her writings published under the title *The Book of Azariah*. See the subchapter of this e-book entitled “*Other Writings of Maria Valtorta and Recommended Books*” under the higher hierarchical section entitled “*Supplemental Resources for the Poem of the Man-God and Additional Maria Valtorta Reading*” for more information about this work.

<sup>8</sup> “...the divine Word, newly poured out and given to Humanity...” – this refers to *The Poem of the Man-God*.

Mary to the masses: [that Word] is now given in the same way *by means of the Order of the Servites of Mary*—to which the little Maria, the messenger, belongs—*and with the protection of the Order*, which in this case is acting as the servant of the Word like Joseph and, like Joseph, is Its protector. And it is the Divine Will that the Order of [Servites] of Mary have the same affection for the Word as did Most Holy Mary and Saint Joseph, perfect servants of God.

**Should We Just Ignore Authentic Private Revelations Because it is Merely Private Revelation and Catholics Aren't Required, Strictly Speaking, to Believe it or Make Use of It? Should We Ignore This One?**

One must understand that no Catholic is *required* to believe any approved private revelation, nor is the belief in or following of the private revelation necessary to attain holiness and salvation. Public Revelation (the Deposit of Faith), however, *is* required to be believed by all Catholics to save their soul and to attain holiness.

However, we must understand that while authentic private revelation is not, strictly speaking, required or necessary, it should *not* be ignored by most people. I will give the greatest example: At the Fatima *private revelation* apparitions, Our Lady of Fatima requested the consecration of Russia to her Immaculate Heart to be done by the Pope in union with all of the bishops of the world. She said:<sup>176</sup>

“If my requests are heeded, Russia will be converted and there will be peace; if not, she will spread her errors throughout the world, causing wars and persecutions against the Church. The good will be martyred, the Holy Father will have much to suffer, various nations will be annihilated.”

Now look at the consequences of the Holy Father's *not following this private revelation* even though, strictly speaking, the teaching of the Church is that Catholics are not required to believe in private revelations! Do we really want “annihilation of nations”, which we have yet to see (maybe a nuclear world war, a major comet striking the Earth, or some other comparable or worse chastisement)?

For more details on why we absolutely should *not* ignore Fatima even though it is only a private revelation, see [this article](#).

Let me give another example. In a *private revelation* to a canonized saint, St. Margaret Mary Alacoque, Our Lord commanded that France be consecrated to the Sacred Heart by the King of France. He gave 100 years for it to be done. It was not done and misfortune resulted. As an article relates:<sup>177</sup>

On June 17, 1689 the Sacred Heart of Jesus manifested to Saint Margaret Mary Alacoque His command to the King of France that the King was to consecrate France to the Sacred Heart. For 100 years to the day the Kings of France delayed, and did not obey.

So on June 17, 1789 the King of France was stripped of his legislative authority by the upstart Third Estate, and four years later the soldiers of the French Revolution executed the King of France as if he were a criminal.

In 1793 France sent its King, Louis XVI, to the guillotine. He and his predecessors had failed to obey Our Lord's request that France be consecrated to the Sacred Heart of Jesus, and thus misfortune had befallen both the King and his country.

When King Louis XVI saw what was happening in France, while he was still a prisoner at the Tuileries Palace, he made a solemn vow to the Sacred Heart of Jesus repenting of his mistakes and promising that if he were to ever recover his crown and royal power, he would make a solemn act of consecration of France to the Sacred Heart of Jesus as was requested by Him through St. Margaret Mary Alacoque. This vow can be viewed here: [Vow of King Louis XVI to the Sacred Heart](#).

The article continues:<sup>178</sup>

At Rianjo, Spain in August 1931, Our Lord communicated to Sister Lucy [the seer of the Church-approved Fatima apparitions] His dissatisfaction with the Pope's and the Catholic bishops' failure to obey His command to consecrate Russia. He said:

“Make it known to My ministers, given that they follow the example of the King of France in delaying the execution of My requests, they will follow him into misfortune. It is never too late to have recourse to Jesus and Mary.”

In another text Lucy wrote that Our Lord complained to her:

“They did not wish to heed My request! Like the King of France they will repent of it, and they will do it, but it will be late. Russia will have already spread its errors in the world, provoking wars and persecutions against the Church. The Holy Father will have much to suffer.”

Apparently, God takes acceptance of important authentic private revelations somewhat seriously! So it seems that we should *not* neglect authentic private revelation, merely because it is, strictly speaking, not absolutely necessary for our salvation. Let us not be hard-headed, scrupulous, and proud by disdaining the *Poem of the Man-God* because it is private revelation. Yes, we must be very careful and very skeptical about new claims of private revelation, especially because in our day there are hundreds, and possibly thousands, of verifiably *false* private revelations, apparitions, locutions, miracles, etc. But the *Poem of the Man-God* is not one of them, and it has more

verifiable scientific and other types of evidence than almost every other private revelation in the history of the world! Verily, we have no excuse to not accept it now, given the resources available to us to know the truth about it and to benefit from it.

Truly, you have a gold-mine in these books! You have no reason to remain skeptical and neglect this treasure (by the way, I tend to be *very* skeptical when it comes to private revelations and it is good to be so within limits), but you have to *want* to know the truth to discover it. At first I foolishly rejected the *Poem* because of a reason I see now is invalid, but obviously, since then, I did such a 180-degree turn that, by God's grace, years later, I ended up spending many hours writing this current e-book which you are reading now.

[“Extinguish not the Spirit. Despise not prophecies; but test all things, and hold fast that which is good.”](#) (The Great Apostle St. Paul to the Thessalonians, 1 Thessalonians 5: 19-21)

For those who spurn all private revelation in a sort of fearful, blind, scrupulous strictness, you would do well to remember that reportedly *80%+ of the religious orders in the Catholic Church were founded through private revelations from Heaven!* The brown scapular that saves you is from a private revelation. The Miraculous Medal you wear is from a private revelation. The Sacred Heart statue you pray before in the Church is from a private revelation. The Five First Saturdays devotion and the Nine First Fridays devotion you pray are from private revelation. There has not been a single Pope in hundreds of years who has not visited a shrine dedicated to or founded as a result of a private revelation, or who hasn't endorsed directly or indirectly a private revelation (examples include papal pilgrimages to Lourdes, Fatima, the shrine of Our Lady of Guadalupe, the Holy House of Loreto, etc.) And yet not all of these private revelations were free from controversy. Some of them had many skeptical priests and bishops at the time it occurred who were against it, thinking it was invalid.<sup>179</sup> They were proven wrong, when it became approved. Keep in mind that the *Poem of the Man-God* is thoroughly permitted by the Church, to a degree more than sufficient for you to know it is safe and licit for you to read. There is undeniable scientific and other forms of proof of its supernatural origin, to a degree that exceeds the proofs of the majority of other private revelations given to mankind to date (see the very thorough and detailed proofs chapter of this e-book).

An article relates:<sup>180</sup>

[Our Lady appeared at Fatima in 1917 in apparitions whose worldwide importance will surely be questioned by no reader of this letter, yet only in 1930 were they officially approved by the Church. Between 1917 and 1930 was nobody to pay any attention? Had everyone shunned them from 1917 as being unapproved, would they have finally been approved in 1930? The](#)

message of Fatima had been neglected enough as it is – how much more would it have been neglected had there been no approval in 1930?

Of course the prime responsibility of approving or disapproving an intervention of Heaven lies with the official Church which is Heaven's appointed representative on earth. Nevertheless if Heaven does intervene, it provides evidence which is designed to suffice to persuade us that the intervention was from Heaven, and much of this evidence is made accessible not only to officials of the Church. How would Fatima have ever been approved if everyone had denied themselves access to the evidence so long as it was not approved? And had Fatima not been approved, where would we be now?

Truth to tell, some critics will scorn even Fatima on the grounds that to save our souls we strictly need to believe no truths outside the Deposit of Faith, all of which truths belong to what is called "public Revelation", closed a little after 100 A.D. with the death of the last Apostle, and anything else is "private revelation" which does not matter, including Fatima. But each thing in its place. Take a comparison: marriage is good, the religious life is better. Marriage being good no more makes it equal to the vocation than the vocation's being better makes marriage bad. Similarly, belief in public Revelation's being absolutely necessary to salvation no more makes private revelation useless than does private revelation's being useful make it – for any Catholic with any common sense – anywhere near as important as public Revelation. Each thing in its place.

Down the ages Mother Church has officially approved of numberless private revelations as being believably from Heaven. Shall Heaven be accused of having wasted its time? Obviously not! Obviously such "private revelations" have frequently given souls access precisely to public Revelation. For instance, how many hundreds of thousands of souls suffocating in modern materialism have not reinvigorated or rediscovered their Catholic Faith at or through Lourdes, a "private revelation" of our Lady in 1858? Authentic "private revelation" is the invaluable servant of public Revelation. Public Revelation may well be the one and only launching-pad for Heaven, still it would not be reached by many souls without the stepping-stones leading to it of "private revelations". Can these be reasonably dismissed as unimportant when without them many souls could, but would not, have been saved? Each thing in its place.

For precisely by its closedness, the Deposit of Faith, or public Revelation, can no longer change, whereas the Devil is constantly laying all around it fresh snares and diversions. Then is it to be wondered at that the Mother of God should in all ages obtain from her divine Son permission to lay down fresh stepping-stones? Not that we should open our arms to every

new craziness passing itself off as apparitions of Our Lady, but that in St. Paul's words we should "Despise not prophecies. But prove all things; hold fast that which is good" (1 Thess. 5: 20-21). If none of Our Lady's apparitions were true, what would the Devil have to imitate, and how could he get his forgeries into circulation?

Of stepping-stones to public Revelation, or to the Gospel, Fatima is a classic example. Just as Satan prepared in late 1917 to launch from Russia upon the whole world the unprecedented plague of Communism to blast or tear men away from the Gospel, so the Mother of God preceded him from May to October of the same year, providing men through her apparitions in Portugal with all they would need by way of special antidote, if only they would use it. Alas, the Consecration of Russia to her Immaculate Heart has still not been done, and because her "private revelation" has been insufficiently heeded, the world is in the trouble it is in today.

Consider these words that Jesus spoke to Maria Valtorta about some of those who were rejecting His revelation for unjustified reasons (envy, pride, etc.) despite its undeniable multitude of proofs (this was especially directed at some of the clerics of her day who were opposing the approval of the work; but these words could also apply to us). Note that there are three footnotes given in this excerpt – they are not endnotes (so look to the bottom of the page to read these footnotes):<sup>181</sup>

Jesus says:

« There is a hypocritical and unreasonable sentence, which is a challenge to Charity, Wisdom, and Justice, and which is also a curtain to hide the will of those who say it, a will daringly and haughtily and also basely clashing with Mine: "If it is God's work, God will look after it and will make it prevail." When I hear it, with a start of holy anger I would like to come down to Earth and repeat the gesture with which I cleaned out the Temple from swindlers, thieves, and traders.

I should do that. But I am Mercy, and I am such as long as people are on Earth. I await their conversion as long as they have breath. But then, for the arrogant and those who tempt their Lord – and they tempt Him because they know He is too good with them – there shall be the first and second Judgments, and they shall become aware of a Face of the Lord unlike the one against which they spit out their irritating sentence.

What shall I do to look after the Work and make it prevail? I should have the dreadful God of Sinai act, the God of the times of wrath and strictness, and I should strike them by lightning in their sin, in their sins, because many are the sins contained in their stubborn pride against My Will. What else should I do if not that?

I gave, through you, [Maria,] *all the proofs*.<sup>9</sup> In you there is no sin of revolt, of pretense, of pride. Due to your crucifixion it is indisputable that you cannot scrutinize scholarly books.<sup>10</sup> With your learning it is indisputable that you cannot write those pages.<sup>11</sup> What else do they want, if this is not enough for them to say: “Yes. It is the Spirit of God here present”? There is no dogmatic error, truly there is none in the Work.

If the Spirit has given lights to light up completely what this or that school in twenty centuries had only lit with one ray in one spot, they should bless God for His grace and not say: “But we say otherwise.”

What is Wisdom? Their servant or their sovereign?

But to avoid calling themselves rebels out of human pride, to hide these wounds of theirs, they say: “It’s up to God”.

God has been acting. But the prince of the world rules in this world whereas the King of kings reigns in Heaven and since He is faithful – yes, He is faithful – to the free will He entrusted to people, for their trial, their reward, and many times for their condemnation, He does not coerce their wills. But He waits for them, *soon*, at the Judgment.

They would do well to meditate the page of the Gospel where I, Master of masters, Incarnate Wisdom, Word and Truth, say that the sins against the Holy Spirit *shall not be forgiven*.

And in truth this is the work of the Spirit, of the Spirit of God, of the Love of the Father and of the Son, of the Spirit who knows every truth and comes to speak the truth to the people caught in today’s turmoil, in fact turmoils, so they may defend themselves against infernal doctrines. »

Then Jesus says to me:

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<sup>9</sup> See the 13 proofs in the chapter of this e-book entitled “*Proofs of the Supernatural Origin of Maria Valtorta’s Visions Described in Her Work*”

<sup>10</sup> “crucifixion” here refers to Maria’s bedriddenness with her multiple chronic illnesses (5 grave ones and 10 other minor ones)

<sup>11</sup> See the chapter of this e-book entitled, “*Proof by the Poem’s Unquestionable Expertise, Deep Knowledge, and Exhaustive Information in Such a Wide Variety of Theological and Scientific Subjects, and the Fact Almost 15,000 Handwritten Pages of Such Was Written in Only 3½ Years Amidst Her Unusually Severe Physical Condition and Illnesses and Even Though She Lacked the Learning, Resources, and Books Required to Write a Work a Tenth as Profound as This*”

« You will tell your and My real friends never to say that sentence again. They say it innocently, but it grieves Me all the same. Children of Truth as they want to be, they ought to either hold their tongues about it or say the truth: “Jesus cannot triumph with the Work because men do not want Him to.”

They are to say this truth within themselves and to their peers (not to the enemies), just as I always said the Truth even warning children of the Torah (My Apostles and disciples) against the leaven and sins of the masters of the Torah (the scribes and Pharisees, even the greatest among them, Caiaphas and Annas).

Warn all of them: lay people and Priest (My Fr. S.), so that they would not cause Me this grief.

This grief! What a grief! To see Myself, I-God, trampled on in My will by people, or misunderstood to the extent that I hear: “You must look after it.” Doesn’t anyone think it over that this “if the work is from God, He is to look after it” is proof of the offensive doubt present in them that it may not be from God? Don’t they realize they offend against charity towards Me, by insinuating that to persuade them, God should perform extraordinary works to make the already extraordinary works prevail? Don’t they realize they offend against charity towards you, [Maria,] by insinuating even unconsciously, that you either simulated, or had Darkness for a master? They must not say that anymore. Never again.

I had wanted to tell you this for a long time, because I see your heart is being covered with wounds, one for each time that the silly sentence is said. But now you are too wounded, soul of Mine, for Me to be able to remain silent any longer.

Soul of Mine, soul of Mine! Come and weep here, to be able to live some more. Come to Me. Here. And let us weep together, because once more I came to My own *and My own did not receive Me and did not acknowledge Me* [cf. John 1:11] *and once again Jerusalem kills its prophets between the Temple and the altar...* [cf. Matthew 23: 29-37]

Since the creation of the angels and of mankind, how many of God’s perfect works have been trampled on or brought to nought by mankind?! And were they by any chance not of God because they did not prevail? On the contrary, *it is precisely because they were of God that they were trampled on.* I tell you, that it is so. »

**[End of quote from *The Notebooks*]**

I can see many Catholics saying, “I think that the *Poem of the Man-God* is only of God if it is accepted universally by the Church like Fatima was.” It is accepted, by none other than the likes of Pope Pius XII himself, who, in 1948, commanded it to be published; the Holy Office, 13 years later, in 1961 (and again in 1992) granted permission for the publication of her work; Bishop Roman Danylak, S.T.L., J.U.D., issued an official [letter of endorsement](#) of the English translation of the *Poem of the Man-God* in 2001; and Archbishop Soosa Pakiam M. of Trivandrum, India, granted the [imprimatur](#) of the Malayalam translation of the *Poem* in 1993. It has also received the documented approval of three Consultants to the Holy Office in 1951-1952, five professors at pontifical universities in Rome, Blessed Gabriel Allegra, O.F.M. (a saintly missionary priest and world-renowned exegete and theologian), the Secretary of the Sacred Congregation of Rites in 1952 (the one in charge of causes of saints), Fr. Gabriel Roschini, O.S.M. (world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, Consultor of the Holy Office, and who wrote over 130 totally orthodox books about Our Lady), the former bishop of Fatima, seven bishops in India, and many other cardinals, archbishops, bishops, and priests.

There are also documented eyewitness accounts by several trustworthy sources that Saint Padre Pio approved and encouraged the reading of Maria Valtorta’s works, and that he had mystical experiences with Maria Valtorta during the time when they were both alive (see the chapter of this e-book entitled “*Padre Pio and Maria Valtorta*” to read about these accounts).

In addition to the significant ecclesiastical approval of the *Poem* – many of whom testify that they are certain that this is an authentic private revelation from God – there are a multitude of experts in a great variety of the secular sciences and arts that attest to the evidence of the divine origin of the *Poem*, writing authoritatively in their particular field and area of expertise.

I believe one day the *Poem of the Man-God* will be universally accepted by the entire Church (as the Lourdes and Fatima apparitions are today). Reportedly, Saint Padre Pio prophesied that one day Maria Valtorta’s writings would be propagated throughout the world.<sup>182</sup> We see that happening now by its being translated into over 30 languages, making Maria Valtorta reportedly the most widely-read Italian author in many languages throughout the world.<sup>183</sup> If we assume that the claim about St. Padre Pio’s prophecy is true, and if St. Pio, by prophesying it will be “propagated throughout the world” really means “propagated with overwhelming, universal ecclesiastical acceptance by the majority of the priests in the Church and accepted by the majority of Catholics” like occurred with Fatima after its approval in 1930, then that is yet to come (due to the great confusion and longstanding misunderstandings and lies about this work, its divine origin, and its ecclesiastical approval for publication) – but I believe it *will* come, perhaps with the arrival of the Great Pope of the Latter Days prophesied by a tremendous number of canonized and

beatified saints over the course of the centuries, a Pope who will help bring about and will reign during Our Lady of Fatima's promised "period of peace". When this occurs, you can bet that this private revelation of unprecedented depth and knowledge of the life of Our Lord and Our Lady will be vindicated, defended, cleared of the lies and confusion surrounding its already established approval for publication, and will be propagated even more and accepted even more throughout the world. But even if you doubt this claim about Saint Padre Pio's prophecy and my speculation, I think that it is undeniable that once the current crisis in the Church ends, this work will be spread even more and become approved even more clearly and unambiguously by the Church hierarchy than it has already been, and will eventually be accepted by most of the clergy, for the reasons David Webster wrote:<sup>184</sup>

Fatima and the dancing sun seen by 70,000 is nothing compared to the evidence of the divine hand in this revelation. The evidence here does not depend on the witness of others. The evidence here will not fade with time. It is inscribed in black and white on every one of over 4,000 pages, waiting for anyone interested enough to look at it honestly. Those willing to do that have done so in increasing numbers and in increasing conviction of the significance of Maria Valtorta and her works. So it has been that despite the serious maligning of her character and her writing...the massive effort to begin her beatification process has now been completed.

Antonio Socci, a leading Italian journalist, TV show host, author, and public intellectual in Italy wrote about the *Poem of the Man-God* in 2012:<sup>185</sup>

For twenty years, after having laboriously stumbled through trying to read hundreds of biblical scholars' volumes, *I can say that – with the reading of the Work of Valtorta – two hundred years of Enlightenment-based, idealistic, and modernist chatter about the Gospels and about the Life of Jesus can be run through the shredder.*

And this perhaps is one of the reasons why this exceptional work – a work which moved even Pius XII – is still ignored and "repressed" by the official intelligentsia and by clerical modernism.

In spite of that, outside the normal channels of distribution, thanks to Emilio Pisani and Centro Editoriale Valtortiano, the Work has been read by a sea of people – every year, by tens of thousands of new readers – and has been translated into 21 languages.

Bishop Egidio Gavazzi was a Benedictine abbot and ordinary (i.e, bishop) of Subiaco, Italy, from 1964 to 1974. Don Franco Bertolotti, from the monastery of Subiaco, knew him better than anyone and recounts memories about Bishop Gavazzi in a letter sent to the editor, Dr. Pisani, on May 9, 1991. In this letter, he writes:<sup>186</sup>

[The bishop] would often say to me: "One day, the Holy Mother Church will thank Maria Valtorta for the *Poem of the Man-God*. There is everything in this Work: moral theology, dogma, spirituality. It is an inexhaustible source." It was a Jesuit, Father Bortone who insisted that he read it. As he was a great man, Bishop Egidio Gavazzi wanted to please him and so he began reading it. When he finished the 10th volume, he would start all over again. He confided in me (in 1986) that the *Poem* was his daily spiritual reading, and the more he read and meditated on it, the more he would find enlightenment and comfort. Whenever he left the Monastery's grounds, there was always a volume of the *Poem* in his travel bag with the Breviary. I do not want to err in saying this, but in the last fifteen years of his life, he must have read the *Poem* more than 20 times. He allowed me to share in his confidence and his meditations, and this is how I discovered how much kindness and patience was beneath his prudent exterior. For me it was a huge gift and I do not know why, but I think I knew him better than anyone. I will not hide the fact that I cried when he left us. I was far away at the time, so I could not be at the funeral. Now he prays for us all from Heaven with Mary.

Finally, I think that reading an excerpt from Jesus Christ Himself at the end of the last volume of the *Poem of the Man-God*, when He discusses the seven reasons for the work, would be beneficial. Even if you are still uncertain of what to think about the *Poem of the Man-God* and are cautious and playing devil's advocate (which is good to do, so long as you will fight until you discover the final truth and *want* to know the truth), I think the following excerpts will help you to assess it. I include only those excerpts from this last chapter of the *Poem* that I think are relevant to this chapter and that give the reasons why this private revelation should not be ignored.

Jesus speaking:<sup>187</sup>

In the evening of the Last Supper, I said to the Eleven who loved Me: "When the Comforter comes, He will *remind* you of everything I told you". When I spoke I always bore in mind, in addition to those who were present, all those who would be My disciples in spirit, and with truth and a will to want. The Holy Spirit, Who already with His Grace instills the faculty of remembering God into you, freeing your souls from the hebetude of the Original Sin and relieving them of the obscurities that, because of the sad inheritance of Adam, envelop the brightness of the spirits created by God to enjoy His sight and spiritual knowledge, *completes His work of Master by "reminding" the hearts of those who are led by Him and who are the*

*children of God, of what I said, and which constitutes the Gospel. To remind here means to enlighten the spirit of it. Because it is nothing to remember the words of the Gospel, if its spirit is not understood.*

*And the spirit of the Gospel, which is Love, can be made understood by the Love, that is, by the Holy Spirit, Who, as He has been the true Writer of the Gospel, is also its only Commentator, because only the Author of a work knows the spirit of it and understands it, even if he does not succeed in making its readers understand it. But where a human author fails, because every human perfection is rich in deficiencies, the Most Perfect and Wise Spirit succeeds. So only the Holy Spirit, the Author of the Gospel, is also He Who remembers and comments and completes it in the inmost parts of the soul of God's children.*

*"The Comforter, the Holy Spirit, Whom the Father will send you in My Name, will teach you everything, will remind you of everything I told you." (John 14:26)*

*"When the Spirit of Truth comes, He will teach you all the truth: because He will not speak by Himself, but will say everything He has heard and will announce to you the future. He will glorify Me, because He will take what is Mine and will announce it to you. Everything the Father has is Mine; that is why I said that He will receive what is Mine and will announce it to you." (John 16: 13-15)*

Then if you object that, as the Holy Spirit is the true Author of the Gospel, one fails to understand why He did not remember what is mentioned in this Work and what John makes one understand did happen, in the last words that close his Gospel, *I reply to you that the thoughts of God are different from those of men, and are always just and not liable to criticism.*

Further: *if you object that the revelation was closed with the last Apostle, and there was nothing further to add, because the same Apostle says in Revelation: "If anyone adds anything to them, God will add to him every plague mentioned in the book" (22:18) and that can be understood for all the Revelation, the last completion of which is the Revelation by John, I reply to you that with this work no addition was made to Revelation, but only the gaps, brought about by natural causes and by supernatural will, were filled in. And if I wanted to take pleasure in restoring the picture of My Divine Charity, as a restorer of mosaics does replacing the tesserae damaged or missing, reinstating the mosaic in its complete beauty, and I have decided to do it in this century in which mankind is hurling itself towards the Abyss of darkness and horror, can you forbid Me from doing so?*

Can you perhaps say that you do not need it, you whose spirits are dull, weak, deaf to the lights, voices, and invitations from Above?

*You ought really to bless Me for increasing with new lights the light that you have and that is no longer sufficient for you to "see" your Savior. To see the Way, the Truth, and the Life, and feel that spiritual emotion of the just of My time rise in you, attaining through this knowledge a renewal of your spirits in love, that would be your salvation, because it is an ascent towards perfection.*

*I do not say you are "dead", but sleeping, drowsy. Like plants during their winter sleep. The Divine Sun gives you its refulgence. Awake and bless the Sun that gives itself, receive it with joy that It may warm you, from the surface to deep inside you, it may rouse you and cover you with flowers and fruits.*

Rise. Come to My Gift.

"Take and eat. Take and drink" I said to the Apostles.

"If you only knew the gift of God and Who it is that is saying to you: 'give me a drink', you would have been the one to ask, and He would have given you living water" I said to the Samaritan woman.

I say that also now: to doctors [of the Church] and to Samaritans as well. Because both extreme classes need it, and also those need it, who are between the two extremes. *The former not to be underfed and deprived of strength also with regard to themselves, and of supernatural nourishment for those who languish with lack of knowledge of God, of the God-Man, of the Master and Savior.* The latter because souls need living water, when they perish far away from the springs. Those in the middle, between the former and the latter, the great mass of those who are not big sinners, and also of those who are static in not making any progress, through laziness, tepidness, because of a wrong concept of holiness, those who are scrupulous of not being damned, of being observant, of becoming entangled in a labyrinth of superficial practices, but dare not take a step on the steep, very steep road of heroism, so that from this Work they may receive the initial incentive to come out of that immobility and set out on the heroic way.

I tell you these words. I offer you this food and this drink of living water. My word is Life. And I want you in the Life, with Me. And I multiply My Word to counterbalance the miasmata of Satan as they destroy the vital strength of the spirit.

Do not reject Me. I am anxious to give Myself to you, because I love you. And My anxiety is inextinguishable. I ardently wish to communicate Myself to you to make you ready for the banquet of the celestial nuptials. And you need Me in order not to languish, to dress yourselves with dresses adorned for the Wedding of the Lamb, for the great feast of God after overcoming the affliction in this desert full of snares, of brambles, and snakes, which is the Earth, to pass through flames without suffering damage, to tread on reptiles and have to take poisons without dying, as you have Me in you.

And I say to you: "Take, do take this Work and '*do not seal it*', but read it and have it read '*because the time is close*.'" (Revelation 22:10) "And let those who are holy become holier." (Revelation 22:11)

May the grace of your Lord Jesus Christ be with all those who in this book see an approach of Mine and urge it to be accomplished, to their defense, with the cry of Love: "Come, Lord Jesus!" (Revelation 22: 20-21) »

**[End of quote from the *Poem of the Man-God*]**

Finally, for those people who would, in their own estimation, conclude that such a grand and immense revelation is "not something Christ would do" – that it is "too good to be true" – I quote this:<sup>188</sup>

If anyone finds it difficult to believe that in our own day Our Lord should speak again from the tabernacle to chosen souls who have shared in His suffering life, the answer given by Father Galliffet, S.J., who was a contemporary of St. Margaret Mary, to those who had similar difficulties about the favors which she received, might help to solve his doubts. It is as follows:

"These favors seem extraordinary, but if it should appear to any Catholic strange or extraordinary that Our Savior should give His Heart to St. Gertrude or to St. Margaret Mary, is it not more extraordinary that He should give His Body and Blood to ordinary sinful mortals? If we had not this doctrine and reality of the Mass and the Blessed Eucharist and the Real Presence in the tabernacle, and if we were told that Our Savior, for some privileged soul, should put Himself under the appearance of bread, to give that privileged person His Body and Blood; and that, to console that person He should consent to remain always near at hand under these species, would it not seem incredible? So we are not to measure with our feeble minds the infinite love of Christ."

## ***Proofs of the Supernatural Origin of Maria Valtorta's Visions Described in Her Work***

“Extinguish not the Spirit. Despise not prophecies; but test all things, and hold fast that which is good.” (1 Thessalonians 5: 19-21)

The divine origin of the *Poem of the Man-God* (being direct visions and dictations from Our Lord Jesus Christ) is so proven beyond doubt by the following things that it is for all intents and purposes *undeniable*. I believe that these proofs are so comprehensive and conclusive, that it is just as undeniable that the *Poem of the Man-God* is an authentic private revelation from God as the Fatima apparitions were known to be undeniably authentic to the 70,000 people who witnessed the famous Miracle of the Sun in Fatima, Portugal, in 1917. Read the following subchapters to see why.

But first, I'd like to start out this “proof chapter” with a quote from David Webster, M.Div., a very thorough researcher and advocate of the *Poem of the Man-God*:<sup>189</sup>

Fatima and the dancing sun seen by 70,000 is nothing compared to the evidence of the divine hand in this revelation. The evidence here does not depend on the witness of others. The evidence here will not fade with time. It is inscribed in black and white on every one of over 4,000 pages, waiting for anyone interested enough to look at it honestly. Those willing to do that have done so in increasing numbers and in increasing conviction of the significance of Maria Valtorta and her works. So it has been that despite the serious maligning of her character and her writing...the massive effort to begin her beatification process has now been completed.

A table listing the subchapters devoted to the many proofs of the supernatural origin of Maria Valtorta's visions described in her work is given on the next two pages.

The proofs of the supernatural origin of the visions described in Maria Valtorta’s work include the following things, each of which are covered in detail in their own separate subchapter in the following pages of this chapter:

1.	Proof by Astronomy (Such as Detailed Astronomic Observations Over the Course of Hundreds of Pages in Her 1940s Visions that a Purdue University Professor of Theoretical Physics Testified Are Remarkably Consistent with Her Dating System and that She Could Not Have Predicted or Verified Without a Computer)
2.	Proof by Geography and Topography and Archaeology (Including Her Describing Palestine and Over 350 Geographical Locations in the Holy Land with a Level of Precision in Multiple Fields that She Could Not Possibly Have Known Without Modern Electronic Scholastic Resources or Access to an Extensive Collection of Books/Atlases in the 1940s that Eyewitnesses and Common Sense Confirm She Did Not – Nor Could Have Had – Access to and Which Itself Arguably Would Have Been Insufficient to Complete Her Work)
3.	Proof by its Knowledge, Depth, and Eminence in the Theological, Exegetical, Mystical, and Mariological Fields (Which Many World-Renowned Trustworthy Theologians Say Exceed Anything They Have Ever Read)
4.	Proof by Her Detailed, Exact, and Often Unparalleled Knowledge of the Political, Religious, Economic, Social, and Familial Situation – as Well as the Dress – of the Ancient Jewish, Samaritan, and Roman Peoples that Astound Even World-Renowned Biblical Scholars
5.	Proof by the <i>Poem’s</i> Unquestionable Expertise, Deep Knowledge, and Exhaustive Information in Such a Wide Variety of Theological and Scientific Subjects, and the Fact Almost 15,000 Handwritten Pages of Such Was Written in Only 3½ Years Amidst Her Unusually Severe Physical Condition and Illnesses and Even Though She Lacked the Learning, Resources, and Books Required to Write a Work a Tenth as Profound as This
6.	Proof by the Extraordinary, Unprecedented Way in Which it Was Written, Compiled, & Put Together (Such as the Fact that 166 Out of the 647 Chapters Were Written Out of Order, and She has Jesus Ministering in Over 350 Named Locations and Traveling Over 4,000 Miles in Six Different Cycles Across Palestine, and Yet Jesus and All of the Other 500+ Characters are Never in a Place Inconsistent with Either the Story Line or the Timing and Distance Necessities Required for Traveling, and There is Not One Person, Place, or Thing Out of Place)
7.	Proof By the Writing’s Extraordinary Purity, Holiness, Loftiness, and Eminence Among the Writings that Exist in the World

(continued on the next page)

8.	Proof (or a Substantiating Factor) by Research that Shows that the <i>Poem</i> is Not Based on (or a Mere Expansion of) any Known Gospel Manuscript Standard, Version, or School of Critical Thought, Something Expected if a Work of This Magnitude, Detail, and Accuracy Had Been a Mere Human Effort
9.	Proof (or a Substantiating Factor) in How the <i>Poem</i> Resolves Many Problems in the Gospel Accounts Which Scholars Have Struggled with For Years (Including Apparent Contradictions Between the Different Gospel Accounts and Apparent Errors or Inconsistencies Within the Same Gospel Account), and How It Furthermore Corrects Certain Misunderstandings and Translation Errors that Have Been Perpetuated Throughout the Centuries
10.	Proof (or a Substantiating Factor) by the Fact Maria Valtorta's Visions of Christ's Passion Perfectly Match Detailed Findings on the Miraculous Shroud of Turin that Recent Modern Scientific Tests Have Revealed Decades After Her Writings Were Published and the Fact Her Writings Foretold Something Amazing About the Veil of Veronica Which Has Been Scientifically Proven for the First Time Decades After Her Death
11.	Proof (or Argument from Probability) by its Perfect Correspondence to the Ancient Liturgical and Patristic Tradition in the Ancient Catholic Byzantine Rite of the Church
12.	Proof by the Testimony of Countless Trustworthy Clerics, Authorities, Experts, Scientists, and Pious Lay Faithful and the Tremendously Good Fruits Produced in Individuals and in the Church as a Whole
13.	The Best Grand Summary Article of Proofs of its Supernatural Origin I Could Find By Anyone

**Proof by Astronomy (Such as Detailed Astronomic Observations Over the Course of Hundreds of Pages in Her 1940s Visions that a Purdue University Professor of Theoretical Physics Testified Are Remarkably Consistent with Her Dating System and that She Could Not Have Predicted or Verified Without a Computer)**

An article relates:<sup>190</sup>

The narrative of the *Poem of the Man-God* includes a number of specific observations of the positions of the stars, the moon, etc. For instance, in episode 356, titled "The Night at Gadara" (page 459, volume 3), written on December 11, 1945, Maria Valtorta wrote:

"The magnificent stars of a clear night in the month of March are shining in the eastern sky.... It is a very tall house, situated in one of the highest parts of the town, so that the infinite horizon spreads out.... as the moon is waning, the sky is glistening with countless stars.... with its springtime constellations and the magnificent stars of Orion: of Rigel and Betelgeuse, of Aldebaran, of Perseus, Andromeda and Cassiopeia and the Pleiades united like sisters. And Sapphirine Venus covered with diamonds, and Mars of pale ruby and the topaz of Jupiter..."

Given that the joint visibility of these stars is uncommon, in 1992, Purdue University physicist Dr. Lonnie VanZandt analyzed these events to estimate a date for the event described. Jupiter has roughly a 13 year cycle as it is seen against the background of the stars. Mars has an orbital period of 23 months, while Venus is almost cyclic, appearing every two years at about the same location, but advancing 2 and a half months each time. Using a computer planetary simulation system, VanZandt noted that the only possibilities for the observation Valtorta described during the month of March would be AD31 and AD33. After considering other elements in the narrative, VanZandt concluded that the date AD31 had to be rejected, leaving March AD33 as the only possibility. Given that according to the narrative the Night at Gadara was one year before the Crucifixion of Jesus, the observation places the date of Good Friday during April AD34. According to VanZandt the estimation of the joint observability of these three stars and the position of the moon during that time would have been almost impossible without a computer system.

The just-mentioned theoretical physicist, Professor Lonnie Lee Van Zandt, was a professor of physics at Purdue University in Lafayette, Indiana, from 1967-1995. He wrote a scientific article entitled "Astronomical Dating of The Poem of the Man-God" (Dated November 1, 1994). This article is viewable in its entirety online.

However, before we get to that, I want to relate some details about who Professor VanZandt was, about his career, and information from his colleagues to further substantiate his creditability as a physicist and scientist.

For the most detailed source of information, please refer the following web page (a scan of the original booklet of these accounts is also available as a downloadable PDF on this web page): [Lonnie Lee Van Zandt \(1937-1995\): Reminiscences by Friends and Colleagues \(September 6, 1995\)](#).

On September 6, 1995, friends and colleagues of Lonnie VanZandt gathered for an evening of reminiscences. This group included ten professors (specifically, nine professors of physics and one professor of chemistry representing professors from Purdue University, Yale University, the University of Kentucky, and Vanderbilt University), two research scientists, and a lab manager. The above document contains a written record of their remarks in order of their presentation, including:

- **Arnold Tubis**, Professor and Head, Department of Physics, Purdue University
- **Albert W. Overhauser**, Stuart Distinguished Professor of Physics, Purdue University
- **Jurgen M. Honig**, Professor of Chemistry, Purdue University
- **Peter C. Eklund**, Professor of Physics, University of Kentucky
- **Robert K. Adair**, Sterling Professor of Physics, Emeritus, Yale University
- **Ronald G. Reifenberger**, Professor of Physics, Purdue University
- **Solomon Gartenhaus**, Professor of Physics, Purdue University
- **Tzee-Ke Kuo**, Professor of Physics, Purdue University
- **Virendra K. Saxena**, Research Scientist, Purdue University
- **Ephraim Fischbach**, Professor of Physics, Purdue University
- **Bruce Griffing**, Manager, Industrial Electronics Laboratory, General Electric Corporate Research Development Center, Schenectady, New York
- **Glenn S. Edwards**, Professor of Physics, Vanderbilt University
- **John Klotz**, Staff Scientist, Agricultural Research Service, USDA

I'm going to include here a few snippets from the above document before we analyze his article about the astronomy in Maria Valpurga's work. Professor Arnold Tubis, Professor and Head of the Department of Physics at Purdue University, wrote:<sup>191</sup>

Lonnie Lee Van Zandt, 57, Professor of Physics at Purdue University, died Thursday, July 20, 1995 at home, after being in declining health for the preceding three months. Professor Van Zandt was born on September 29, 1937 in Bound Brook, New Jersey. He received the B.S. degree in Physics from Lafayette College (Pennsylvania) in 1958 and the degrees of A.M. and

Ph.D. in Physics from Harvard University in 1959 and 1964, respectively. He was a staff member at the Ford Motor Company Scientific Laboratory from 1962 to 1964 and the Massachusetts Institute of Technology Lincoln Laboratory from 1964 to 1967. He joined the Purdue Physics Faculty as an Assistant Professor in 1967, was promoted to Associate Professor in 1970 and was Professor of Physics since 1982. In 1978, he was a Visiting Professor at Tsing Hua University, Taiwan.

He published over 85 articles in technical journals and supervised the Ph.D. research of eleven students. His early professional work was in the theory of electron transport in oxides. Since 1977, his research was primarily focused on the dynamical theory of DNA polymer and its interaction with electromagnetic radiation from the perspective of basic physics principles.

Lonnie's interests were not just confined to the specialized fields of physics for which he was best known to the scientific community. Any subjects that happened to pique his curiosity were fair game for his relentless scrutiny, and invariably led to articles and letters and memos to colleagues, journals, magazines and the news media, ranging from the *Physical Review*, *Physical Review Letters*, *American Journal of Physics*, *Biopolymers* and *Biophysical Journal* to the *Lafayette Journal* and *Courier* to the *National Review*, and to seminars and popular lectures. These subjects touched on esoteric issues in quantum theory and thermodynamics as well as very practical ones, such as the source of CO<sub>2</sub> in the atmosphere and global warming, the transport of materials from earth to a base on the moon, the identification and accommodation of learning disabled students, learning how to view 3-D objects with the unaided eye from stereoscopic pairs of drawings, and the dynamics of the baseball bat. In the introduction to his article on the baseball bat, an article which was recently cited as a classic in its field by Robert Adair, Sterling Professor of Physics at Yale University, Lonnie wrote, "The baseball bat can serve as a familiar medium to draw the attention of students and lay audiences to the general subjects of vibrations and waves, the dynamics of collisions and flight of projectiles, the theory of elastic deformations, and a few other related topics." Here was Lonnie at his best, as a researcher, and a teacher relating the joys of scientific inquiry to both colleagues and the general public.

Lonnie was a dedicated Ph.D. mentor and classroom teacher. He did not coddle students or strive to win popularity contests. In a note I received from him in 1990, there was attached an extremely complimentary letter from one of his students in PHYS 221, which described how helpful Lonnie was in helping the student prepare for his medical school exam. Lonnie wrote: "My reasons for passing this note on to you are, of course, transparent. But I feel that one letter like this is worth a thousand angry CIE pink sheets. This is what I believe should be the real end of teaching: somebody learned something."

Lonnie served on the Physics Qualifying Examination, Graduate Curriculum, Library, Ph.D. Certification, and Solid State Advisory Committees. He was a counselor for both undergraduate and graduate students, and was a member of the Executive Committee of Sigma Xi. He was a volunteer with the Tippecanoe Mental Health Association, was active as a judge in local science fairs and as a member of the Physics Textbook Adoption Committee of the Tippecanoe County School Corporation. He was a member of St. Boniface Catholic Church of Lafayette, Indiana.

Professor Albert W. Overhauser, Stuart Distinguished Professor of Physics at Purdue University, wrote:<sup>192</sup>

Lonnie became the most articulate and skilled writer I have ever known personally. His creative forms of expression made reading his essays a literary joy.

Professor Jurgen M. Honig, Professor of Chemistry at Purdue University, wrote:<sup>193</sup>

I realized that he was able to accommodate both his scientific career and his interest in spiritual matters in one harmonious whole, which is an unusual gift.

Professor Peter C. Eklund, Professor of Physics at the University of Kentucky, relates some details of a more personal nature concerning Professor VanZandt:<sup>194</sup>

He was a very unassuming, brilliant guy. He was always glad to see me, always had a smile on his face, always made me want to do my best.

Lonnie ventured into other important research papers in his career, as Professor Tubis had already mentioned. Professor Robert K. Adair, Emeritus Sterling Professor of Physics at Yale University, wrote:<sup>195</sup>

[...] But Lonnie had the competence that I lacked and addressed the problem. And, after a few minor teething problems, developed an elegant and complete analysis of the action of the bat upon collision with a ball – an analysis that fit the frequency of the first 15 vibrational modes to 1%! In a letter I wrote to Lonnie dated May 20, 1991, I comment on the draft of the paper he sent me, calling it “your beautiful calculation.” And beautiful it was. In my book on the physics of baseball, I call this calculation, reported in the American Journal of Physics in 1992, “the most elegant calculation in sports physics.”

I quote from a website that relates:<sup>196</sup>

VanZandt participated in the formation of the molecular biological physics group at Purdue and studied the dynamics of dissolved DNA polymers. He also performed pioneering research on the effect of microwaves on DNA. His Ph.D. thesis in Physics at Harvard University focused on the “Effects of Static Spin Density Waves on Electron Transport”.

Now we will analyze Professor VanZandt’s article. You can view the scientific article entitled “Astronomical Dating of The Poem of the Man-God” by Theoretical Physicist Professor Lonnie Lee Van Zandt at the following link: [Astronomical Dating of “The Poem of the Man-God”](#).

Here is another website that has the scanned original article (which is posted on the official Purdue University College of Engineering website: [https://engineering.purdue.edu/~zak/Van\\_Zandt.pdf](https://engineering.purdue.edu/~zak/Van_Zandt.pdf)): [PDF: Astronomical Dating of “The Poem of the Man-God” \(Dated November 1, 1994\)](#).

In fact, I did a radio interview in March 2016 with Tim Fromann, who discusses Stanislav Zak, who was the one who posted Professor Van Zandt’s paper on the Purdue engineering website. In this radio interview, Tim talked about how, in 2010, he was able to speak with Stanislav Zak (an electrical engineer at Purdue University who was a close friend of Professor Van Zandt) and he related what Stanislav had told him about Professor Van Zandt. Stanislav related to Tim that Professor Van Zandt had told him that he was initially a skeptic of Valtorta’s writings and that he had first encountered her writings because his wife was reading them. One day his wife told him that there are astronomical features in the Gadara scene and she asked him if that could prove anything. Being the skeptic that he was and not wanting to believe that they could have any scientific accuracy or significance, he responded, “I can disprove that in a minute.” So the next day he went to Purdue University and used astronomical software to go back in time and thoroughly analyze it, including the consideration of ten years forward and backwards. The planets, star constellations, and lunar phase matched up exactly to a specific date. What he found shocked him and through this he began to give her writings a closer look and soon became a believer in the authenticity of Valtorta’s writings.<sup>197</sup>

For the entire article of Professor Van Zandt’s analysis, see the above links given on the previous page. Quoted now are the last three paragraphs of the article by Dr. Van Zandt:<sup>198</sup>

This exhausts the information I have been able to tease from the astronomy of the *Poem*, saving a few mentions of moon light that would be consistent with many different dates (always including those indicated by the dating we have found). The calculations which have

led to such precise answers have been performed on a personal computer using one of a number of available planetarium programs. This wonderful software has more than simplified the chore of reducing Valtorta's accidental mentions of celestial objects to a definite calendar; it has made it the work of a few evenings rather than a long career. Although I am by profession a theoretical physicist and trained in such mathematical manipulation, the sheer bulk of it would have been daunting. I doubt that the work would have been done without the computer.

Consider the possibility that the *Poem* was Valtorta's own clever invention. She would have faced not merely the task of verifying the consistency of these scenes, as is done here, but of searching a much greater realm of possibilities in order to find unique astronomical situations to bury in the narrative to support her chosen system of dates. This would have been necessary whatever choice of years she had made. She nowhere calls any attention whatever to the implications of her offhand astronomical observations, apparently confident that someday, somewhere, some mathematician, physicist, or astronomer would eventually uncover their perfect internal consistency.

The brief observation that the rainbow rises from the top of Mt. Hermon is remarkable less because we are able here to recover a unique date and hour from it, but more that there was ever any time in the history of Earth and sky when this constellation of sights could have been assembled. That Valtorta, who was by all accounts mystified by a slide rule, and had no personal computer nor any other sort of calculating engine to use, could have carried out the sea of arithmetical operations necessary not merely to verify but actually to discover the Marian rainbow, all the while managing to keep permanently concealed the hundreds of pages of scratch sheets that anyone uses who does these things, must tax the credulity of even the immovable atheist more than the alternative that Jesus showed it to her. In the words of Sherlock Holmes, when you have eliminated the impossible, that which remains, however merely improbable, must be true.

David Webster relates:<sup>199</sup>

Valtorta's numerous descriptions of moon phases, planets, and constellations, their positions in the night sky, her continual noting of the time of year, seasons, months, climate, Sabbath days and feast days (though never claiming these to be without possible misjudgment), are so precise that every one of her 647 episodes have been dated using the [Julian] calendar of that day and computer programs of the heavens for that period of time. This has resulted in the untangling of every one of those 269 New Testament Gospel episodes from the chronological disorder we find them in the New Testament, and their fitting into a perfectly flowing and

consistent story line that includes fully developed and continually intersecting accounts of over 500 persons with no contradictions or irregularities. What is now being determined is how this calendar sequence relates to our Gregorian calendar. From the preliminary research done by Thomas Dubé of Washington State it seems that the Church may have been correct in assigning the date of the Birth of Christ to late December of 1 BC!

David Webster wrote in *The Rest of the Gospel Story*:<sup>200</sup>

One of the unique features of *The Poem* is the abundance of information included in the work by which the dating of the entire Gospel record has been made possible. This helpful information not only comes from the inspired narration itself but from Maria Valtorta's own personal observations. Besides being sometimes clearly indicated, numerous other elements have substantiated the time of nearly every episode at least to the year, the season of the year, and the month. In over half of the episodes, the very day of the week is either stated or is discernable. Day by day sequences have been established by travel itineraries revealed in the narrative and in the normal everyday comments and discussions between Jesus, His disciples, and others along the way, revealing specific time intervals between many events. Overall time periods, including years, months, and even days for many events, are not only often stated but are often verified by a vast complex of other timing links. The consistently accurate nature of this vast number of sometimes very complex timing elements not only reveals the divine origin of this work but also has made it possible to create an almost perfect running "diary account" of the ministry of Christ. Such an account will give the reader an accurate sense of the time relationship for every episode in the life and ministry of Our Lord.

Jean Aulagnier, a specialist in ancient calendars, wrote a scholarly work about the *Poem of the Man-God* published under the title *The Diary of Jesus*, which was the result of five years of scientific research into the chronology of the *Poem of the Man-God*. The French original was published in 1985 and the English revised versions were published in 1988 and 1990.

Jean Aulagnier testified:<sup>201</sup>

"Having established a scientific chronology of all events and occurrences in Maria Valtorta's work, I cannot but say it remains unexplainable otherwise than by divine intervention."

If you want to read more details about the proof of the supernatural origin of the *Poem of the Man-God* via astronomy, the *Poem's* precise internal consistency, and how experts are able to date the episodes in the *Poem*, see Jean Aulagnier's book, which was one of the breakthrough

works which others (such as Thomas Dubé, Professor Van Zandt, and now recently Dr. Liberato De Caro) have used to do further research. A reviewer of Jean Aulagnier's *The Diary of Jesus* wrote:<sup>202</sup>

The author's first book (in French and not in English) worked out, from historical records, calendars, moon cycles, etc., key dates in Jesus' life (Birth, Death, Passover, etc.). Then when he heard of the writings of the mystic Maria Valtorta (translated into English as "The Poem of the Man God" – it is in 5 volumes – with high recommendations of Pope Pius XII, several bishops, etc.), he read it to see whether it matched up to the historical dating... and found that it did *exactly, in ways Maria never possibly could have been aware of*. Because Maria's writings give additional details about the moon or days, etc., the author was able to work out a chronology of most days of Jesus' life, and this book lists the days according to our current Gregorian calendar, with some historical background, the Gospel passages, and additional notes of Maria's visions.

The author includes several appendices on how dates are calculated – how the Jewish calendar worked, when an extra month was added to the year, where the feast days are, how the Julian calendar works, how to convert Julian and Gregorian calendars, where mistakes have been made in historical calculations, etc. I've read other books on this over the years and have not found the exactness of this book anywhere else. [emphasis added]

Jean Aulagnier describes what he did and his findings in this excerpt from his book:<sup>203</sup>

Some, even sincere Catholics, may still have doubts about Maria's work. Is it an authentic revelation? Or is it just the roaming imaginations of a suffering mystical soul? After all, her writings could have been no more than personal reactions to her religious upbringing.

It is in this connection that a scientific approach to Maria Valtorta's work was timely. I thus began to analyze her writings with the same method that I had used in my previous historical research, which had yielded such positive results.

First of all, I noticed that Maria Valtorta's work consists of over 700 scenes. More than 600 concern Jesus' Public Ministry alone, which spanned approximately 1200 days. This gives us an average of one scene every second day. I sought to determine whether it would be possible to use these writings to establish a precise chronology of Jesus' Public Ministry.

There were three possibilities.

1. It might be possible to use Maria Valtorta's writings to establish a chronology that would be confirmed by all other historical data on the life of Christ. In this case, my test would

be successful. We would have an excellent reason to disregard the possibility that Maria Valtorta's writings were the result of her own imagination.

2. It might be possible to use Maria Valtorta's writings to establish a chronology that was internally consistent, but would contradict known historical facts.
3. It might be impossible to use Maria Valtorta's writings to establish any kind of chronology at all.

In the last two cases, my test would fail since Maria Valtorta's writings would have little or no historical value. This, however, still would *not* mean that Maria Valtorta's writings were merely the fruit of her own imagination, since many mystical writings in the past did not have any particular historical value either. Furthermore, there is already evidence that Maria Valtorta's visions provide an accurate picture of Palestine in Jesus' time. She had never traveled to Israel or perused the literature of experts describing their archeological finds. Her writings were not revised by anyone else. Therefore, there is no explanation for the archeological and geographical accuracy of her writings except an intervention from the beyond. These factors exclude the possibility of a hoax or a mental disorder.

I proceeded with my research, and discovered that it *was* possible to establish the exact dates of the events described by Maria Valtorta. These dates *do* match all the historical data found in the Gospels and in other reliable sources. Her writings withstood the test of my complex analytical method, and my book reveals the chronology that I was able to derive.

There is no way that Maria Valtorta could have composed thousands of pages of fiction that would be so historically accurate. She only obtained the average education of well-to-do girls in early 20th century Italy. She never went to a university. She had no reference books at her disposal, except for the Bible and Pope Pius X's catechism. In spite of this, some of the things that she wrote are only known by Biblical scholars and experts on ancient Israel. She did not have a gift for long, involved calculations. Yet, by our standards, the Jewish calendar in Jesus' time was rather complicated, and it is impossible that Maria Valtorta could have imagined, let alone chanced upon, all kinds of chronological details that would stand up to historical scrutiny.

... I will now explain how I managed to date the events of Jesus' life, as described by Maria Valtorta.

First of all, *most* scenes were already in chronological order. Maria did not see them in this order, but she was directed by Jesus Himself to put a certain vision after another one so that they would follow a chronological order. It would appear, though, that Jesus did not do this for every single scene. Thus, I could not afford to be unwary.

The work that now lay ahead of me was to establish *dates* for all these scenes.

To begin with, in each scene I looked for words like “the day before,” “five days later,” or “the next Sabbath.” Such words enabled me to *link scenes to one another*. This is rather obvious in the case of expressions like “the storm on the day before,” when there was a storm in the preceding scene. At this stage I ended up with many little clusters of scenes, each containing a few scenes and spanning a few days.

Since Jesus traveled a great deal, I paid special attention to *names of places* and phrases such as “at the same place.” I then found out how far it was from one point to another, and estimated how long it would take Jesus to get where He was going.

I then focused on the Sabbath. Like most Jews, Jesus and His Apostles rested on the Sabbath and did not travel except in case of an emergency. This helped me to determine on which days of the week Jesus did travel. As a result of this, I was able to discover on which days of the week most scenes fell. This in turn made it possible to link up the clusters of scenes into larger groups. At this point I was dealing with a number of large groups of scenes that spanned weeks at a time.

After this I concentrated on phrases such as: “in early spring,” “on this cold December day,” “under the April sun,” or “the second quarter of the moon of Ziv.” This calendric and climactic data enabled me to fit the large groups of scenes into yet larger time frames that spanned as much as a few months in total.

Finally, I was able to fit these long sequences of interrelated scenes exactly into the year, thanks to many *lunar descriptions* in the text, *and particularly two very specific passages* in Maria’s work. All I had to do then was to determine if everything fit in with the many feasts mentioned in the visions (Passover, Pentecost, the Tabernacles, and the Feast of the Dedication of the Temple). In order to do this I had to consult *five* different calendars. These included: the Julian calendar, the Gregorian calendar, the modern Jewish calendar, a former Jewish calendar that was the standard in Jesus’ time, *and* finally, an ancient Jewish calendar. Needless to say, this involved rather complex calculations. I also had to keep in mind the

relationship between these calendars and the phases of the moon.

At this point I found that *everything fit almost perfectly*. There are only a few events that could possibly be dated differently, *but this would in no way detract from the chronology as a whole*. All in all, then, I have been able to use Maria Valtorta's writings to establish a precise chronology of Jesus' Public Ministry. This chronology is internally consistent, and is confirmed by all other historical data on the life of Christ.

As a matter of fact, this was to be expected if Maria Valtorta's work tells us what really happened in Jesus' Public Ministry. Any text that describes any past historical reality *should* be filled with details that can be verified, as well as be internally consistent.

From another point of view, we have an author, Maria Valtorta, who lay ill in bed. She had failed mathematics in high school. She did not know anything about calendars or Jewish feasts. How could she write thousands of pages filled with invented details that would agree perfectly with a number of calendars and the Jewish feasts? To this day, even specialists have to be careful when they deal with this type of information.

It is amazing that Maria's writings can be used to produce a precise chronology of Christ's Public Ministry. This accomplishment begs for an explanation. That is why I say that it is a tangible proof for the doubting Thomases that Pope Pius XII was right when he approved Maria Valtorta's visions and said to publish them.

Jean Aulagnier's book, *The Diary of Jesus*, can be purchased very inexpensively online. Further information about this book is available in the subchapter of this e-book entitled "*Other Writings of Maria Valtorta and Recommended Books*".

Professional engineer Jean-François Lavère wrote in his book *L'Énigme Valtorta, Une Vie de Jésus Romancée? (The Valtorta Enigma, a Fictionalized Life of Jesus?)*.<sup>204</sup>

In order to help us understand the extreme precision of certain methods of dating, it seems necessary to have brief recourse to mathematics.

A lunar phase (for example "the full moon") is "visible" we say for three days each month. The probability for a lunar description to coincide with a Sabbath (one day out of seven) is therefore  $(3/30) \times (1/7)$ , or about 1.5 in 100. But when Maria Valtorta adds, for example, that the olive trees are blooming, or that the wheat is mature—which lasts less than 30 days each

year: we have  $(1.5/100) \times (30/365)$ , or 1 chance in 1000 that this information could furnish a date coherent with the rest of the chronology.

If, in addition, the event described is identified in relation to a Jewish feast as, for example, “eight days before the Pasch,” one then passes on to  $(1/1000) \times (1/365)$ , or barely 3 chances in 1,000,000 that these independent details constitute an exact whole!

But what to say when one finds that in [Valtorta’s] Work there are many dozens of these “key dates” that can be established by crosschecking at least three or four criteria of this kind and sometimes more! All the more troubling is the fact that these data are most often scattered “as if by chance” in the Work, sometimes by hundreds of pages from each other, and then they pass totally unperceived if one does not perform a systematic search and meticulous collection!

Furthermore, hundreds of other dates are like hooks to these key dates by some decisive details, as for example, “the next day”; or “three days after our departure”; or “the following Sabbath”; or again “today, after the Sabbath and two days”; or else “The Friday evening one day, the evening of the Sabbath two days, this evening three days...” The systematic study of all these decisive details shows then that the dating of events is completely locked and forms a whole of unsuspected homogeneity, humanly inconceivable and difficult to calculate. It is all the more remarkable and paradoxical that Maria Valtorta does not seem to be aware for a single instant that the precision of her descriptions could allow one to build this “exceptional calendar of the life of Jesus,” and that in fact, she does not provide a single date, in the strict sense, all through the six thousand pages of her Work!

Moreover, all things considered, chronology (the knowledge and ordering of the events in the unfolding of history) seems much more useful and rich with instruction than dating properly so called (i.e., the determination of the date of events). But what historian, having minutely reconstructed the chronology of his narrative, would resist the temptation to furnish some dates in order to strengthen his thesis?

And if we add, as I have already indicated, that none of the visions were received by Maria Valtorta in “their proper order,” then the mystery deepens further.

Through contacts in 2014 and early 2015, I discovered a great deal more information about the continued research on astronomy and dating of the *Poem of the Man-God* in recent decades. Jean Aulagnier’s work was a pioneering work and body of research into this endeavor. However, three people found problems with his work.

1. Shortly before *The Diary of Jesus* was due to be published, the English translator, Paul T. Y. Atworth, who had studied the work, noticed a problem with a crucial date in *The Diary* and tried shifting a dozen key dates of the chronology by one, two, or three years in search of a promising solution, but in vain.
2. Professor Van Zandt also read *The Diary* and discovered the proper year of Christ's death as described in his article, a finding which contradicted the chosen years of Jean Aulagnier. When Van Zandt communicated this information to Mr. Aulagnier, the latter didn't feel motivated to redo his entire chronology, partly because he didn't want to upset the apple cart regarding the popularly-held date of Herod's death, Jesus' birth, and other related historical dates. For him, the fact that Maria Valtorta's internal dating system works – and that it doesn't depend on what years you date it, but the mere fact it works – was apparently enough to satisfy him. However, Professor Van Zandt was surprised and disappointed that Aulagnier was willing to discard the key information found in the Night at Gadara. He contacted the publisher of *The Diary of Jesus*, who forwarded the letter to Atworth, who was delighted to see that a four-year shift of Jesus' death and resurrection from A.D. 30 to A.D. 34 resolved the problem he had noticed earlier.
3. Meanwhile, Thomas Dubé, a geologist by profession, had read *The Diary*, also found problems with the chronology, and had redated the English volume 1 of *The Poem of the Man-God*. He addressed a letter to that effect to the publisher, who again forwarded it to Atworth, who was delighted. Atworth introduced Thomas Dubé and Professor Van Zandt to one another, and the three exchanged several letters dealing with the new years of Jesus' life based on the astronomical data. Dr. Van Zandt eventually sent Dubé and Atworth the summary of his research – the summary that was published on the web. Shortly afterwards, Van Zandt passed away. In the meantime, Dubé undertook, mostly by himself, painstaking research to revise the chronology, among which involved moving everything by four years, give or take a few days or weeks or more, depending on all the factors involved: day of the week, liturgical dates, embolismic vs. non-embolismic years, previous errors in *The Diary*, etc.

It was plainly obvious to Professor Van Zandt, Dubé, and Atworth that the fact that this 4,000-page work can be dated chronologically and that it fits the facts internally and with large amounts of data externally was enough to them to prove that it was divinely inspired, irrespective of whether their calculated dates were correct or not. Nevertheless, they sought the most correct dating of the *Poem* as possible.

In 1998, David Webster started working with Thomas Dubé and eventually published some of the research even though Mr. Dubé had not yet completed details of the chronology and Gospel harmony and the working out of some problem areas. Dubé then spent more years correcting, revising, and improving the timeline. Thus came out David Webster's publications, which are generally accurate in terms of chronology. However, the vast research Thomas Dubé has accomplished since that time is remarkable, and encompasses not only astronomy and chronological research, but also utilizes detailed historical and geographical information. I have read samples of it, and I know that it will be a significant leap forward in this novel field of fitting Maria Valtorta's work to a historical timeline. Thomas Dubé has also discovered amazing phenomena regarding Christ's Birth and other episodes, as well as other "coincidences" and findings that are extraordinary. He is continuing his work and is planning to publish the chronology and calendar information in the near future, with a book on the Nativity at a later date. Future updates of this e-book will discuss these when they become available. In the meantime, you can gain more information from Thomas Dubé's talk that he gave at the first International Italian Valtorta Conference on October 23, 2016. In it, he discussed his research into Valtorta's writings during the past 25 years, his work with Professor Van Zandt and others, his findings and challenges, details about determining the birth year of Our Lord according to a Valtortian chronology, and more. His talk is available here: [Chronology, History, and Astronomy in the Writings of Maria Valtorta](#).

According to his calculations, Jesus lived to be a total of 1738 weeks and 1 day. This chronology indicates that Jesus' life lasted about 400 Roman months, for a total of 33 years, 3 months, 3 weeks, and 3 days. Jesus' public ministry lasted exactly 1200 days, beginning with His baptism. These numbers have special significance.

All of this said, I want to affirm that Professor Van Zandt's article is indeed ground-breaking. His discovery about dating Christ's Crucifixion remains valid according to Thomas Dubé's research, and Mr. Dubé has since also verified this date with many other means in the *Poem*. These details will be fully expounded in his forthcoming publications. That said, Professor Van Zandt did date Mary's birth incorrectly because he simply adjusted this date from *The Diary of Jesus*, which had Mary's birth one year too late. Thomas Dubé has since ironed out a different date. What Professor Van Zandt discovered was that the very *fact* that you *could* date the *Poem*, the very fact that there *is* this remarkable internal consistency and that it conforms so closely with external data, the very fact that this was accomplished by a bedridden lady who was terrible in mathematics, and that she did this in mostly 3½ years: *this* is what proves she was inspired! And one very important point to emphasize is that this phenomenon does not depend on the scientists getting the dating perfectly, for as Prof. Van Zandt wrote (on the next page):<sup>205</sup>

This exhausts the information I have been able to tease from the astronomy of the *Poem*, saving a few mentions of moon light that would be consistent with many different dates (always including those indicated by the dating we have found). The calculations which have led to such precise answers have been performed on a personal computer using one of a number of available planetarium programs. This wonderful software has more than simplified the chore of reducing Valtorta's accidental mentions of celestial objects to a definite calendar; it has made it the work of a few evenings rather than a long career. Although I am by profession a theoretical physicist and trained in such mathematical manipulation, the sheer bulk of it would have been daunting. I doubt that the work would have been done without the computer.

Consider the possibility that the *Poem* was Valtorta's own clever invention. She would have faced not merely the task of verifying the consistency of these scenes, as is done here, but of searching a much greater realm of possibilities in order to find unique astronomical situations to bury in the narrative to support her chosen system of dates. **This would have been necessary whatever choice of years she had made.** She nowhere calls any attention whatever to the implications of her offhand astronomical observations, apparently confident that someday, somewhere, some mathematician, physicist, or astronomer would eventually uncover their perfect internal consistency. [emphasis added]

Now I want to address a few possible objections that skeptics have raised against Professor Lonnie Lee Van Zandt's research and article. In order to understand what I'm going to write below, you will need to read the entire article by Professor Van Zandt.

I found a skeptic who gave the following objection to this article:<sup>206</sup>

I used a free program called Stellarium (recommended by my Catholic pal, who also used it) and fed the numbers in, and sure enough, on March 8, 33 at 11 PM, Mars, Venus, Jupiter, Orion, Perseus, Andromeda, Cassiopeia, and the Pleiades were all visible from where Van Zandt said Valtorta said Jesus was (Gadara, modern day Uum Qais, Jordan, coordinates 32.6500° N, 35.6833° E).

However, I looked at a few other years at random, and according to Stellarium, the celestial bodies were also all visible at once on February 28, 25 BC at 11 PM; March 3, 565 AD, at 11 PM; March 3, 1222, at 11 PM; February 20, 2012, at midnight (okay, I didn't pick 2012 at random. So sue me); they will also all be visible on March 2, 2049, at 11:30 PM. I'm pretty confident that my random year input didn't manage to catch every single year when all these celestial bodies were/will be visible, so it's plausible that a lot more than six or seven spring

times hosted these celestial bodies.

I also pointed out that, again, according to Stellarium, they were all visible in the poet's home town of Viareggio, Italy, (coordinates 43.8667° N, 10.2333° E) on March 10, 1929, at 3 AM, and that she herself could very easily have seen what she described in her poem at that time.

I'd like to point out the obvious fact that if this combination of astronomical bodies is seen in other years, centuries, or millennia, it doesn't mean anything. The fact is: during possible years of Christ's 3½ year Public Ministry, the only years that these three planets were visible in that region during February/March were in the years 31 A.D. and 33 A.D. *This* is what's relevant. I don't see how this event happening in 1222 A.D. has any relevance to Professor Van Zandt's article and what he was trying to calculate. Christ didn't live on the Earth in 1222 A.D.

Second, that is interesting that these three planets were visible in Maria Valtorta's hometown in 1929. However, at the stated time (March 10, 1929, 3 a.m.), planetarium software reveals that these three planets were either at or below the horizon, and thus were not visible. However, they were visible in the evening sky during that general time period. But what's the likelihood that 14 years before she began writing the *Poem of the Man-God*, she randomly looked up in the sky one night, wrote the constellations down, decided to put it in one of the 647 chapters of her work, and that this astronomic event indicates a year in Christ's Public Ministry that is consistent with all of the other 646 chapters that she describes, and which precisely matches dating with all of the other astronomic observations she makes, and the other non-astronomic timing links? As David Webster wrote:<sup>207</sup>

Valtorta's numerous descriptions of moon phases, planets, and constellations, their positions in the night sky, her continual noting of the time of year, seasons, months, climate, Sabbath days and feast days (though never claiming these to be without possible misjudgment), are so precise that every one of her 647 episodes have been dated using the [Julian] calendar of that day and computer programs of the heavens for that period of time. This has resulted in the untangling of every one of those 269 New Testament Gospel episodes from the chronological disorder we find them in the New Testament, and their fitting into a perfectly flowing and consistent story line that includes fully developed and continually intersecting accounts of over 500 persons with no contradictions or irregularities.

Calculate the statistical probability of her accomplishing this by chance, and once you realize it is worse than 0.000000001% then try to argue that the truth is more likely that the wild theory is correct that she randomly chose the night sky of 1929, and it somehow precisely fit in her chronology and her chosen dating system with all of the other random night skies she threw in her

work in many other chapters, and it all worked out the way studies reveal it did. No... there was genius behind her internal dating system and how it matched precisely with astronomic observations, moon phases, etc.

Professor Lonnie Lee Van Zandt speaks of this genius:<sup>208</sup>

Consider the possibility that the *Poem* was Valtorta's own clever invention. She would have faced not merely the task of verifying the consistency of these scenes, as is done here, but of searching a much greater realm of possibilities in order to find unique astronomical situations to bury in the narrative to support her chosen system of dates. This would have been necessary whatever choice of years she had made. She nowhere calls any attention whatever to the implications of her offhand astronomical observations, apparently confident that someday, somewhere, some mathematician, physicist, or astronomer would eventually uncover their perfect internal consistency.

Then another skeptic argued that because it is demonstrably so amazing (contradicting the argument of the other skeptic who tried to insinuate that she just took random astronomical descriptions she saw in her hometown), that she must have been helped tremendously by some well learned astronomer who could do the astronomic calculations for her. But this argument is unfounded as well. First, they did not have computers back then, and it is known that it would be a horrendously laborious chore to verify even just *one* scene, let alone, hundreds of them! Who would do that for a bedridden sick Catholic woman claiming to have visions and dictations from Jesus? Most professors of her day would have scoffed at her, not helped her. She never received money from publishing her works. There was no monetary incentive for someone to help her. Furthermore, her long-term multiple chronic illnesses made her family poor and they did not have anything left over to give that was anything substantial. She wasn't well known outside her town, and even in her town, she wasn't a major figure in any sort of way like saints such as St. Padre Pio were (who had thousands flocking to his monastery annually, for example). Who and which expert astronomer would help her substantiate her visions? And why? Again, to perform the astronomic calculations necessary to invent and verify all of the things in her work would not have been an easy task. It would have required months (if not years) and so many of her astronomic observations involving varying lunar phases would have required a tremendous number of very intense calculations.

Furthermore, there is strong eyewitness evidence that she did not start writing this work until 1943, and that she completed most of it in 3½ years while bedridden! That's quite a time crunch to accomplish all of this, even with professional astronomers' help. Then when you consider the vast

number of other scientific disciplines where she shows expert knowledge, things get more difficult for the skeptical critics.

Besides, I contacted an astronomer who analyzed the above critic's argument that Valtorta saw those Gadara vision sites in her hometown on March 10, 1929, at 3 A.M., and what that critic said was wrong. Here was what the astronomer wrote:

Putting it all together, here is what I found using CyberSky software (any good software would give similar results).

During the night of March 10, 1929, at 3 am at Viareggio, all three planets were at or below the horizon, and hence not visible. On this date at 3 am in Viareggio, Mars was setting on the horizon (thus not visible). Venus and Jupiter had set about 5 hours earlier. So at 3 am, none of these planets were visible, and what this critic stated is incorrect. It is likely that he misunderstands the software or the Julian daily timescale being used (e.g., Julian days begin at noon).

However, on the days around this date, these three planets were present after sunset for a couple of hours, along with the seasonal constellation and stars that Valtorta discussed in Chapter 356. In Viareggio, Venus, Mars, and Jupiter were visible in the evening sky well after sunset beginning about mid-November 1928 and extending until about early April 1929, when Venus and Jupiter start approaching the sun too closely.

Despite this, I think it is quite simple-minded to make an argument that Valtorta must have seen this night sky in her hometown and then recreated the description decades later. You could say that about any of her writings, or for that matter a host of different people's writings. And why would Valtorta have only done it in this episode? She describes astronomical features all over her writings. This critic's comment lacks substance and credibility.

A skeptic tried to argue against divine inspiration with regard to the fact that Valtorta's chronological, astronomic, calendar data, and other information is so consistent:<sup>209</sup>

"This is of course nonsense because at best it would proof [sic] some sort of paranormal activity like remote viewing (or whatever one would call this). But I think that there are other possibilities: There are savants that can tell you the exact day for any date that you give them (e.g. Kim Peek – look at wikipedia for him). If this works for dates, why not for celestial constellations? Maybe Valtorta was a savant (or she knew one who did the 'calculations' for

her). It is possible to become a savant later in your life (e.g. through an injury on the head or epilepsy), so you don't have to be born with it.”

First, it's funny that a skeptic would mention remote viewing as a viable alternative, considering that most skeptics pride themselves on only going with what science proves, and the generally held official scientific party line holds the idea of non-religious, secular “remote viewing” as unreliable and unproven and a farce. The reality is that the only real extraordinary thing involved in authentic remote viewing or similar phenomena is, in fact, *religious/spiritual* phenomena, involving God and His angels, or Satan and his demons (the latter only being able to act within the limits of what God permits for a greater purpose). The best-selling author and renowned exorcist, Fr. Malachi Martin, Ph.D., spoke at length about remote viewing in several episodes on the Art Bell Show and, in fact, he interviewed on air one of the leading United States remote viewing researchers.<sup>210</sup> Fr. Martin affirmed that the entities encountered on the “Middle Plateau” (as he called it) are always angelic beings (oftentimes, fallen angels, which is why it is a well-known fact that some remote viewing participants lost their mind and started exhibiting symptoms as if they were possessed, which, in fact, some were). He also explained that certain individuals in our world possess certain preternatural gifts which the majority of our population does not have and these are merely *remnants* of what our first parents (Adam and Eve) possessed to a much higher degree. Such abilities or characteristics are merely gifts from God just as much as a powerful intellect or physical strength or beauty is a gift from God. Besides preternatural gifts (which in themselves are morally indifferent and only have moral implications based on how the person uses them), the only people who have proven to know things in an extraordinary way beyond human limitations are servants of God and servants of Satan because of contact or connection with (again) spiritual entities: God, angels, or fallen angels (demons). Prophecies and supernatural knowledge (which Catholic saints and mystics often exhibited) is from God. False prophecies and false miracles can be obtained from evil spirits, but never true prophecies or true miracles or truth without some degree of lies.

Second, it is a theoretical possibility that she was somehow a savant in astronomy. But I have yet to hear about anyone who can tell you celestial constellations for a given date. I think that the sea of arithmetic combinations is beyond what a human can do in their head. As Professor Van Zandt testified:<sup>211</sup>

The calculations which have led to such precise answers have been performed on a personal computer using one of a number of available planetarium programs. This wonderful software has more than simplified the chore of reducing Valtorta's accidental mentions of celestial objects to a definite calendar; *it has made it the work of a few evenings rather than a long career*. Although I am by profession a theoretical physicist and trained in such mathematical

manipulation, *the sheer bulk of it would have been daunting. I doubt that the work would have been done without the computer.* [emphasis added]

But let's just say that somehow she was a savant in celestial constellation computations – maybe the first one yet. Well then how do you explain her extraordinary skill and ability in so many other fields of science, which renowned scientists of her day testified exceed most experts in those fields? When you look at the sheer vastness and diversity of knowledge, depth, and accuracy expounded in her writings in so many fields, it is impossible to attribute it to one person (savant or not). For a more in-depth look, see the subchapter of this e-book entitled *“Proof by the Poem’s Unquestionable Expertise, Deep Knowledge, and Exhaustive Information in Such a Wide Variety of Theological and Scientific Subjects, and the Fact Almost 15,000 Handwritten Pages of Such Was Written in Only 3½ Years Amidst Her Unusually Severe Physical Condition and Illnesses and Even Though She Lacked the Learning, Resources, and Books Required to Write a Work a Tenth as Profound as This.”*

With regards to her extraordinary insight into such a vast array of theological and scientific fields, skeptics might say, “she just got very lucky.” But that skeptical position cannot be maintained when you look at the mass of “freak accidents” / extraordinary “coincidences” / unexplainable “lucks” in so many areas of science in Maria Valtorta’s revelations that, taken as a whole, act like drops in a bucket that overflow and demolish the possibility that all of these were just chance. Besides religious spheres (theology and biblical exegesis), these areas of science in which she shows extraordinary expertise beyond what she could have known by herself include geography, geology, topography, archaeology, astronomy, history, flora and fauna, ethnology, intricate calendar systems, agricultural knowledge, as well as writing about a medical phenomenon which few consummate physicians of her day would know how to describe with such exactness and detail. The exact concurrence of her detailed visions with recent scientific findings on the Shroud of Turin and her prediction about the Veil of Veronica which has been proven by modern science for the first time decades after her death is yet another one of these “freak accidents” or extraordinary “coincidences” that together with the *myriads* of other such ones in a whole host of different sciences makes for quite an argument!

What is particularly extraordinary is that she did not have the learning required to know these things herself, she was bedridden for most of her life (including during the time she wrote all her writings), and she wrote these 15,000 handwritten pages in mostly 3½ years amidst multiple chronic illnesses and with only a catechism and a Bible for books. Research has been done into 8,000 pieces of data from her writings in a wide variety of scientific fields, and it has been shown to correspond to authoritative sources with 99.6% accuracy. There are also undeniable proofs of supernatural inspiration which are beyond the scope of chance which cannot be explained away or

denied, as outlined in many of the proof chapters of this e-book (such as her describing Palestine and over 350 geographical locations in the Holy Land with a level of precision in multiple fields that she could not possibly have known without modern electronic scholastic resources or access to an extensive collection of books/atlasses in the 1940s that eyewitnesses and common sense confirm she did not – nor could have had – access to and which itself arguably would have been insufficient to complete her work).

I suppose if I were an atheist or anti-Catholic and one of those who *wants* to know the truth at all costs, and hence won't give up looking for it easily, when faced with this overwhelming evidence, I would try to theorize something like: "Since Maria Valtorta could not have written all this by herself, maybe this was just a big Catholic conspiracy, and Italy's best scientists in all of these fields pooled together to provide information for her and work on teams to make an unusually amazing book in theological, social, and scientific fields." But then I would have to admit that this is ridiculously unlikely because it would be impossible to have all of those top professionals working together without it being noticed and uncovered by somebody. Second, there's little worldly incentive for such an endeavor (what kind of money is in it, for example, compared to the universities and their regular careers?) Third, it would be strange if the Catholic Church would support so strongly the clandestine production of such a work to promote the Faith and then years later put it on the *Index of Forbidden Books* instead of avidly promoting it like they did with St. Faustina's voluminous writings of claimed heavenly dictations and visions.

As David Webster put it: "[No human being, or any group of human beings, could have put together the kind of information we see in such abundance in \*The Poem\* with such detail, consistency, and accuracy.](#)"<sup>212</sup> [emphasis added]

If I were an atheist or anti-Catholic, I would be in crisis trying to explain this work away, but I wouldn't be able to, without at least an annoying tinge of doubt, "What if it's true? What if it really is from a divine origin? I don't really have satisfactory arguments to explain away everything." There are then two possibilities. The atheist could say, "Well, I don't want the truth. I don't care. I don't want to be confused with the facts. I'm happy with the pleasures life offers me now for as long as it lasts, and we'll see what happens when I die." That's not a wise option...

The other possibility is to say, "I'm going to fight and fight to discover the truth, no matter what anybody tells me or what the majority think, because oftentimes, the majority is wrong (after all, wasn't it the majority of people centuries ago who thought that bloodletting was a good medical practice? And in certain countries and regions at certain times in history, didn't the majority of people worship inanimate objects or planets?) Therefore, maybe I should pray to God in case He

does exist, and ask Him to reveal Himself to me and to reveal the truth to me. I have nothing to lose, only something to gain if He actually does exist.” That’s where it all starts...

Another skeptic wrote: “Additionally, I was unable to read any nearby passages in the *Poem* (looks like you have to buy it) that actually say this stargazing was going on in 33 or a year before Jesus was executed, and I wonder whether VanZandt was simply trying to find a year when the visibility of these celestial bodies coincided with the traditional lifetime of Jesus.”<sup>213</sup>

Professor Van Zandt positively showed that during the possible years of Christ’s 3½ year Public Ministry, the only years that the three planets of vision #356 were visible in February/March were in the years 31 A.D. and 33 A.D. It was plainly obvious that vision #356 at Gadara is a year before Jesus’ Passion because vision #356 happened in February or March and there are **243** chronological visions of Christ’s life that occur in between the night at Gadara and the Passion (a year’s worth of events, accounting for every month in between Gadara and the Passover of the Passion). In fact, Jean Aulagnier and Thomas Dubé independently performed a detailed chronological evaluation of all of these episodes and their findings show that the date must be constrained to slightly more than 13 months prior to the Crucifixion. Professor Van Zandt did not just randomly say that vision #356 happened a year before Christ’s Passion to coincide things with the traditional lifetime of Jesus. He scientifically studied things with an unbiased attitude and looked at the plain evidence of timing links and facts. Valtorta is the one who stated seeing the three planets about a year before the Crucifixion. Van Zandt was merely determining astronomically when that event could have taken place within the full range of possibilities for Jesus’ Public Ministry.

Professor Van Zandt was able to rule out 31 A.D. for the year of the Gadara vision because it would be impossible for Christ’s Crucifixion a year later (in this case, 32 A.D.) to meet the astronomic requirements on Monday of Passover week. Most modern scholars have eliminated 32 A.D. as a possible Crucifixion date anyway for other reasons independently as well. Therefore, Professor Van Zandt was able to positively determine 34 A.D. as the Crucifixion year. Once you know the year, it is easier than you think to find the Crucifixion date because you merely need to determine when the Jewish Passover occurred in that year since it is known that Christ was crucified on the Friday of Passover week.

I don’t see how in Van Zandt’s methodology he was “simply trying to find a year when the visibility of these celestial bodies coincided with the traditional lifetime of Jesus”. In fact, he wrote:<sup>214</sup>

It is interesting that the astronomy of the visions points to late -1 [1 B.C.] as His birth year. Modern scholarship claims to have discredited the ancient tradition for the start of our calendar, which now Valtorta’s visions would re-establish. Skeptics could say that this is

evidence that Valtorta's visions are in fact literary inventions, that she simply and naively counted backward to place the Nativity where it "belongs" according to our demonstrably erroneous calendar. Under that hypothesis, she must be heartily congratulated for the elaborate calculations she secretly and accurately performed and hid from her confessor, calculations that placed the proper planets in the sky in the correct month 32 years later and consistently put the moon set ahead of dawn early on that Monday 33 years later.

Professor Van Zandt's analysis shows clearly that he was not trying to "fit" her visions to any sort of traditional timing of the events of Christ's life, because most Catholics have abandoned the traditional dates and find no problem considering other birth years of Christ other than late 1 B.C. He would have no reason to twist his research to fit pre-conditioned dates that the skeptic insinuated that he might have wanted.

In fact, Professor Van Zandt wrote (using the Gregorian calendar):<sup>215</sup>

The astronomy of the Valtorta account places Jesus' birth in December, —0001 [1 B.C.], the death of Herod in the spring of 0002 [2 AD], and Good Friday on April 21, 0034 [34 AD]. Biblical historians will find these dates unacceptable.

If anything, if Professor Van Zandt was supposedly biased, he would have tried to make the dates fit something that would be more acceptable to modern biblical scholars, but he obviously did not. He presented his findings even though he knew that most biblical historians would find the dates unacceptable. If anything, that shows that he was sincere and unbiased in his research rather than the opposite conclusion. In any case, any unbiased person can repeat the Professor's research themselves and they will find that they will come to the same years using his method.

Some of the people analyzing Professor Van Zandt's article hypothesized that he made some errors with regards to some full moon dates. A person wrote:<sup>216</sup>

On page 5 of his paper, VanZandt says that the full moon in 34 AD fell on April 20 near midnight. NASA, however, claims that in 34, the full moon fell on April 22 at 7:39 (<http://eclipse.gsfc.nasa.gov/phase/phases0001.html>)

On page 10, VanZandt says that full moons in 17 BC fell on August 27, September 26, and October 26. NASA, however, claims that in 17 BC, full moons fell on August 12 at 10:06, September 11 at 1:55, and October 10 at 17:13. (<http://eclipse.gsfc.nasa.gov/phase/phases-0099.html>).

Someone observed concerning the discrepancy, “This may have something to do with calendar differences. The NASA site mentions that for dates prior to 1582 it uses the Julian Calendar. Van Zandt's computer program may use the Gregorian Calendar even for the years before it was introduced.”<sup>217</sup> Professor Van Zandt states in his paper that all dates are given in Gregorian. This explanation clarifies the difference in dates on page 5 of his paper. Thomas Dubé told me, “Yes, Van Zandt extrapolates the Gregorian calendar back in time, resulting in a 2-day difference with the Julian date. (Note: Van Zandt’s times are approximate, and the NASA website is for Universal Time and needs to have 2 hours added to correct for the Israel time zone).” In other words, they are both referring to the same date: the NASA date is in Julian and Prof. Van Zandt’s date is in Gregorian, which is a difference of two days, as expected.

With regard to the apparent discrepancies on page 10 of Professor Van Zandt’s article, Thomas Dubé told me, “The critic incorrectly looked up these 17 BC results on the NASA website. Because 1 BC is listed as year ‘zero’ by NASA (as commonly used by astronomers), then 17 BC is listed as -16. The critic was looking at -17, which is actually 18 BC. Unfortunately, Van Zandt did not use this notation, and his -1 is really for 1 BC. (Again, the times of day are approximate and have to be adjusted).” Therefore, there is no error here.

Careful inquirers of the chronology published by David Webster will notice that he lists the Crucifixion date as April 21, 34 A.D. (Gregorian) exactly as Prof. Van Zandt determined, but chooses a different date for the birth of Mary, hence not adopting Van Zandt’s date for that event. I discussed this with Thomas Dubé who had communicated with Professor Van Zandt when working together with him on his chronology of the *Poem*. He informed me that at the time Professor Van Zandt wrote his article, he was merely attempting to adjust and correct the chronology of Jean Aulagnier, who published his chronology in his work *The Diary of Jesus*. Correcting that timeline renders the birth of Mary in 17 B.C. However, as it was later discovered that Jean Aulagnier’s chronology had some problem spots and hence was faulty in certain areas, correcting for these mistakes puts Mary’s birth in 18 B.C., which is what was chosen by the researchers. Thomas Dubé explained to me: “In his article, the only ‘error’ of Lonnie’s is that he chose 17 BC for Mary’s birth, based on simply adjusting *The Diary of Jesus* chronology by four years. To be honest, the information in *The Poem* is not fully clear that 18 BC is the correct year. Some of the information suggests 18 BC and some suggests 17 BC. For me, there are more clear indications of it being 18 BC than 17 BC, and an evaluation of calendar information also seems to require 18 BC.” Therefore, even if Professor Van Zandt was incorrect on the year of Mary’s birth according to the chronology of the *Poem* (based on Aulagnier’s dating), that date was limited only to the discussion about Mary’s birth, and not to any of the other discussion and dating of the Crucifixion; and hence his analysis of the Crucifixion date is still valid and without any known errors.

But what about what Professor Van Zandt stated regarding the rainbow at Mary's birth? After further analysis, Thomas Dubé determined that the rainbow location aspect described by Professor Van Zandt is not as uncommon as it appears and is not enough to substantiate that date. However, as I was saying earlier, Thomas Dubé retains Professor Van Zandt's date of the Crucifixion as April 23, 34 A.D. (Julian) and the Birth of Christ as late December 1 B.C. even though he corrected the year of Mary's birth by designating it as 18 B.C. instead of 17 B.C., which Professor Van Zandt had adapted from *The Diary of Jesus*. The fact that Professor Van Zandt was incorrect by one year for Mary's birth in no way makes the rest of his research erroneous or unsubstantiated, because other researchers (such as Thomas Dubé and Paul T.Y. Atworth) took off where Professor Van Zandt left off, verified those things that were correct (which is most of his article and his date of Christ's Birth and Crucifixion), corrected those things that were incorrect (the birth date of Mary), and furthered the research of the chronology of Maria Valtorta's visions. Thomas Dubé has been able to positively date virtually every event in Christ's life in such a way that it shows excellent internal consistency. Van Zandt's article was only the beginning of the analysis. Adjustments were made when Thomas Dubé continued his research and determined key dates. The fact that his research is accurate is proven by the fact that everything is internally consistent and works out remarkably well.

Professor Van Zandt's article was the first analysis of Valtorta's astronomic observations using computer software. It was a breakthrough article. But it isn't the definitive end and last statement about the chronology of Christ's life derived from the *Poem*. The continued research of Thomas Dubé has allowed the kinks to be ironed out and have provided a more correct dating of these events, which, due to their remarkable internal and external consistency point more strongly than ever to the divine origin of the *Poem*.

In the scientific journal *Scienze e Ricerche* (Science and Research), [Professor Emilio Matricciani](#) of the Department of Electronics, Information, and Bioengineering (DEIB) at the Polytechnic of Milan, and Dr. Liberato De Caro of the Institute of Crystallography, National Research Council (IC-CNR), Bari Polytechnic, co-authored an article entitled "Finzione letteraria o antiche osservazioni astronomiche e meteorologiche nell'opera di Maria Valtorta?" ("Literary fiction or ancient astronomical and meteorological observations in the work of Maria Valtorta?"). Here is the abstract from the article:<sup>218</sup>

*The Gospel As Revealed to Me (L'Evangelo come mi è stato rivelato)* is the main literary work by Maria Valtorta (1897-1961), written while she was bedridden for serious health problems in the years between the end of World War II and the first years after the war. In her voluminous work she reports detailed descriptions of uses, customs, landscape of Palestine at the time of Jesus of Nazareth, a large quantity of information of every kind: historical,

archaeological, astronomical, geographical, meteorological. The richness of narrative elements has allowed pursuing many studies on her literary work because she states that it is not due to her imagination, but that she has written down everything she watched “in vision”. This should not be possible based only on logical reasoning because, as far as we know, it is not possible to have visions on past events which, in this case, would refer to 2000 years ago when Jesus walked the roads of Palestine. However, by a detailed analysis of explicit and implicit calendar information, such as reference to lunar phases, constellations, planets visible in the night sky while she tells what is happening, verifiable with the Astronomy, it is ascertained that every event described implies a precise chronological reference – day, month, year – without being explicitly reported. For example, from this analysis it is inferred that the crucifixion should have occurred on Friday 23rd of April in the year 34, which coincides with one of the dates of crucifixion deducible with the help of Astronomy. Maria Valtorta has recorded also the days with rain and this allows a statistical test with the current meteorological data of Palestine, under the hypothesis of random observations and no important changes regarding rainfall daily frequency in Palestine. The annual or monthly average frequencies of rainy days deduced from the data available from the Israel Meteorological Service and the similar frequencies deduced from the analysis of the Maria Valtorta’s work agree very well. These results are surprising and unexpected, and no scientific explanation seems to be immediate.

The above article by Professor Emilio Matricciani and Dr. Liberato De Caro has also been translated into English and published in the Swiss journal MDPI on June 9, 2017. You can view this article in HTML format [here](#) and download it in PDF format [here](#).

As stated earlier, Jean Aulagnier, a specialist in ancient calendars, wrote a scholarly work about the *Poem of the Man-God* published under the title *The Diary of Jesus*, which was the result of five years of scientific research into the chronology of the *Poem of the Man-God*. He testified:<sup>219</sup>

"Having established a scientific chronology of all events and occurrences in Maria Valtorta's work, I cannot but say it remains unexplainable otherwise than by divine intervention."

I repeat what David Webster wrote:<sup>220</sup>

Valtorta’s numerous descriptions of moon phases, planets, and constellations, their positions in the night sky, her continual noting of the time of year, seasons, months, climate, Sabbath days and feast days (though never claiming these to be without possible misjudgment), are so precise that every one of her 647 episodes have been dated using the [Julian] calendar of that day and computer programs of the heavens for that period of time. This has resulted in the

untangling of every one of those 269 New Testament Gospel episodes from the chronological disorder we find them in the New Testament, and their fitting into a perfectly flowing and consistent story line that includes fully developed and continually intersecting accounts of over 500 persons with no contradictions or irregularities. What is now being determined is how this calendar sequence relates to our Gregorian calendar. From the preliminary research done by Thomas Dubé of Washington State it seems that the Church may have been correct in assigning the date of the Birth of Christ to late December of 1 BC!

David Webster wrote in *The Rest of the Gospel Story*:<sup>221</sup>

One of the unique features of *The Poem* is the abundance of information included in the work by which the dating of the entire Gospel record has been made possible. This helpful information not only comes from the inspired narration itself but from Maria Valtorta's own personal observations. Besides being sometimes clearly indicated, numerous other elements have substantiated the time of nearly every episode at least to the year, the season of the year, and the month. In over half of the episodes, the very day of the week is either stated or is discernable. Day by day sequences have been established by travel itineraries revealed in the narrative and in the normal everyday comments and discussions between Jesus, His disciples, and others along the way, revealing specific time intervals between many events. Overall time periods, including years, months, and even days for many events, are not only often stated but are often verified by a vast complex of other timing links. The consistently accurate nature of this vast number of sometimes very complex timing elements not only reveals the divine origin of this work but also has made it possible to create an almost perfect running "diary account" of the ministry of Christ. Such an account will give the reader an accurate sense of the time relationship for every episode in the life and ministry of Our Lord.

It is to be noted that Dionysius the Little in 532 A.D. did extensive research which indicated that Our Lord was born in 1 B.C. Modern scholars have discounted this research based on believing Josephus' dates were correct, whereas the latter's writings and dates are known to contain errors and he has been shown to be biased in his information.

It is to be noted that the Church has officially agreed with the dating research of Dionysius the Little in 532 A.D. to such a point that when the Gregorian calendar was established by Pope Gregory XIII, it was done with the explicit belief that Christ was born in 1 B.C. That is how they chose when 1 A.D. should start. The Pope explicitly signed the papal bull in 1582 A.D. which established the Gregorian Calendar with "*Anno à Natiuitate Domini nostri Jesu Christi Millesimo Quingentesimo Octuagesimo secundo*" (In the year from the Nativity of our Lord Jesus Christ 1582).

With regards to the date of the Crucifixion, one of the greatest scientists who ever lived, Sir Isaac Newton, independently determined that the date of Christ's Crucifixion was in April 34 A.D., exactly matching the findings of Professor Van Zandt.<sup>222</sup> Newton used completely different methods to arrive at this. Furthermore, a widely referenced article in recent times (1980s) by two scholars from Oxford University acknowledge certain evidence which substantiates the exact date Newton chose (even though they opted, for incorrect reasons, for a 33 A.D. date instead).<sup>223</sup>

To conclude, Purdue University's Professor Lonnie Lee Van Zandt's article was the first major study of Valtorta's astronomic observations using computer software. It was a breakthrough article. The continued research of Thomas Dubé has furthered the research and has provided a more correct chronology of the episodes of her work, which, due to their remarkable internal and external consistency, points more strongly than ever to the divine origin of the *Poem*. This is especially evident in light of Valtorta's known inability in mathematics, lack of scientific education, and the limited timeline of only 3½ years in which she wrote this 4,000-page work.

Future updates of this e-book will cover details of Thomas Dubé's forthcoming chronology and calendar information which will feature his extensive chronological and astronomical research into Maria Valtorta's writings, the fruit of decades of painstaking research begun in collaboration with Professor Lonnie Lee Van Zandt and Paul T.Y. Atworth. This will provide further depth and accuracy than the previous chronology published by David Webster. Later on, Mr. Dubé will also publish a book on the Nativity, featuring not only research into the astronomy and chronology of Maria Valtorta's work, but also incorporating research into the fields of history, geography, and Scriptural studies. Future updates of this e-book will discuss these publications as they become available. In the meantime, you can gain more information from Thomas Dubé's talk that he gave at the first International Italian Valtorta Conference on October 23, 2016. In it, he discussed his research into Valtorta's writings during the past 25 years, his work with Professor Van Zandt and others, his findings and challenges, details about determining the birth year of Our Lord according to a Valtortian chronology, and more. His talk is available here: [Chronology, History, and Astronomy in the Writings of Maria Valtorta](#).

Also, in the meantime, those who can read Italian may be interested in similar research by Dr. Liberato De Caro, a physicist and researcher of the National Board of Research with the Institute of Crystallography, and who is the author of hundreds of scientific works published in international journals. In April 2015, he released the book *The Heavens Proclaim: A Historical Study of Jesus in the Work of Maria Valtorta Through Astronomy*. Antonio Socci, a leading Italian journalist, TV show host, author, and public intellectual in Italy, wrote: "I have read with utmost interest the study of Doctor De Caro, and I believe that it is very rich with hints for anyone who wishes to delve deeply into questions related to Valtorta's Work and the historicity of the Gospels."<sup>224</sup> In

December 2015, volume 2 of his work was also released. You can view the talk that Dr. Liberato De Caro gave at the first International Italian Valtorta Conference on October 22, 2016, here: [dott. Liberato De Caro: L'opera valtortiana al vaglio dell'astronomia](#). Also, as mentioned earlier, Professor De Caro published an article in a scientific journal called *Scienze e Ricerche* (Science and Research) in its n. 44, January 2017 edition. His article is entitled “Finzione letteraria o antiche osservazioni astronomiche e meteorologiche nell’opera di Maria Valtorta?” (“Literary fiction or ancient astronomical and meteorological observations in the work of Maria Valtorta?”). This journal with this article is available on their website [here](#).

**Proof by Geography and Topography and Archaeology (Including Her Describing Palestine and Over 350 Geographical Locations in the Holy Land with a Level of Precision in Multiple Fields that She Could Not Possibly Have Known Without Modern Electronic Scholastic Resources or Access to an Extensive Collection of Books/Atlases in the 1940s that Eyewitnesses and Common Sense Confirm She Did Not – Nor Could Have Had – Access to and Which Itself Arguably Would Have Been Insufficient to Complete Her Work)**

David Webster, M.Div., relates:<sup>225</sup>

An additional line of incontrovertible evidence (which Valtorta was encouraged by Jesus to include for the benefit of “the difficult doctors” of the Church) deals with the vast amount of geographical, climatic, agricultural, historical, astronomical, and cartographical information given in her work. Authorities in these fields have verified the accuracy of what she has reported with appropriate astonishment. Valtorta accurately identifies this agricultural and climatic information that is often unique to Palestine with the appropriate calendar period which she often specifically identifies. Without any evidence of planning and with hardly any corrections, Valtorta ends up with a perfectly flowing 3½ year story line with Jesus appropriately in Jerusalem and Judea for Passover and Pentecost in all four spring seasons, and at the Tabernacles in all three fall seasons of His ministry. Valtorta shows Jesus to have traversed the land of Palestine from one end to another in at least six cycles (some 4,000 miles), ministering in some 350 named locations, including places in Palestine known only to specialized archaeologists. Not once, however, does she have Jesus (or any one of the other 500 characters) in a place inconsistent with either the story line or distance or timing necessities.

In the next two article excerpts, a short chronological history of the scientific research done into Maria Valtorta’s work is given. The first article relates:<sup>226</sup>

The topography of Palestine in the days of Our Lord is no easy field. The many changes in Palestine due to human action and geological forces over the last two thousand years have made the location of many towns and places uncertain, despite many advances in the fields of history and archeology.

The visions of *The Poem of The Man-God*, however, provides a wealth of geographical, geological, and above all topographical details.

Comparing these details with existing scientific data was bound to be interesting.

In 1970, Fr. Allegra, an eminent biblical scholar who translated the entire Bible into Chinese, commented:

Everyone knows how much research scholars, especially Jewish scholars, have done to draw the various maps of the political geography of Palestine, from the time of the Maccabees [starting in 168 B.C.] until Bar Kokhba's uprising [A.D. 132-135]. For over twenty years they had to go through a heap of documents: the Talmud, Josephus Flavius, inscriptions, folklore, ancient itineraries... And yet the identity of quite a few places is still uncertain.

In *The Poem of The Man-God*, on the contrary, ...there is no such uncertainty. In at least 80% of cases, recent studies have proved that the identifications assumed in *The Poem of The Man-God* were right and I think that this number would increase if some expert were to study this matter in depth. The author [Maria Valtorta] sees the forks in the roads, the milestones that point the way, and the various crops depending on the kind of soil. She sees the many Roman bridges spanning several rivers or streams, as well as springs, running in certain seasons and dried up in others. She notes pronunciation differences between one region of Palestine and another, and a mass of other things that bewilder the reader or at least cause him to be wrapt in thought. (*Il Bollettino Valtortiano*: 23.)

By 1975, much more research had been done, mostly by Hans J. Hopfen, who now published a map of Palestine in the days of Our Lord, based on *The Poem of The Man-God*. A second edition came out in 1979 and a third, in 1983.

His work shows that

- the topographical data found in the visions granted to Maria Valtorta agree with all the well-established scientific data;
- Where scientific data were hazy and uncertain, the visions to Maria Valtorta provide usually precise, highly plausible alternatives.

Thus the visions of *The Poem of The Man-God* have made a phenomenal contribution to the difficult field of Palestinian topography in the days of Our Lord.

Professor Vittorio Tredici wrote a declaration about what he found as a highly experienced expert in these fields. The book *Pro e Contro Maria Valtorta* relates (on the next page):<sup>227</sup>

Professor Vittorio Tredici was a highly experienced mineralogist, president of the Italian Metallic Minerals Company, vice-president of the Extractive Industries Corporation, and president of the Italian Potassium Company.

The other types of offices he held were those of Senior Inspector in the National Insurance Institute, Mayor of Cagliari and Member of Parliament during the Fascist era (he joined the National Fascist Party after having belonged to the Sardinian Action Party). He had not been removed from his field of research, so he also acted on behalf of mining companies, specializing in the study of phosphates in the Transjordan.

Married and father of nine children, Professor Tredici was a devout Catholic. Impressed by Maria Valtorta's writings, he went to meet her in Viareggio. In 1952, he issued his "declaration" as a man of science and of faith.

In a signed testimony dated January 1952, he wrote:<sup>228</sup>

I read a few volumes of the "Words of Life" written by Miss Maria Valtorta. ["Words of Life" is how Tredici referred to Valtorta's *The Poem of the Man-God*].

To the extent that I must consider myself as simply a layman from the viewpoint of theological training, the immediate impression that I got was that this Work could not be the fruit of simple human will, even if she was gifted with knowledge of the doctrine and the culture, and with truly superior capabilities.

I sensed here the unmistakable imprint of the Divine Master, even if He presents Himself to the eyes of the reader under so realistically human a light than would be apparent from just reading the Gospels. Yet this Humanity—while humble and natural—remains throughout the Work the true Humanity of Our Lord Jesus Christ—always, unmistakably—just as in our meditations and our aspirations we have continually envisioned Him near us in all our life as sinners. I also get the impression that while the Work is able to stir up an immense tumult of thoughts, feelings, and good works from the depths of our being, at the same time it convinces us—I dare to say definitively—that the truth exists solely and exclusively in the Gospel because – even in our highest concepts—He is accessible in a clear and perfect way in everyone's mind.

What struck me most deeply in the Work, from a critical point of view, was the perfect knowledge the writer had of Palestine and areas where the preaching of Our Lord Jesus Christ took place. This is knowledge that in some passages surpasses your average geographical or

panoramic knowledge, becoming specifically topographical and even, geological and mineralogical. From this viewpoint, no publications exist —as far as I know—in such detail as in this account, above all for the area beyond the Jordan (now also Jordanian), that would allow even a scientist who has not physically been to the site, to imagine and describe whole paths and roads with such perfection as would perplex [or astound] those who have in fact had the opportunity of actually going there.

I have traveled all over Palestine and Jordan, and other Middle Eastern countries on numerous trips. I remained for a while in Jordan in particular for mining purposes so I was able to see and follow with a keen eye what *those sketchy and inaccurate English publications* (the only ones that exist on the subject for those areas) cannot even remotely offer.

Well I can declare with a clear conscience that after reading the description given in the Work about one of Our Lord Jesus Christ's journeys over the Jordan up to Jerash, I recognized the path of Our Lord so perfectly. With the vivid memory that sprang to my mind from my reading, I recognized the description made with such precision that only those who could actually see it or have seen it could possibly be able to describe it!

But my surprise was intensified further when, as I continued reading, I read a statement of a mineralogical nature where, in describing some protruding dykes like granite, [Valtorta] affirms that they are not, in fact, granite, but limestone! I declare that this distinction could be appreciated—on site—only by an expert!

And I continued to read that at a little distance across the summit, before resuming the gentle descent to Jerash, there is a small spring where Our Lord Jesus Christ stopped with a caravan to eat a quick breakfast. Now I think that this spring is so small and inconspicuous that it would have been missed by anyone, even passing close by it, who had not been particularly attentive.

In addition to the description of that whole journey, there are elements where the tradition in that area is supported by confirming that the towns and countries that I have seen are still almost 100% Christian, in a predominantly Muslim country. And they have been so from the time Our Lord Jesus Christ preached there. This factor cannot leave anyone feeling indifferent.

These facts and others, which I do not quote for the sake of brevity, have struck my critical spirit and have reinforced in me the absolute conviction that this Work is the fruit of the Supernatural; if not, I would not be able to find a humanly convincing explanation for these facts that I have cited and which are nevertheless completely verifiable. But, more than my

critical spirit, it is my heart that feels better every time I read more pages from this Work, which assures me that it is "God's Work".

With all my being, I hope that this Work will become the heritage and dominion of all mankind, as soon as possible – to be urgently propagated – because I think and I feel that through these Works many, many, many wandering souls will return to the Fold.

Rome, January 1952, Vittorio Tredici.

Since that time, a professional engineer, Jean-François Lavère, has continued research in these areas in her writings. An article relates:<sup>229</sup>

Jean-François Lavère, a professional engineer, has been studying the works of Maria Valtorta for 25 years.

Convinced that the historicity of Maria Valtorta's work would either prove itself, or show itself to be wrong, he undertook a systematic study of all of the details provided by her work.

He has methodically identified, over the years, more than 10,000 pieces of data from her work, in fields as diverse as the arts, astronomy, flora and fauna, ethnology, geography, geology, history and geopolitical science, technology, metrology [science of weights and measures], religions, social sciences, etc.

At present, 8,000 pieces of data have been analyzed and compared with different sources. This data is all shown to correspond to these sources with 99.6% accuracy!

For one who knows the life of the humble Maria Valtorta, it is difficult to attribute to her such encyclopedic knowledge that is so extensive and often so specialized.

Readers of *Christian Magazine* have already been able to discover several of the studies by Jean-François Lavère.

In the near future, devoted fans will undoubtedly have the opportunity to read more of his publications. In the meantime, Jean-François Lavère offers [on this website] several examples of his studies and comments on a few of the passages from Maria Valtorta's works.

The website referenced in the above excerpt is in French. However, if you click on the following link, it will take you to a “Google Translate” version of the website in English. Note that this hyperlink uses the Google Translate service, and so the translation is very imperfect since it is being done by a computer algorithm and not by a human; but it’s better than nothing for those who do not know French. Here is the link: [The Work of Jean-François Lavère](#).

Please note: if you initiate the “Google translate” service by clicking the above link, then any links clicked from *within* that page will also be automatically translated into English for you.

If you want additional articles about the evidence of the divine origin of Maria Valtorta’s work, the above website is a good start.

If you can read Italian, French, or German, you can order Jean-François Lavère’s 339-page book entitled (in Italian) *L’Enigma Valtorta (The Valtorta Enigma)*, (in French) *L’énigme Valtorta, Une Vie de Jésus Romancée? (The Valtorta Enigma, a Fictionalized Life of Jesus?)*, and (in German) *Das Rätsel Valtorta: Das Leben Jesu in Romanform?*. It provides concrete evidence that authenticates the extensive and remarkable accuracy of Maria Valtorta’s writings and visions from very many areas of science. I believe this book is among the most important books about Maria Valtorta’s writings because it is such a powerful compendium of evidence of the divine origin of her visions. It was released in June 2012. The English translation of this book has been completed and will be released soon. The Italian, French, and German versions are available for 20-24 euros at the following websites:

For the Italian version (ISBN-13: 9788879871747): [L’Enigma Valtorta by Jean-François Lavère at Centro Editoriale Valtortiano](#).

For the French version (ISBN-13: 9782364630253): [L’énigme Valtorta, Une Vie de Jésus Romancée? by Jean-François Lavère at La Librairie des Éditions Catholiques](#).

For the German version (ISBN-13: 9782880228781): [Das Rätsel Valtorta: Das Leben Jesu in Romanform? by Jean-François Lavère at Parvis-Verlag](#).

Note that Bishop Johanan-Mariam Cazenave, the Secretary of the Syrian-French Synod, wrote a preface for this book on February 22, 2012. You can read his preface online here: [Preface to L’Énigme Valtorta \(The Valtorta Enigma\)](#). Here is an excerpt from the bishop’s preface:<sup>230</sup>

It is precisely this which forms the power of the prodigious and patient work of Jean-François Lavère. This work in fact gives evidence of an astonishing agreement between the recent

discoveries of science and the visionary descriptions of Maria Valtorta which are spread over thousands of pages: without erasures, without contradictions, and in a unity of times and places as demonstrated by very rigorous research. All that, a half century ago: from the depth of her bed of suffering, without documentation and with no connection to a scientific community, this woman “sees” in real time and by a kind of shortcut: describing what some scholars would much later laboriously deduce from archeological data two thousand years old! Names of villages in Aramean, cities and monuments that disappeared and then are found again today, a knowledge of manners and customs, of scenery, attire...a whole context whereby the author of this Work amply demonstrates that this tour de force is impossible if one leaves no place for what the “seer” herself affirms: it is God who shows her, it is Jesus who dictates to her the instructions which accompany [His] illustrating the Gospels without ever betraying them: in their cultural context and often with moving poetry, consecrating the union of the True, of the Good, and of the Beautiful which rises from Christ like water from its source.

...this Work is of an extraordinary origin. Without that it is simply inexplicable and even unthinkable for scientific objectivity. It is indeed astonishing to note that science could be so rigorous that, in order to remain consistent—and if it wants to remain honest—it must posit as a hypothesis the existence of a supernatural origin to a series of phenomena where the law of causality on which all science is based, is not called into question, but seen to be defective by the very facts which it analyzes. Every miracle enters into this type of process. In the case of Maria Valtorta, after a reading of this brilliant Work, science—which is a tool all the more effective as it gives rise to new facts unrecognized for two thousand years—sees itself, not immersed in epistemological subtleties, but confronted by a brutal contradiction of its own experience: How had this simple woman been able to know what was buried for two thousand years and which emerged again a half-century after her!

This true enigma joins two other great enigmas of Christian history in this domain: one, related to Christ Himself, and the other to the Holy Virgin, His Mother: I mean the Holy Shroud of Turin and the “Tilma” of Our Lady of Guadalupe. There again, it was necessary to await our time for the scientific tools and precision to stumble against facts extremely resistant to the logic of phenomena. Science exhausts itself in refining the analysis of the facts, and the more it advances the more it stumbles on its own contradiction in the demands of its own logic. A moment comes when, to escape absurdity, it is quite necessary to posit the hypothesis of the supernatural and the intuition of its emergence in the field of experience.

Fr. François Dreyfus, O.P., Ph.D., a convert from Judaism, and a Professor of Biblical Studies at the French Biblical and Archeological School in Jerusalem, wrote in 1986:<sup>231</sup>

I was greatly impressed on finding in Maria Valtorta's work the names of at least six or seven towns, which are absent from the Old and New Testaments. These names are known but to a few specialists, and through non-biblical sources... [...] Now, how could she have known these names, if not through the revelations she claims that she had?

In 1952, Msgr. (later Cardinal) Augustin Bea, S.J., Rector of the Pontifical Biblical Institute and also Consultant to the Holy Office, was asked to evaluate some of Maria Valtorta's writings. He wrote:<sup>232</sup>

Some years ago [before being named Consultant of the Supreme Congregation of the Holy Office], I read several fascicles of the work written by the lady, Maria Valtorta, paying particular attention in my reading to the exegetical, historical, archeological, and topographical parts. As regards its exegesis, in none of the records I examined have I found errors of any relevance. *I was, moreover, very impressed by the fact that the archeological and topographical descriptions were propounded with remarkable exactness.* [emphasis added]

An article relates:<sup>233</sup>

David J. Webster observed that Valtorta named nine towns and villages that were not discovered until after her death. He posted a landmark 31-page article that fundamentally proves the authenticity of Maria Valtorta's writings. The *Poem of the Man-God* may be the very first private revelation ever to be scientifically proven genuine. David meticulously and methodically examines Maria Valtorta's strikingly accurate descriptions of first century Palestine for every piece of topographical evidence. He then compares this evidence with currently known *facts* that are only now being proven authentic:

Over thirty percent or 79 (all entries marked with \* and \*\*) of the 255 geographical sites in Palestine mentioned in the *Poem* were not listed in the 1939 *International Standard Bible Encyclopedia (ISBE) Atlas*. 62 (all marked \*\*) of these 79 were not even listed in the 184-page *Macmillan Bible Atlas (MBA)* published in 1968. [Maria Valtorta died in 1961]. Where did Maria Valtorta get all these names? For a first century eyewitness to include so many obscure and unknown names would, of course, be expected. And most surprising is that these names, obscure and unknown in the 1940's, are only now being proven authentic. 52 of these 62 have no biblical reference whatever, and 17 of these with no biblical reference have been either indirectly confirmed as authentic by recent "ancient external sources" found in the *Macmillan*

*Bible Atlas* (1968) or actually listed in the *HarperCollins Atlas of the Bible* (1989). This makes a total of 29 confirmations since the 1939 ISBE atlas listing. Also among those 62 sites are mentioned the ruins of 6 ancient Palestinian cities some corresponding to the modern consensus on location. In addition, Valtorta's precise descriptions of the natural topography of Palestine from numerous locations and the information about the outside pagan world of that day, including people, places, customs, Greek and Roman mythology, related in the conversations of that day, are strikingly correct.

You can view and download this 31-page article by David Webster at the following link:

[PDF: "Maria Valtorta was an Eyewitness to the First Century Life and Ministry of Our Lord Jesus! Her Numerous Strikingly Accurate Descriptions of First Century Palestine Prove it!"](#).

The above PDF document lists all of these cities, villages, and natural geographical sites in an alphabetical index along with the following information for each entry:

- The name of the city, village, or geographical site
- Excerpts from the *Poem of the Man-God* that mentions the city, village, or geographical site and references as to where it is found in the *Poem*
- Verified historical or scientific facts that substantiate the existence of the geographical site or verify details about the site given in the excerpts in the *Poem of the Man-God*
- References to where the city, village, or geographical site is found on his map of Palestine (which is available for purchase)
- A short index of other cultural entities accurately described in the *Poem* with accompanying historical and archeological information that substantiates her visions of these things

In the above article David Webster summarizes his findings below (some of this is similar to what you read on the last page, but this is worded a little differently here):<sup>234</sup>

Of the staggering total of all 255 geographical sites from Palestine mentioned in the *Poem* 79 (all marked \* & \*\*) were not listed in the 1939 International Standard Bible Encyclopedia Atlas which represented the scholarship of her day. 62 (all marked \*\*) of these 79 were listed neither by the ISBE Atlas or the 184-page 1968 McMillan Bible Atlas. *Where did Maria Valtorta in the mid 1940's get all these names? Are they fictitious?* Of those 17 missed by the 1939 ISBE but included in the 1968 MBA, 9 have been confirmed by an "ancient external source." Since then an additional 20 sites have been confirmed in the 1989 HarperCollins Atlas of the Bible. This is a total number of 29 confirmations of the original 79 unknown or obscure geographical

sites in Palestine mentioned in the *Poem* since the ISBE Atlas was published in 1939. 24 of these 29 do not even have an obscure reference in the Bible!

It is to be noted that the Harper Collins Atlas and the McMillan Bible Atlas are among the most significant and widely known atlases. The MacMillan Bible Atlas alone lists well over 1500 specific Palestinian locations.

As a side note, I want to address the fact that several critics have pointed out that if one uses modern scholastic resources such as the Internet, electronic libraries/databases, and/or has the freedom, funds, and time to travel to large libraries and archives, one could find atlases or books that predated the time of Valtorta's writings that mention the majority (or possibly all) of the locations in the Holy Land that Maria Valtorta mentioned in her work. If this is true, this would not in the least bit take away from or lessen the extraordinary phenomenon we observe with Valtorta's work. The reason is because such a person is committing what is called the "historian's fallacy". The historian's fallacy is defined as "an informal fallacy that occurs when one assumes that decision makers of the past viewed events from the same perspective *and having the same information as those subsequently analyzing the decision.*"<sup>235</sup> [emphasis added] In the case of Maria Valtorta, the would-be critic commits this fallacy when they fail to replicate for themselves the actual historical circumstances she was in when she wrote her work and who hold her to the same standard as a modern scholar, assuming or implying that Valtorta in the 1940s would have had access to the resources that modern historians or researchers do, such as electronic library databases of thousands of books/atlasses that we can find (relatively easily) or the benefits and speed of electronic term searches or the Internet. She did not. During the 1940s, electronic records were not available and only hard-copy printed books were available. The very large number, variety, and types of books, reference manuals, traveler's notes, atlases, and resources required to write her extraordinarily detailed and accurate 9,000 page work mentioning over 250 geographical locations in the Holy Land and descriptions of topographical details would not have been realistic for one person to have (especially someone of her family's income level in her relatively small house). It would be very difficult to argue that even one library in the 1940s and 1950s at the time would have had the number and types of books required. Maria Valtorta was bedridden, was not able to travel, never visited the Holy Land, and she herself and other trustworthy eyewitnesses have written signed testimonies that testify that she did not have access to any books during the time she wrote her writings besides a few that stood in her bookshelf, and furthermore, none of these few books would be the type of resources required to write what she did, and even if they were of that type, they would be far from adequate to describe the 250 geographical locations and topographical details she wrote with such accuracy in her 9,000 page opus.

I spoke about this with Jean-François Lavère and he said:

The arguments of such a critic are entirely based on searches today in 2016 with Internet. Google now provides the answers to almost all questions. When I started my researches in 2002 (and before), it was far from this, and the books from the 19th century were still inaccessible, unless you go into large libraries and if you knew in which book you had to search. Without indexation as now, the searches were more difficult.

Critics seem to forget that in 1944/1947, Internet did not exist, nor "cut and paste", and in Italy, World War II was a reality. No one then could give the illusion of a high personal culture except if he had extensively studied before. No researcher would have then been able to verify the vast majority of the data contained in the writings of Maria Valtorta. A simple example: in 2004, the "Alessandroschene" query gave no response on the Web. I asked some knowledgeable people, and no one could give me the answer, until I found it while reading the book of Victor Guérin.

Similarly today, searching on Cecilius Maximus gives tens of results. This was not the case in 2005. And yet today you must eliminate all those who are not contemporaries of Christ. (Until now, I have not found another than the one I'm talking about in my book).

This illustrates that even as recently as a decade ago, even with the power and extensive resources of the Internet, it was difficult to find information on some of the specific geographic and topographic details described in Valtorta's work that she wrote so accurately about. It is not plausible that she could have found all the information in her day in her town.

Furthermore, it would be very difficult to affirm that the quality of most of the resources she would have been able to access (in theory) would have even been adequate. For example, Professor Tredici (a true expert whose credentials in these matters far exceed any critic I've come across) explained in his testimony in 1952:<sup>236</sup>

[...] What struck me most deeply in the Work, from a critical point of view, was the perfect knowledge the writer had of Palestine and areas where the preaching of Our Lord Jesus Christ took place. This is knowledge that in some passages surpasses your average geographical or panoramic knowledge, becoming specifically topographical and even, geological and mineralogical. From this viewpoint, no publications exist —as far as I know—in such detail as in this account, above all for the area beyond the Jordan (now also Jordanian), that would allow even a scientist who has not physically been to the site, to imagine and describe whole

paths and roads with such perfection as would perplex [or astound] those who have in fact had the opportunity of actually going there.

I have traveled all over Palestine and Jordan, and other Middle Eastern countries on numerous trips. I remained for a while in Jordan in particular for mining purposes so I was able to see and follow with a keen eye what *those sketchy and inaccurate English publications* (the only ones that exist on the subject for those areas) cannot even remotely offer.

Well I can declare with a clear conscience that after reading the description given in the Work about one of Our Lord Jesus Christ's journeys over the Jordan up to Jerash, I recognized the path of Our Lord so perfectly. With the vivid memory that sprang to my mind from my reading, I recognized the description made with such precision that only those who could actually see it or have seen it could possibly be able to describe it!

I have not found a critic who has the credentials, expertise, plus the first-hand experience in the Holy Land of Professor Tredici. But even if Professor Tredici is wrong and every one of these locations accurately described in her work could be found in books, reference manuals, or traveler's notes that existed before Valtorta's time, she would not have been able to access all of these to write her work. It is easy for would-be critics to find resources with the advantage of knowing what names to search out (which Valtorta did not have) and searching for these names on the Internet (many of which weren't even available on the Internet until this past decade) or in electronic databases. Valtorta was bedridden well before she started receiving her revelations and writing her work, which is undeniable and there is ample evidence of this, including many eyewitness accounts from dozens of reputable people. Furthermore, she wrote her extraordinary work in mostly 3½ years, which is far from an adequate amount of time to complete such an opus even if she had a team of scholars working for her with access to dozens of libraries at the time.

A would-be critic would have to argue that Valtorta, while for years bedridden herself, searched out all these geographical names and inserted them into her extremely accurate flowing 9,000 page narrative and that she and numerous high-ranking, very educated, renowned, and trustworthy eyewitnesses were all lying. This is not possible or plausible. There is no evidence of this and it is a weak argument.

A would-be critic could then try to claim that her "strong classical education" of her day might have explained her ability to write her opus. If she had read of and studied all 250 geographical locations in Palestine mentioned in her work, she then also must have years later been able to accurately recall all these names, the detailed descriptions of them with their precise geographical locations, and then place them in a amazingly accurate flowing 9,000 page account, which was

also written not in order of sequence but often completely out of order while bedridden and with access to only relatively few books. That is not plausible, but even if it were so, critics would then have to admit that she is a rare genius of a level that few (or possibly no) other literary genius has reached and therefore her person and writings deserve further study on that one fact alone.

To suggest the absurdity that Valtorta's strong classical education of a level typical of her day could have enabled her to write this 9,000 page opus that astounds leading theologians and scientists is refuted and contradicted not only by common sense, but also by the testimony of trustworthy and knowledgeable eyewitnesses who regularly witnessed her life and surroundings, such as Fr. Berti, professor of dogmatic and sacramental theology, who visited her monthly from 1946 until her death in 1961, who wrote in a signed testimony, "I can certify that Valtorta did not, by her own industry, possess all that vast, profound, clear, and varied learning which is evident in her writings. In fact, she possessed, and at times consulted, only the *Catechism of Pius X*, and a common popular [Italian] Bible."

Or when Fr. Roschini, who is considered to be one of the greatest and most learned Mariologists of the 20<sup>th</sup> century, wrote in his 395-page study of the Mariology of Maria Valtorta's writings:<sup>237</sup>

...the Marian doctrine in this work is accurate; which is undeniable. But, it is also undeniable that Maria Valtorta never read a Mariological treatise. **She never took courses or lessons on that subject, nor was there a Mariologist to suggest to her what she wrote on the Blessed Virgin.**

Maria Valtorta did not invent her Mariology on her own; that much is obvious. Nor is it in the slightest possible that it could be the devil's invention. As Most Reverend Carinci, Secretary of the Sacred Congregation of Rites, cleverly put it: "the devil has too little in common with the Blessed Virgin" (*Poema*, IX, 219, note 69). As we shall see, Maria Valtorta's writings constitute the most melodious hymn rising from earth to the noble Queen of Heaven. [emphasis added]

Maria Valtorta herself testified:<sup>238</sup>

I can assert that I have not had human sources to be able to know what I am writing and what, even while writing, I often do not understand.

There is a handwritten statement written by Maria Valtorta shortly after she began to receive visions of Jesus' earthly life and shortly after she completed her autobiography. This statement was attached the end of her autobiography:<sup>239</sup>

## APPENDIX

### To Be Attached to My Autobiography

*Editor's Note: The brief text we include as an Appendix, written in a later period in the form of two separate, folded leaflets amounting to eight pages in all, seems to be intended to clarify the nature of her further activity as a writer, begun on Good Friday 1943. It does not form part of the Autobiography, which was finished in Passion Week 1943 and is contained in seven handwritten notebooks comprising a total of 755 pages.*

In the presence of God, who sees my heart and knows everything about me, I declare that at the Bianconi School, run by the Sisters of Charity of Blessed Bartolomea Capitanio, I carried out the following studies:

The first and second years—that is, from March 4, 1909, the day I entered the school, to July 10, 1910—the curriculum of general culture for boarding students.

The third year, from October 10 to the end of March 1911, an attempt at Complementary Studies before going on to teacher training, as my mother wanted. An unsuccessful attempt as a result of my complete lack of ability in drawing and other subjects. Then, in three months, the three technical courses, leading to a resounding failure in Mathematics, Geometry, Bookkeeping, Design, and Calligraphy. I repeated examinations in October and came away with a technical degree.

I went back to the School on November 10, 1911 to attend the Advanced Course in Culture, which consisted of studying Italian, French, Latin, Greek, English, and Spanish Literature; English, French, and Spanish History; and, in addition, Art History. As for studies related to Religion, along with the *Catechism of Pius X*, usually taught by a sister and occasionally by Fr. Francesco Longoni, the first part of Church History and also History of Religions, which was, however, cut short after a few classes for some reason or other.

I thus studied from November 10, 1911 to February 23, 1913, the day I left the school to go back to my family and settle in Florence. With great difficulty I had wrested permission to remain at school until that day, for my mother had been wanting me to leave since July 1912.

My mother had yielded because of the additional pressure by my Italian professor, Fr. Cattaneo, who, having realized my facility in composition, wanted me to complete classical studies in order to send me on to the Faculty of Letters. He was ready to prepare me for the lycée degree in three years. Mother was against it, allowing me only to continue literary

studies on my own, preparing for the “short dissertation” which could then be obtained by attending the Faculty as an auditor. A dissertation which was not valid for teaching, but which testified to the student’s classical training.

I therefore studied doggedly for fifteen months, attending as many more Italian and Latin classes as I could, also following programs the professor had indicated to me, and, above all, writing and writing. Compositions for myself, compositions for my classmates, compositions to be imitated by lower-level students, entertaining texts, the expression of best wishes, letters for all the prelates, and so on.

After *regretfully* leaving the school, in 1913, 1914, and 1915 at irregular intervals I attended the Reading of Dante series at the Palagio della Lana and even more infrequently went to lectures at the Cultural Association.

There was *no* university. Mother regarded it as useless.

With the outbreak of war in 1915, I stopped attending everything and in 1917 joined the Good Samaritan Volunteer Nurses, abandoning all study, including the piano.

This is what concerns studies.

As regards attendance at religious ceremonies, I must state—and here, too, God sees that I am not lying—that except for Sunday Mass, other visits to churches were *forbidden* by Mother. The first Sunday Mass, at five in the summer, at six in the winter, or at seven at the latest. Never a sung Mass, never Vespers! Since I left school I have heard solemn Masses only during the short visit I made in 1929 to my classmate Ferrari from Cremona.

Sermons? *Never*. Lenten preaching? *Never*. Exercises? From 1912, the last spiritual exercises I made at school, to 1929 here in Viareggio—because I had enrolled *on an exceptional basis*—I *never* made them.

After managing to enter Young Women’s Catholic Action, I *never* took part in a diocesan congress or any other. I was always at home. Home, home, home. For me there was nothing but this, and if I stayed a quarter of an hour longer at the Circle, there were very harsh reproaches. I had to prepare my classes with the little books of Catholic Action and the *Primer on Christianity and Christian Morality* by Olgiati. I have had no other human aids. But everything became easy for me because Jesus helped me, above all, to love Him. And to love

Him is to understand Him and understand souls. I therefore got ahead with my activities and the girls.

Since I have always loved the Eucharist and would have liked to receive it every day, I took advantage of the daily shopping to run into church on weekdays, and I did my preparation and thanksgiving on the street so that Mother would not realize from the delay that I had gone to church.<sup>12</sup> [see footnote 12 below]

But I repeat: *never sermons*, of any kind. *Never religion classes*, of any kind. Catholic Action, one course, attended at irregular intervals, the Leaders' School by Fr. Cresi in 1931 at the Mantellate's in Viareggio. But his mode of expression was so difficult that I understood nothing and told him so frankly as well, for none of us understood and no one wanted to confess it to him. I, who have always loved sincerity, did say so.

I have no books on religion, except for the two *Primers* by Olgiati and the *Catechism*. The works on the history of the churches and religions were stolen by someone or other. I have *The Soul of the Apostolate* by Fr. Chautard, which they had us Diocesan Leaders acquire and which I have never been able to read, for—I fall asleep over it. Religious books: the Gospels and *The Imitation of Christ*. The former have been read for decades; the latter—conserved as a memento of my Mother Superior. Gospel commentaries: a few pages by Giulio Salvadori, and that's all. No revelations. No meditations.

Before Jesus made me His instrument, I carried out my meditations on my own, as my heart suggested them to me. Without texts or outlines, on the Gospels or the life of St. Thérèse or Sister B. Consolata Ferrero, generally speaking, or on anything which had struck me, perhaps even a flower or a star, or a thunderbolt, or a word I had heard.... My poor meditations at that time are still visible!

A few lives of saints, Bernardette, Don Bosco, St. Thérèse of the Child Jesus, St. Francis of Assisi; a few biographies of good people: Mattei, Agostini, Moscati, Pius X, and so on.

Since I have been serving Jesus as an instrument, I have no longer been reading anything. Since March 20, 1946 Fr. Migliorini has had the list of books I own and have owned.

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<sup>12</sup> For her mother was only Catholic in name, but pagan in spirit. Her mother was very harsh and unyielding, and considered religious practice beyond the bare essentials "excessive and only for show". Needless to say, these trials from her mother served as means for Maria Valtorta to offer up sufferings for souls and to grow in virtue.

To summarize, with a demanding mother opposed to religious practices and having concluded my studies, I can assert that I have not had human sources to be able to know what I am writing and what, even while writing, I often do not understand.

Fr. Corrado Berti, O.S.M., was a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. Fr. Berti is also the one who supervised the editing and publication of the critical second edition of the *Poem* and provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions (totaling over 5,675 footnotes).

He wrote a signed testimony on Maria Valtorta, *The Poem of the Man-God*, his audience with Pope Pius XII, and his dealings with the Holy Office regarding Valtorta's work. It is available here:

[Testimony of Fr. Corrado Berti, O.S.M.](#)

This is the English translation of a photostated copy of Fr. Berti's original signed Italian typescript testimonial, which is in possession of Dr. Emilio Pisani in Isola del Liri, Italy. A photocopy of Fr. Berti's original signed Italian typescript is viewable and downloadable here: [Original Signed Testimony of Fr. Corrado Berti, O.S.M.](#)

I will just quote an excerpt from the end, which is what is most relevant for what we are looking at now. He stated in his signed testimony written on December 8, 1978, in Rome:<sup>240</sup>

I knew Maria Valtorta in 1946, and, given the fact that she lived close enough to my mother, I often met with her at least once a month until the year of her death in 1961.

I read and annotated (by myself from 1960 to 1974; with the help of some confreres from 1974 on) all the Valtorta writings, both edited and unedited.

I can certify that Valtorta did not, by her own industry, possess all that vast, profound, clear, and varied learning which is evident in her writings. In fact, she possessed, and at times consulted, only the *Catechism of Pius X*, and a common popular [Italian] Bible.

Since Maria was a humble and sincere woman, we can accept the explanation which she herself furnished about her learning: attributing it to supernatural visions and dictations, besides her natural skill as a writer. And this is also the opinion of Miss Marta Diciotti who

assisted Valtorta for 30 years, and who today receives so many visitors in Valtorta's little room.<sup>13</sup>

Finally, this is also the opinion of the editor, Dr. Emilio Pisani, who hears the written and oral echo of very many readers.

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., wrote:<sup>241</sup>

[For those who state] that Valtorta's writings were not supernatural in origin, did they investigate to see what kind of person Valtorta was? Had they done so, they would have quickly found that she was a good, earnest, devout Catholic, an invalid who had a deep prayer life and lived according to high moral standards. They would have found that she often claimed, explicitly, in no uncertain terms that she was having visions and dictations from Jesus and other heavenly persons, and that she fully realized the gravity of her claims.

Now had her visions and dictations been mere literary forms of her own deliberate invention, she would have been an unscrupulous liar; but this hypothesis is excluded by the testimonies of all the priests and nuns and lay people who knew her.

Or what if Valtorta had been insane and had imagined all those visions and dictations and mistaken them for real mystical occurrences (and thus escaped the accusation of being a hoaxer)? This hypothesis of lunacy falls flat in the light of her daily living during the years that she wrote. Within the limits of her physical handicaps, she functioned very well: she cared for people, kept up-to-date on current world events, wrote coherent, insightful letters, and had a witty, bright, keen mind as observed by all her visitors, some of whom were Church scholars or university educated laymen.

In either case, the charge that Valtorta's visions were "simply the literary forms used by the author to narrate in her own way the life of Jesus" seems quite amiss to say the least, as it would imply character shortcomings not found in her.

If one now moves on to consider Valtorta's visions and dictations in *The Poem of the Man-God*, the charge that she narrated the life of Jesus "in her own way," becomes even more untenable, from several points of view.

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<sup>13</sup> Note: Marta Diciotti passed away on February 5, 2001.

**Theologically:** Valtorta's writings exude a great, all-encompassing breadth of knowledge and a clear-mindedness and loftiness of concepts worthy of the greatest theologians, of the Church Fathers, and of the greatest mystics. How could a lunatic or a liar produce such writings? Furthermore, she had never studied philosophy or theology either at school or on her own. The only education she had received was the average education of upper-middle class Italian girls of the early 1900s. How could she have composed her lofty writings "in her own way"?

**Spiritually:** Valtorta's writings are outstandingly practical, drawing the reader to practice the Faith in everyday life. They are not in the least dry theological textbooks. They bring spirituality alive, they bring it home, to the reader's heart, by showing us Jesus intimately, personally. Many a reader has exclaimed that reading *The Poem* is like living with Jesus as the apostles did. As depicted in *The Poem*, His character – the perfect blend of warmth and reason, of mystical outlook and practical attentions, of holiness and love – has helped many a reader to reform a life of sin, to increase love for our Lord, to become holier. Jesus is portrayed in *The Poem* as in perhaps no other mystical work. It is quite doubtful that Valtorta could have produced such an uplifting portrait on her own, when she was the first to admit her "nothingness" and ascribed everything to Jesus.

**Even scientifically:** Valtorta's *The Poem of the Man-God* exhibits an uncanny accuracy with regard to the archeology, botany, geography, geology, mineralogy, and topography of Palestine in Jesus' time, an accuracy commended by various experts in those fields. Yet, given her lack of education and reading in those fields, and given the fact that she never traveled to Palestine, how could she have given accurate descriptions of places she never went to and never read about in any detail?

**Finally, from the literary point of view:** Valtorta wrote on the spur of the moment, without preliminary plans, without rough drafts. She wrote fast – over 10,000 handwritten pages in three years – with great consistency of thought and purpose, in masterly Italian combining the highest achievements of the Florentine style of the 1930s with the vividness and spontaneity of common folks when they are quoted. Few writers throughout the history of humanity have been that good and that prolific in that short a period of time; perhaps none of these wrote without rough drafts. Yet, she was bedridden and subjected to frequent physiological crises and down-to-earth interruptions by her relatives or neighbors. How then could she have written so well, when most writers crave solitude to be able to write?

When one ponders the theological and spiritual loftiness of Maria Valtorta's *The Poem of the Man-God*, as well as its scientific and literary remarkableness, in the light of her average education, lack of health, and in the light of her speed, accuracy, and greatness of

achievement, how could one seriously entertain the thought that she accomplished all that without supernatural help? When one also ponders her personal lifestyle as a generous victim soul who practiced the virtues heroically, when one also ponders the sufferings which she daily offered to the Lord, then with all due respect, how could [anyone] casually dismiss her claims to supernatural visions and dictations without a public full-fledged investigation into her case?

Maria Valtorta has been characterized by a profoundly holy life, great virtues, strong intelligence, and reasonable actions. This has been verified by many people who have known her well and often visited and talked with her, among them her spiritual director from 1942 to 1946, Fr. Romualdo Migliorini, O.S.M. (who was for a time Apostolic Prefect in South Africa) and Fr. Berti, O.S.M., who was also a professor of dogmatic and sacramental theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He visited Maria Valtorta often (totaling over 180 visits). He attested many times – including in his signed testimony on December 8, 1968 – to her holiness and virtue. Maria’s live-in companion and housekeeper for 26 years, Marta Diciotti, also attests to her holiness, and she has shared a great deal about Maria’s virtues and life, which has been published in Italian under the title *Una vita con Maria Valtorta: Testimonianze di Marta Diciotti (A Life with Maria Valtorta: Testimonials of Marta Diciotti)*, 528 pages, 1987; not yet translated into English). Catherine Loft translated several important excerpts from this book into English and they can be read in the Maria Valtorta Readers’ Group supplements: on pp. 1-2 in [Supplement 84](#), on pp. 3-4 in [Supplement 85](#), and on pp. 2-4 in [Supplement 86](#). Maria Valtorta also had an abundant correspondence with bishops, priests, nuns, various personalities, her family, and friends who all attest to her virtues. Some of these accounts are given in the publication entitled *Ricordi di donne che conobbero Maria Valtorta (Memories of Women Who Knew Maria Valtorta)*, 288 pages; not yet translated into English). A famous artist and sculptor (and Shroud of Turin scholar), Professor Lorenzo Ferri, regularly met with Maria Valtorta, and attested in his signed testimony dated January 21, 1952: “I have personally known Valtorta and I found that she is a simple woman, energetic, intelligent, and sincere. While doing a portrait I felt a great sense of peace.”<sup>242</sup>

These witnesses testify to the honesty and virtue of Maria Valtorta, which completely contradicts and refutes the calumnious argument of critics that she was a liar. These witnesses also testify that Valtorta did not consult the atlases, history books, and other scholarly resources that would be required to write her remarkably accurate work. Honest critics who have intelligently and adequately analyzed her work realize that to write her work would require more atlases, history books, and other scholarly resources than a bookcase of books could provide.

Continuing on, Antonio Socci, a leading Italian journalist, TV show host, author, and public intellectual in Italy, wrote in 2012:<sup>243</sup>

[...] In Maria Valtorta's Work is found a reconstruction that is so accurate and rich in historical, geographical, and human facts about the Public Life of Jesus, that it is impossible to explain – especially if one considers that it came forth from the pen of a woman who was ignorant of these subjects and of theology, who was not familiar with the Holy Land, and who did not have any books to consult, lying sick and immobilized on a bed in Viareggio, on the Gothic Line, during the war's most ferocious months.

There are thousands of pages, overflowing with information and with the loftiest reflections and meditations; with geographical descriptions which only today, by going onsite, would be able to be done.

There are hundreds of topographical names and details and of descriptions of places, which were unknown to almost everyone and which only the latest research and archaeological excavations have brought to light. *Maria Valtorta's Work is, in truth, inexplicable by merely human means.*

Professional engineer Jean-François Lavère, writes:<sup>244</sup>

The work [the *Poem of the Man-God*] overflows with exact data from the viewpoint of history, topography, architecture, geography, ethnology, chronology, etc. Furthermore, Maria Valtorta often provides precise details known only by some scholars, and in certain cases, she even records details totally unknown at the time she recorded them, and which archeology, history, or science have later confirmed.

The study of thousands of data, scattered as if by chance in this work, has allowed us down the years to construct an imposing documentary base. This systematic research brings to light the extraordinary precision and unsuspected level of coherence and credibility of this Life of Jesus by Maria Valtorta.

His article [The Valtorta Enigma](#) gives several introductory examples of the initial findings of his research. However, you must read his 339-page book for the full details of his research.

He concludes the above article:<sup>245</sup>

It would certainly be possible to multiply such examples, but the "surprising" subjects in this work are still so many that we need to stop. We note only that Maria Valtorta mentions, with their names, more than 300 localities, mountains, rivers, regions, and other geographical data, and places them exactly, which is already remarkable. A complete analysis will require a voluminous work... Maria Valtorta even reached a degree of precision and exactness such as I have personally never found in the numerous authors recounting their travels in the Holy Land, and consulted by me during this study. I could furnish many examples of these.

Some critics have read the above article and thought they found several errors in some of Lavère's claims in the above article. In Lavère's book and even in this article, he did make some errors here and there. However, that doesn't even come close to taking away from the immense amount of verified evidence that he amassed. Lavère analyzed about 10,000 pieces of data from Valtorta's work, in fields as diverse as the arts, astronomy, flora and fauna, ethnology, geography, geology, history and geopolitical science, technology, metrology, religions, social sciences, etc. At present, these 10,000 pieces of data have been analyzed and compared with different sources and have shown to be extremely accurate. So what if out of the 10,000 pieces of data a small percentage turns out to be not so special or if Lavère made a few mistakes (not unlike Valtorta's critics themselves, who have made numerous mistakes in their own articles)? That's not really a deal-breaker nor does it take away from the mountains of evidence. It seems that critics are inclined to "throw the baby out with the bath water" just due to a few simple perceived errors (some of which oftentimes are actually based on their erroneous presumption, failure of considering plausible explanations and alternatives, and/or misreading of Valtorta's text). As Christ said to Maria, the heaviness of humanity causes everyone to make mistakes. No research project, group, or organization is exempt. Let's just take the medical establishment for example. How many dozens and dozens of times did they make major mistakes and have to recall what they said later and revise their health theory or position? It's been said that every decade they make major changes that depart from what they held the decade before, sometimes in opposition to what they said before. They are constantly revising what they say all of the time. There are often drug recalls, etc. You can look at almost any field of science and the greatest minds in the world make mistakes frequently, people like Thomas Edison not excluded (how many hundreds of times did his light bulb prototypes fail to work before he finally designed one that worked?). In fact, making occasional mistakes and correcting them and revising things is part of any intelligent and committed scientific method or historical, scientific, or literary endeavor. Therefore, it is completely unreasonable to reject all of Lavère's research entirely because one discovers that a small percentage of his research findings were incorrect. If the critics of Lavère were to be that intolerant with other scholars and fields of science, then they wouldn't be able to trust or accept

anything or anybody, most especially the hopelessly unscientific, illogical, and absurd fields of macroevolution (neo-Darwinism) and other “big bang” theories, which have been revised and found to be erroneous how many dozens of times in far worse ways than Lavère’s mistakes. They have to constantly revise their theories to accommodate new experimental data because they keep discovering how incorrect they are. Many scientists are too proud, close-minded, or biased to admit that there is no valid convincing scientific evidence for macroevolution but that there is a plethora of scientific evidence for Creation/Intelligent Design and even such things as a massive flood (Noah’s Flood) in past history. Some of the non-Christian critics of Lavère most probably worship this false science and don’t have problems overlooking the mistakes of the neo-Darwinists and other scientists. But they might be inclined to be intolerably unaccommodating to the small percentage of mistakes in Lavère’s research. Most of the Valtorta critics have made many mistakes themselves on many topics, and refutations of their articles demonstrate this. Hence, when the English translation of Lavère’s book is published, the very large number of verifiably accurate details will speak for itself and point ever more strongly to the reality that the evidence suggests and reveals that it is the most reasonable thing to conclude that what Valtorta claimed is true: she received authentic visions from a supernatural source and that she is not lying when she wrote, “I can assert that I have not had human sources to be able to know what I am writing and what, even while writing, I often do not understand.”

In David Webster’s *The Rest of the Gospel Story*, he provides a travel guide for every one of the 647 episodes in the *Poem of the Man-God* complete with geographic locations for each of these episodes (which can easily be found on his atlas). At the beginning of this travel guide, he mentions some interesting facts:<sup>246</sup>

There are here listed 350 specific ministry locations Jesus visited in His 3 year and 4 month ministry. Adding the miles He traveled comes to over 4,000. That averages 100 miles for each of the 40 months of His ministry. However, since the account in *The Poem* covers only approximately 500 days of this 1200-day period, this is a conservative figure. Jesus divided His short ministry time into 6 distinct ministry cycles. Each cycle contained first a ministry in Galilee often including visits to Syro-Phoenicia, Decapolis, the Tetrarchy of Philip to the northeast, and even Lebanon; and second, a ministry into Judea with excursions into Samaria, Decapolis, and Perea, both east of the Jordan. Jesus only twice ministered in Samaria on His way to Judea, and once, from Judea back to Galilee. Jesus’ ministries extended to an area approximately 175 by 100 miles. Most of His ministry, however, took place within an area of 100 by 40 miles. All His ministries in Judea, except the first, centered around the Passover or the Feast of Tabernacles, which He always observed. His ministries in Galilee were always between these two great feasts. The longest ministry cycle was the 6<sup>th</sup>, lasting 10 months, the shortest was 4½ months. The average was 6 months. The Gospel writers, all combined, record

much abbreviated accounts of events occurring on only 141 days of the 3½ year ministry of Christ.

There are a tremendous number of precise matches between details in Maria Valtorta's writings and later, previously unknown, archaeological finds. I'll give one example that has personal significance as I know someone who visited the site. I have personally discussed the *Poem of the Man-God* at length with a Franciscan religious. This religious is an avid supporter of the *Poem of the Man-God*. What is of interest to us is that he traveled to the Holy Land, and on one of the tourist maps given to him there, he saw the city of Bethsaida listed. He knew that this city is something special because of the archeological information given about it in the *Poem of the Man-God* (more on this shortly), and so he visited the ruins of this famous city. He verified that indeed underneath all the rubble that archeologists have cleared away, are the building foundations and remnants of roads that once comprised the town of Bethsaida.

First, let's see why Bethsaida is so special historically. Bethsaida was one of the cities where Christ performed many miracles. However, despite Christ's many visits to the town, His preaching there many times, and the plentitude of miracles He worked there to substantiate His doctrine, they did not repent and convert. Therefore, Christ condemned them harshly in His Justice, as shown in the following Scriptures:

"Then began He to upbraid the cities wherein were done the most of His miracles, for that they had not done penance. Woe to thee, Corozain, **woe to thee, Bethsaida**: for if in Tyre and Sidon had been wrought the miracles that have been wrought in you, they had long ago done penance in sackcloth and ashes. But I say unto you, it shall be more tolerable for Tyre and Sidon in the Day of Judgment, than for you. And thou Capharnaum, shalt thou be exalted up to Heaven? Thou shalt go down even unto hell. For if in Sodom had been wrought the miracles that have been wrought in thee, perhaps it had remained unto this day. But I say unto you, that it shall be more tolerable for the land of Sodom in the day of judgment, than for thee." [emphasis added] (Matthew 11: 20-24)

"But into whatsoever city you enter, and they receive you not, going forth into the streets thereof, say: Even the very dust of your city that cleaveth to us, we wipe off against you. Yet know this, that the kingdom of God is at hand. I say to you, it shall be more tolerable at that day for Sodom, than for that city. Woe to thee, Corozain, **woe to thee, Bethsaida**. For if in Tyre and Sidon had been wrought the mighty works that have been wrought in you, they would have done penance long ago, sitting in sackcloth and ashes. But it shall be more tolerable for Tyre and Sidon at the Judgement, than for you." [emphasis added] (Luke 10: 10-14)

There is a passage in the *Poem of the Man-God*, written in 1945, which gives details about the modern-day location of Bethsaida, and the reasons why scholars have always been puzzled about its location and have been unable to find it. I will quote this first, and then later on, I will quote a couple of authoritative articles which discuss how Bethsaida, one of the few cities in Palestine whose location has been lost to archaeologists for almost 2000 years, was finally discovered by archaeologists in the early 1980s, and whose location details substantiates *everything* that was written in the *Poem of the Man-God* about it 35 years earlier, serving as additional substantiating evidence of the divine origin of the *Poem*. First, we will read the excerpt in the *Poem*.

*The Poem of the Man-God*, Volume 2, Chapter 179, pp. 193-194; *The Gospel as Revealed to Me*, Volume 3, Chapter 179, p. 158.

### **179. The Parable of the Sower**

4th June 1945

Jesus says to me showing me the course of the Jordan, or rather, the mouth of the Jordan where it flows into Lake Tiberias, that is where the town of Bethsaida lies on the right bank of the river, with respect to those facing north:

“The town nowadays no longer appears to be on the shore of the lake, but a little inland. And that puzzles scholars. The explanation is to be found in the earth which filled this part of the lake, as it was deposited there throughout twenty centuries by the river, by alluvia and landslides from the hills of Bethsaida. The town was then just at the mouth of the river, and in fact the smaller boats, particularly in seasons rich in water, used to sail upstream, almost as far as Korazim; the river, however, was always used as a harbor and shelter for the boats of Bethsaida when the lake was very rough. I am not saying this for you, to whom it is of no interest, but for difficult doctors. And now go on...”

35 years after the above passage in the *Poem* was written, Bethsaida was discovered by an archaeologist in the 1980s after almost 2000 years of its location being unknown to archaeologists and scholars.

An article written by Dr. Elizabeth McNamer of Rocky Mountain College relates the history and significance of this archaeological finding of Bethsaida: [The Bethsaida Excavations Project by Dr. Elizabeth McNamer](#).

Before continuing, read the above article to learn essential information that’s needed before reading on (it’s a very short article).

Another informative website about Bethsaida is: [The City of Bethsaida: Photos and History](#).

A third article details the exact location of Bethsaida, along with detailed maps and a plethora of photographs of the archaeological site: [Bethsaida's History, Location, City Layout, Structures, and Photos](#).

The prediction in the *Poem* is amazingly accurate and was given decades before the time when a scholar finally figured out the mystery of Bethsaida! I'm going to repeat and emphasize the most important excerpts from the *Poem* section-by-section and correlate it with information given in the above articles so that you can more easily make the connection.

First, from the *Poem*:

Jesus says:

The town nowadays no longer appears to be on the shore of the lake, but a little inland. **And that puzzles scholars.** [emphasis added]

The fact that it really indeed has puzzled scholars for 2000 years is substantiated by the articles given above. Many New Testament sites were discovered during the first four centuries, but Bethsaida remained a mystery to scholars, experts, and pilgrims for almost 2000 years. Experts have always disagreed with each other as to the exact location of Bethsaida until the late 1980s. In fact, researchers have uncovered 27 separate pilgrim accounts over the centuries of pilgrims trying to find it, but all of whom have been unsuccessful.

Now we will go into the details of the hidden location of Bethsaida. From the *Poem*:

Jesus says to me showing me the course of the Jordan, or rather, the **mouth of the Jordan where it flows into Lake Tiberias [a.k.a. the Sea of Galilee]**, that is where the town of **Bethsaida lies on the right bank of the river, with respect to those facing north...** The town nowadays no longer appears to be on the shore of the lake, **but a little inland.** [emphasis added]

100% of this is confirmed exactly, by the third article, written after Bethsaida was discovered:<sup>247</sup>

The area of Bethsaida is located at the fertile delta of the upper **Jordan River, when it enters to the Sea of Galilee.** The site is located on a hill, several hundred meters **to the east of the**

**Jordan River**, and 30M higher than the valley. It is **1.5KM north of the northern shores of the Sea of Galilee**, and 4KM northeast to Capernaum. [emphasis added]

These two accounts match perfectly. “Bethsaida lies on the right bank of the river, with respect to those facing north” (from Maria Valtorta) exactly matches “east of the Jordan river” (from the article). Also, “The town nowadays no longer appears to be on the shore of the lake, but a little inland” (from Jesus) is substantiated by the article, which attests: “It is 1.5KM north of the northern shores of the Sea of Galilee.” (That is, it is 1.5KM north of the *modern-day* shores of the Sea of Galilee, and hence it is presently now a little inland).

We will now show how Jesus in the *Poem* accurately described *why* Bethsaida is no longer on the Lake of Galilee as it once was:

Jesus says:

**“The town nowadays no longer appears to be on the shore of the lake, but a little inland. And that puzzles scholars. The explanation is to be found in the earth which filled this part of the lake, as it was deposited there throughout twenty centuries by the river, by alluvia and landslides from the hills of Bethsaida. The town was then just at the mouth of the river, and in fact the smaller boats, particularly in seasons rich in water, used to sail upstream, almost as far as Korazim; the river, however, was always used as a harbor and shelter for the boats of Bethsaida when the lake was very rough. I am not saying this for you, to whom it is of no interest, but for difficult doctors.”** [emphasis added]

This fact is substantiated by the second article:<sup>248</sup>

In the early 1980's, Benedictine monk and archaeologist, Father Bargil Pixner, began his search for Bethsaida. Combing the scriptures and other historical records (1st century AD Jewish historian Flavius Josephus, for example) for clues, he determined that the city lay on a 100-foot rise simply called et-Tell ("the mound"), one and a half miles north of the Sea of Galilee, just east of where the Jordan River flows into the lake. **In 1985 he published a landmark article in *Biblical Archaeological Review*, but many experts disagreed with his conclusion, stating that the site was too far from the lake. Excavations began at et-Tell in 1987. Meanwhile, investigations confirmed that the Sea of Galilee may have included a series of estuaries leading off a large lagoon just north of the present day coast (today it is the Bethsaida plain), and that the flow of the Jordan River, along with a series of earthquakes, caused the north shore of the Sea of Galilee to recede (the water level of the Sea of Galilee was higher during biblical times). As a result, Bethsaida, which had originally**

**been built on the shore of the Sea of Galilee, came to be situated to the north. Furthermore, of all the candidates for Bethsaida, only et-Tell was occupied in the Roman period (37 BC-324 AD).** Beginning in 1989, the State of Israel recognized et-Tell as the official location of Bethsaida on Israeli maps. [emphasis added]

The *Poem* predicted the location of the famous long-time lost city of Bethsaida and the reason *why* it is no longer on the shore of the modern-day Sea of Galilee *very* accurately. Critics and hard skeptics could argue, “She might have read a research article in 1945 when she wrote that passage in the *Poem* that might have mentioned a number of potential places that were thought at the time to be possible locations of Bethsaida, and she probably just guessed one of these locations.” However, such a criticism is unfounded. Do you know why? She wrote that chapter in 1945. Even many scientists *in the late 1980s* with all of their advanced scientific technology and modern day scholastic skills scoffed at that idea when it was first presented by Fr. Pixner in 1985, as related by the article:<sup>249</sup>

Father Bargil Pixner...determined that the city lay on a 100-foot rise simply called et-Tell ("the mound"), one and a half miles north of the Sea of Galilee, just east of where the Jordan River flows into the lake. In 1985 he published a landmark article in *Biblical Archaeological Review*, **but many experts disagreed with his conclusion, stating that the site was too far from the lake.** [emphasis added]

According to the opinion of *many experts* (even experts 35 years after she wrote it), the idea that Bethsaida was inland from the current Sea of Galilee was *wrong*, and making that claim was considered rather risky. She would have no reason to choose that claim over any of the other possible site options thought at the time to possibly be Bethsaida.

Furthermore, Maria Valtorta never visited the Holy Land, never had access to any atlases during the time she wrote her 15,000 handwritten pages 35 years before Bethsaida was discovered, and she had no means to substantiate her claim. Nor did she have archaeological experience. And even if critics and skeptics would slough this off as a “freak accident”, then answer me this: How in the world did she get her overwhelming myriads of other predictions correct too? Statistically speaking, it is near impossible she got countless “freak accidents” correct time and time again, and not just in archaeology (read the entire proofs chapter – all 13 proofs). All of the above considerations with regards to her writings from Jesus predicting the location of Bethsaida and the reason why it is no longer on the modern-day Sea of Galilee is even more amazing when you consider the facts revealed in these testimonies from experts:

Professor Vitorio Tredici, a highly experienced mineralogist, geologist, president of the Italian Metallic Minerals Company, vice-president of the Extractive Industries Corporation, and president of the Italian Potassium Company:<sup>250</sup>

What struck me most deeply in the Work, from a critical point of view, was the perfect knowledge the writer had of Palestine and areas where the preaching of Our Lord Jesus Christ took place. This is knowledge that in some passages surpasses your average geographical or panoramic knowledge, becoming specifically topographical and even, geological and mineralogical. From this viewpoint, no publications exist —as far as I know—in such detail as in this account, above all for the area beyond the Jordan (now also Jordanian), that would allow even a scientist who has not physically been to the site, to imagine and describe whole paths and roads with such perfection as would perplex [or astound] those who have in fact had the opportunity of actually going there.

I have traveled all over Palestine and Jordan, and other Middle Eastern countries on numerous trips. I remained for a while in Jordan in particular for mining purposes so I was able to see and follow with a keen eye what *those sketchy and inaccurate English publications* (the only ones that exist on the subject for those areas) cannot even remotely offer.

Well I can declare with a clear conscience that after reading the description given in the Work about one of Our Lord Jesus Christ's journeys over the Jordan up to Jerash, I recognized the path of Our Lord so perfectly. With the vivid memory that sprang to my mind from my reading, I recognized the description made with such precision that only those who could actually see it or have seen it could possibly be able to describe it!

[...]These facts and others, which I do not quote for the sake of brevity, have struck my critical spirit and have reinforced in me the absolute conviction that this Work is the fruit of the Supernatural; if not, I would not be able to find a humanly convincing explanation for these facts that I have cited and which are nevertheless completely verifiable. But, more than my critical spirit, it is my heart that feels better every time I read more pages from this Work, which assures me that it is "God's Work".

Further substantiating the above research, Fr. François Dreyfus, O.P., Ph.D., a convert from Judaism, and a Professor of Biblical Studies at the French Biblical and Archeological School in Jerusalem, wrote in 1986:<sup>251</sup>

I was greatly impressed on finding in Maria Valtorta's work the names of at least six or seven towns, which are absent from the Old and New Testaments. These names are known but to a

few specialists, and through non-biblical sources... [...] Now, how could she have known these names, if not through the revelations she claims that she had?

Bishop Roman Danylak, S.T.L., J.U.D., wrote:<sup>252</sup>

Notwithstanding various claims to the contrary, theologians of authority, Scripture scholars, who have studied *The Poem*, confirm the accuracy of Valtorta's descriptions of place, geography, her accurate knowledge of the Holy Land, etc. And we must remember that Maria Valtorta **did not have the health nor the opportunity to study or to correlate her observations.** [emphasis added]

Antonio Socci, a leading Italian journalist, TV show host, author, and public intellectual in Italy, wrote in 2012:<sup>253</sup>

In Maria Valtorta's Work is found a reconstruction that is so accurate and rich in historical, geographical, and human facts about the Public Life of Jesus, that it is impossible to explain – especially if one considers that it came forth from the pen of a woman who was ignorant of these subjects and of theology, who was not familiar with the Holy Land, and who did not have any books to consult, lying sick and immobilized on a bed in Viareggio, on the Gothic Line, during the war's most ferocious months.

There are thousands of pages, overflowing with information and with the loftiest reflections and meditations; with geographical descriptions which only today, by going onsite, would be able to be done.

There are hundreds of topographical names and details and of descriptions of places, which were unknown to almost everyone and which only the latest research and archaeological excavations have brought to light. **Maria Valtorta's Work is, in truth, inexplicable by merely human means.**

To conclude this chapter, I repeat this quote from David Webster, M.Div., once again:<sup>254</sup>

An additional line of incontrovertible evidence (which Valtorta was encouraged by Jesus to include for the benefit of “the difficult doctors” of the Church) deals with the vast amount of geographical, climatic, agricultural, historical, astronomical, and cartographical information given in her work. Authorities in these fields have verified the accuracy of what she has reported with appropriate astonishment. Valtorta accurately identifies this agricultural and climatic information that is often unique to Palestine with the appropriate calendar period

which she often specifically identifies. Without any evidence of planning and with hardly any corrections, Valtorta ends up with a perfectly flowing 3½ year story line with Jesus appropriately in Jerusalem and Judea for Passover and Pentecost in all four spring seasons, and at the Tabernacles in all three fall seasons of His ministry. Valtorta shows Jesus to have traversed the land of Palestine from one end to another in at least six cycles (some 4,000 miles), ministering in some 350 named locations, including places in Palestine known only to specialized archaeologists. Not once, however, does she have Jesus (or any one of the other 500 characters) in a place inconsistent with either the story line or distance or timing necessities.

**Proof by its Knowledge, Depth, and Eminence in the Theological, Exegetical, Mystical, and Mariological Fields (Which Many World-Renowned Trustworthy Theologians Say Exceed Anything They Have Ever Read)**

The following testimonies by very learned (and some of them: world-renowned) ecclesiastics are no mistake. They all attest that the knowledge, depth, and eminence in the theological, exegetical, mystical, and mariological fields of the *Poem of the Man-God* point unmistakably to the divine origin of Maria Valtorta's writings.

The following is an excerpt from the writings of Blessed Gabriel M. Allegra, O.F.M. Blessed Gabriel Allegra was a very learned and world-renowned exegete, theologian, and missionary priest in the Order of the Friars Minor, which he entered into at the age of 16. After being ordained in 1930, he departed to China and distinguished himself as an exemplary missionary and man of culture. As a St. Jerome of our time, he was the first to translate the entire Bible into Chinese, and his work had the support and acknowledgement of successive popes from Pius XI to Paul VI. His Cause was opened in 1984, just eight years after his death; he was elevated to "Venerable" only 10 years later in 1994, and the decree of a miracle and his beatification was approved by the Holy See in 2002. He was finally beatified on September 29, 2012, at the Cathedral of Arcireale, Catania, in Sicilia. Gabriel Allegra is the only biblical scholar of the 20<sup>th</sup> century who has been beatified. He was an outspoken and avid long-time supporter of Maria Valtorta, and his latter years were spent reading, studying, promoting, and defending the *Poem of the Man-God*.

He wrote about the *Poem*:<sup>255</sup>

*For a book so engaging and challenging, so charismatic, so extraordinary even from just a human point of view as is Maria Valtorta's Poem of the Man-God – for such a book I find the theological justification in the First Epistle to the Corinthians 14:6, where St. Paul writes: "If I come to you, brethren, speaking in tongues, how shall I benefit you unless I bring you some revelation or knowledge or prophecy or doctrine?"*

*In this work I find so many revelations which are not contrary to, but instead complete, the Gospel narrative. I find knowledge: and such knowledge in the theological (especially mariological), exegetical, and mystical fields, that if it is not infused I do not know how a poor, sick woman could acquire and master it, even if she was endowed with a signal intelligence. I find in her the charism of prophecy in the proper sense of a voice through which Valtorta exhorts, encourages, and consoles in the Name of God and, at rare times, elucidates the predictions of the Lord. I find in her doctrine: and doctrine such as is sure; it embraces almost all fields of revelation. Hence, it is multiple, immediate, luminous. [emphasis added]*

As to the Mariology of this work, I know of no other books which possess a Mariology so fascinating and convincing, so firm and so simple, so modern and at the same time so ancient, even while being open to its future advances.

On this point the *Poem* even, or rather above all, enriches our knowledge of the Madonna and irresistibly also our poor love, our languid devotion for Her.

In treating the mystery of the Compassion of Mary, it seems to me that Valtorta, by her breadth, depth, and psychological sounding of the Heart of the Virgin, surpasses even St. Bonaventure and St. Bernard.

Fr. Gabriel Roschini, O.S.M., was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints. An article on Gabriel Roschini relates:<sup>256</sup>

During the pontificate of Pope Pius XII, he worked closely with the Vatican on Marian publications. In light of the encyclopedic accuracy of his work, Roschini is considered as one of the top two Mariologists in the 20th century. His first major work, a four-volume Mariology, *Il Capolavoro di Dio*, is judged to be the most comprehensive Mariological presentation in the 20th century. Several theologians called him "one of the most profound Mariologists" and "irreplaceable".

Another article relates:<sup>257</sup>

Renowned Mariologist Father Gabriel Roschini, OSM was an outstanding advocate of Maria Valtorta's writings. Pope John Paul II often referred to Father Gabriel M. Roschini as one of the greatest Mariologists who ever lived. He was a decorated professor at the Marianum Pontifical Faculty of Theology in Rome, and an advisor to the Holy Office. He wrote over 130 [totally orthodox] books on the Blessed Mother, all of which are in the Vatican Library. In his last book (which Father Gabriel said was his greatest), *The Virgin Mary in the Writings of Maria Valtorta*, the first two pages contain a letter of endorsement by Pope Paul VI. Page one displays a photocopy of the original letter in Italian complete with Vatican insignia, and page two contains the English translation.

Fr. Gabriel Roschini, O.S.M., wrote in his last book, *The Virgin Mary in the Writings of Maria Valtorta*:<sup>258</sup>

I have been studying, teaching, preaching, and writing Mariology for half a century already. To do this, I had to read innumerable works and articles of all kinds on Mary: a real Marian library.

However, I must candidly admit that the Mariology found in all of Maria Valtorta's writings – both published or unpublished – has been for me a real discovery. *No other Marian writings, not even the sum total of everything I have read and studied, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.*

It seems to me that the conventional image of the Blessed Virgin, portrayed by myself and my fellow Mariologists, is merely a paper mache Madonna compared to the living and vibrant Virgin Mary envisioned by Maria Valtorta, a Virgin Mary perfect in every way.

...whoever wants to know the Blessed Virgin (a Virgin in perfect harmony with the Holy Scriptures, the Tradition of the Church, and the Church Magisterium) should draw from Valtorta's Mariology.

If anyone believes my declaration is only one of those ordinary hyperbolic slogans abused by publicity, I will say this only: let them read before they judge! [emphasis added]

Fr. Roschini has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long. Most of his writings were devoted to Mariology.

For a theologian, such as Fr. Roschini, O.S.M., to be so well-read and so learned as to have written 130 totally orthodox books about Our Lady, and to be a decorated professor at the Marianum Pontifical Faculty of Theology in Rome (which he founded himself in 1950), an advisor to the Holy Office, and to be called by a Pope “one of the greatest Mariologists who ever lived”, it is not presumptuous to assume that he has probably read every single great work ever written about Our Lady – including Venerable Mary of Agreda’s *Mystical City of God*, the revelations of Blessed Anne Catherine Emmerich, the revelations about Our Lady given to St. Bridget of Sweden, and almost every single other major work about Our Lady. Yet – even so – Fr. Roschini declared: “No other Marian writings, *not even the sum total of everything I have read and studied*, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and

sublime, of Mary, God's Masterpiece." Such a declaration from such a theologian as he carries a *lot* of weight!

In fact, Fr. Gabriel Roschini, O.S.M., had personally met Valtorta, but admitted that, at first, like many others, he was a respectful and condescending skeptic. But after carefully studying her writings for himself, he underwent a radical and enthusiastic change of heart, later declaring Valtorta to be "one of the eighteen greatest mystics of all time."<sup>259</sup> As material for a course which he taught at the Marianum Pontifical Theological Faculty in Rome on the Marian intuitions of the great mystics, Fr. Gabriel Roschini used both Maria Valtorta's *The Poem of the Man-God* as well as her other mystical writings as a basis for his course.<sup>260</sup>

Archbishop Alphonsus Carinci, Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was later renamed the Congregation for the Causes of Saints in 1969), wrote in 1952 about Maria Valtorta:<sup>261</sup>

"...it seems impossible to me that a woman of a very ordinary theological culture, and unprovided with any book useful to that end, had been able on her own to write with such exactness pages so sublime."

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., the Director of the Valtorta Research Center, relates more details about Archbishop Carinci:<sup>262</sup>

We could list several Church personalities who highly esteemed Valtorta's work. Let us mention only Archbishop Alphonso Carinci, Secretary of the Congregation of Rites, where he was in charge of the causes of beatification. He was also the confidant of Pope Pius XII. Born in 1862, Most Rev. Carinci outlived Maria Valtorta (1897-1961), whom he knew. He was over 100 years old when he died. He began reading some of her writings before 1948, and corresponded with her. Three times he traveled from Rome to Viareggio and visited her: in April 1948, June 1952, and January 1958. In 1952, since Valtorta was paraplegic and bedridden, he said Mass, with two Servite priests, in her bedroom. He wore the ornaments for a great feast, having borrowed them from the Santissima Annunziata basilica in Florence. Marta Diciotti, Maria Valtorta's homemaker, knew Most Rev. Carinci, and said that he "entertained no doubts as to Maria Valtorta and her writings." Diciotti says that he used to comfort Valtorta with these words: "He is the Master. He is the Author." And Diciotti explains: "He used to say 'the Author' and write 'the Author' with a capital A." Such is the witness of a great archbishop, who knew in depth the discernment of spirits, since its role is fundamental in the beatification procedures.

Archbishop George Pearce, S.M., D.D. (Doctor of Divinity), former Archbishop of Suva, Fiji, who is now active in Providence, Rhode Island, wrote in 1987:<sup>263</sup>

"I first came in contact with the work of Maria Valtorta in 1979 [...] I find it tremendously inspiring. It is impossible for me to imagine that anyone could read this tremendous work with an open mind and not be convinced that its author can be no one but the Holy Spirit of God."

Camillo Corsánego (1891-1963), former national president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome, wrote:<sup>264</sup>

"Throughout my life, by now fairly long, I have read a very large number of works in apologetics, hagiography [saints' lives], theology, and biblical criticism; however, I have never found such a body of knowledge, art, devotion, and adherence to the traditional teachings of the Church, as in Miss Maria Valtorta's work on the Gospels.

"Having read those numerous pages attentively and repeatedly, I must in all conscience declare that with respect to the woman who wrote them only two hypotheses can be made: a) either she was talented like Manzoni or Shakespeare, and her scriptural and theological learning and her knowledge of the Holy Places were perfect, at any rate superior to those of anyone alive in Italy today; b) or else '*digitus Dei est hic*' [*'God's finger is here'*].

"Obedient as I am (and as, with God's grace, I intend being all my life) to the supreme and infallible Magisterium of the Church, I will never dare take its place. Yet, as a humble Christian, I profess that I think the publication of this work will help to take many souls back to God, and will arouse in the modern world an apologetic interest and a leavening of Christian life comparable only to the effects of the private revelation [of the Sacred Heart] to St. Marie Alacoque."

John Haffert, a co-founder and former head of the famous Blue Army of Our Lady of Fatima, which is a public international association promoting Fatima that once consisted of 25 million members, wrote a booklet about the *Poem of the Man-God*. In this booklet, John Haffert talks about Bishop John Venancio (former Bishop of Fatima and learned theologian who taught dogmatic theology at a pontifical university in Rome, and who was the one who provided [important evidence](#) about the Third Secret of Fatima). John Haffert discusses Bishop John Venancio below:<sup>265</sup>

I happened to be in Rome with the Most Rev. John Venancio, the Bishop of Fatima, when he sought out a special bookstore to purchase the ten volumes of the Italian edition [of the *Poem*

*of the Man-God*]. It had been recommended by a highly esteemed friend in Paris, the celebrated author-editor, Abbé André Richard.

Years later, after Bishop Venancio retired, whenever I visited him our conversation seemed to turn to the *Poem*. In his last years *the Bishop read from it every day*. He must have read all ten volumes over and over. *I began to wonder what could be so special about it*. The Bishop was widely read and had a sizable library. He had been a professor of dogmatic theology in Rome before becoming the Bishop of Fatima. Yet now, when he had ample time to read anything he wished, he seemed to spend all his time on this one book... Having struggled – like millions before me – with the mystery of the dual nature of Jesus, I said one day to Bishop Venancio, before I myself had begun to read the *Poem*: "Does it help you to understand Jesus at once as God and man?"

The holy bishop (and let it be remembered he was a learned theologian who had taught dogmatic theology at the university in Rome) seemed to be looking into the Divine Light, as he sighed: "*Oh, more and more!*"

Most who read the *Poem* will have this experience. They will discover Jesus. But how... except by those more than 3,000 pages... will they be able to tell others what He is really like?

As said earlier, all of these testimonies by these very learned (and some of them: world-renowned) ecclesiastics are no mistake. They all attest that the knowledge, depth, and eminence in the theological, exegetical, mystical, and mariological fields of the *Poem of the Man-God* point unmistakably to the divine origin of Maria Valtorta's writings.

**Proof by Her Detailed, Exact, and Often Unparalleled Knowledge of the Political, Religious, Economic, Social, and Familial Situation – as Well as the Dress – of the Ancient Jewish, Samaritan, and Roman Peoples that Astound Even World-Renowned Biblical Scholars**

In addition to all of the other overwhelming evidence of the *Poem of the Man-God's* divine origin, the fact that Maria Valtorta describes the political, religious, economic, social, and familial situation – as well as the dress – of the ancient Jewish, Samaritan, Roman, and other peoples so *precisely, so exactly, and so thoroughly*, makes for a very strong argument of its supernatural origin, especially in view of the fact that she was of only average education and did not have access to books, research, and atlases that would furnish her with this type of information. But even if she did have access to *all* of the atlases and books available at her time, she would *still* never have been able to penetrate the depth and accuracy of these things over 9,000 pages like she did in the *Poem* without a supernatural vision from God – even if she had decades to try to do it – much less in the three-and-a-half years time it took her to write these 9,000 handwritten pages confined to her sick bed!

In 1971, a noted biblical scholar and the Director of the Vatican Museum, Msgr. Gianfranco Nolli, wrote about the *Poem of the Man-God*:<sup>266</sup>

I read it with much interest, and I perceived that she really describes places, customs, costumes *with a precision that one could rarely encounter even in someone who is familiar with them*: it is a true pleasure to read it and one draws great profit from it. [emphasis added]

David Webster, M.Div., writes:<sup>267</sup>

Valtorta's precise descriptions of the natural topography of Palestine from numerous locations and the information about the outside pagan world of that day, including people, places, customs, Greek and Roman mythology, related in the conversations of that day, are strikingly correct.

A famous artist and scholar, Professor Lorenzo Ferri, attested in his signed testimony dated January 21, 1952:<sup>268</sup>

I have carefully read and examined the entire Work written by Maria Valtorta, about the life of Christ and the Apostles...My opinion as an artist and scholar is as follows: places, environments, and customs of Palestine are outlined with such exactness as to give the impression that the writer has actually lived in those places and in those environments.

Blessed Gabriel M. Allegra, O.F.M., a world-renowned exegete and theologian, and the only biblical scholar beatified in the 20th century, wrote:<sup>269</sup>

And how much do we not learn about the political, religious, economic, social, and familial situation of Palestine in the first age of our era, even from the discourses of the most humble – rather, especially from these – which the seeing and hearing writer, Valtorta, reports! One might say that in this work the Palestinian world of the time of Jesus comes back to life before our eyes; and the best and worst elements of the characters of the chosen people – a people of extremes and enslaved by every mediocrity – leaps alive before us.

[...] This sick woman, with only the natural gift of a facile pen, though one cultivated also by studies of medieval literature, in less than four years writes a Work of ten volumes in which she brings to life again the religious, political and cultural ambient of the first century, and what frightens the specialists themselves all the more, she recounts in proper order—but this order is recognized and established after the visions have ceased—she recounts in proper order the life of Christ, completing the Gospels without ever contradicting them.

Professional engineer Jean-François Lavère, writes:<sup>270</sup>

The work [the *Poem of the Man-God*] overflows with exact data from the viewpoint of history, topography, architecture, geography, ethnology, chronology, etc. Furthermore, Maria Valtorta often provides precise details known only by some scholars, and in certain cases, she even records details totally unknown at the time she recorded them, and which archeology, history, or science have later confirmed.

The study of thousands of data, scattered as if by chance in this work, has allowed us down the years to construct an imposing documentary base. This systematic research brings to light the extraordinary precision and unsuspected level of coherence and credibility of this Life of Jesus by Maria Valtorta.

Another article relates:<sup>271</sup>

Jean-François Lavère, a professional engineer, has been studying the works of Maria Valtorta for 25 years.

Convinced that the historicity of Maria Valtorta's work would either prove itself, or show itself to be wrong, he undertook a systematic study of all of the details provided by her work.

He has methodically identified, over the years, more than 10,000 pieces of data from her work, in fields as diverse as the **arts**, astronomy, flora and fauna, **ethnology**, geography, geology, **history and geopolitical science**, technology, metrology [science of weights and measures], **religions**, **social sciences**, etc.

At present, 8,000 pieces of data have been analyzed and compared with different sources. This data is all shown to correspond to these sources with 99.6% accuracy!

For one who knows the life of the humble Maria Valtorta, it is difficult to attribute to her such encyclopedic knowledge that is so extensive and often so specialized. [emphasis added]

Note: Jean-François Lavère released in June 2012 a 339-page book detailing this evidence. The English translation of this book has been completed and will be released soon.

**Proof by the *Poem's* Unquestionable Expertise, Deep Knowledge, and Exhaustive Information in Such a Wide Variety of Theological and Scientific Subjects, and the Fact Almost 15,000 Handwritten Pages of Such Was Written in Only 3½ Years Amidst Her Unusually Severe Physical Condition and Illnesses and Even Though She Lacked the Learning, Resources, and Books Required to Write a Work a Tenth as Profound as This**

In this proof subchapter, I'm going to take a structured approach to explaining this proof. It consists in this:

1. Under the first four headings, I give quotes from experts in a variety of the theological, scientific, and artistic fields to show the sheer vastness, depth, and accuracy of information in the *Poem of the Man-God*, and how it requires an expertise and extraordinary skill in these many sciences and arts to write what she has produced.
2. I tie all of this together and give an argument about how it is impossible for one person (*or even a group of scholars*) to be able to possess all of the knowledge, expertise, and literary genius needed to write 9,000 handwritten pages of such a profound work and do so in *only 3½ years*.
3. I provide a detailed handwritten testimony of Maria Valtorta herself that she did not have the classes, resources, books, or any other human source to be able to know all that she included in her writings, and that what she wrote was sometimes so profound, she often did not even understand what she wrote.
4. To further back up her own testimony, I include the signed testimony of Fr. Corrado Berti, O.S.M., the one who Pope Pius XII commanded to publish the *Poem*, editor of Maria Valtorta's works, long-time member of the Pontifical Marianum Theological Faculty in Rome, and one who regularly visited and knew Maria Valtorta well. His testimony attests to the fact that Maria Valtorta did not possess the learning and books required to write what she did in her works, and that we can trust her testimony that her knowledge comes from a supernatural source.
5. I provide details on her unusually severe physical condition and illnesses which is the condition she was in while writing these 9,000 handwritten pages of the *Poem of the Man-God*, and I explain how it would be impossible without divine assistance for her to write what she did in such a condition (in fact, it would be impossible for even a healthy person to produce what she wrote in the amount of time she did, let alone someone in the condition she was in).

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## ***Genius Writing Ability Coupled with Extraordinary Theological and Scientific Knowledge***

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Msgr. Maurice Raffa, Director of the International Center of Comparison and Synthesis, wrote:<sup>272</sup>

...I found therein incomparable riches...Wanting to express a judgment on its intrinsic and aesthetic value, I point out that to write just one of the many volumes composing the work, it would need an author (who today does not exist) who would be at once a great poet, an able biblical scholar, a profound theologian, an expert in archaeology and topography, and a profound connoisseur of human psychology.

Affirming what Msgr. Maurice Raffa said, Msgr. Hugo Lattanzi, who was a Professor of Fundamental Theology at the Lateran Pontifical University in Rome, wrote:<sup>273</sup>

...these are truly splendid pages both in thought and in form; descriptions of psychological situations worthy of Shakespeare, dialogs conducted in a Socratic manner worthy of Plato, and descriptions of nature and the environment worthy of the most imaginative writer.

Blessed Gabriel Allegra, O.F.M., a very learned and world-renowned exegete, theologian, and missionary priest, and the first one to translate the entire Bible into Chinese, states how well the written language in the *Poem* is:<sup>274</sup>

In the dialogues and in the discourses which form the framework of [Valtorta's] work, besides an inimitable spontaneity (the dialogues), there is something of antiquity and at times of the hieratic (the discourses); in a word, an excellent translation of a spoken Aramaic, or Hebrew, in a vigorous, polymorphous, robust Italian.

Blessed Allegra also comments on her genius writing ability, and the extraordinary theological and scientific knowledge revealed in the *Poem*, especially in its superiority in these areas to other works of great renown:<sup>275</sup>

### Comparison With Other Works

Whoever starts out to read [the *Poem of the Man-God*] with an honest mind and with commitment can well see for himself the immense distance that exists between *The Poem* and the *New Testament Apocrypha*, especially the *Infancy Apocrypha* and the *Assumption Apocrypha*. And he can also notice what distance there is between this work and that of Venerable Catherine Emmerich, Mary of Agreda, etc. In the writings of these latter two

visionaries, it is impossible not to sense the influence of third persons, an influence which it seems to me must on the contrary be absolutely excluded from our *Poem*. To be convinced of this it suffices to make a comparison between the vast and sure doctrine – theological, biblical, geographical, historical, topographical – which crowds every page of the *Poem*, and the same material in the [other visionary] works mentioned above. I am not going to speak of literary works, because there are none which cover the life of Jesus beginning from the Birth to the Assumption of the Madonna, or at least none known to me. But even if we limit ourselves to the basic plots of the most celebrated ones, like: *Ben Hur*, *The Robe*, *The Great Fisherman*, *The Silver Chalice*, *The Spear...*, these could not quite bear comparison with the natural, spontaneous plot welling up from the context of events and characters of so many persons – a veritable crowd! – which forms the mighty framework of the *Poem*.

I repeat: it is a world brought back to life, and the writer rules it as if she possessed the genius of a Shakespeare or a Manzoni. But with the works of these two great men, how many studies, how many vigils, how many meditations are required! Maria Valtorta, on the contrary, even though possessing a brilliant intelligence, a tenacious and ready memory, did not even finish her secondary education; she was for years and years afflicted with various maladies and confined to her bed, had few books – all of which stood on two shelves of her bookcase – did not read any of the great commentaries on the Bible – which could have justified or explained her surprising scriptural culture – but just used the common version of the Bible of Fr. Tintori, O.F.M. And yet she wrote the ten volumes of the *Poem* from 1943 to 1947, in four years!

Camillo Corsánego, former national president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome, wrote:<sup>276</sup>

Throughout my life, by now fairly long, I have read a very large number of works in apologetics, hagiography [saints' lives], theology, and biblical criticism; however, I have never found such a body of knowledge, art, devotion, and adherence to the traditional teachings of the Church, as in Miss Maria Valtorta's work on the Gospels...Having read those numerous pages attentively and repeatedly, I must in all conscience declare that with respect to the woman who wrote them only two hypotheses can be made: a) either she was talented like Manzoni or Shakespeare, and her scriptural and theological learning and her knowledge of the Holy Places were perfect, at any rate superior to those of anyone alive in Italy today; b) or else "*digitus Dei est hic*" ["*God's finger is here*"].

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., wrote:<sup>277</sup>

**Theologically:** Valtorta's writings exude a great, all-encompassing breadth of knowledge and a clear-mindedness and loftiness of concepts worthy of the greatest theologians, of the Church Fathers, and of the greatest mystics... Furthermore, she had never studied philosophy or theology either at school or on her own. The only education she had received was the average education of upper-middle class Italian girls of the early 1900s. How could she have composed her lofty writings?

**Spiritually:** Valtorta's writings are outstandingly practical, drawing the reader to practice the Faith in everyday life. They are not in the least dry theological textbooks. They bring spirituality alive, they bring it home, to the reader's heart, by showing us Jesus intimately, personally. Many a reader has exclaimed that reading *The Poem* is like living with Jesus as the apostles did. As depicted in *The Poem*, His character – the perfect blend of warmth and reason, of mystical outlook and practical attentions, of holiness and love – has helped many a reader to reform a life of sin, to increase love for our Lord, to become holier. Jesus is portrayed in *The Poem* as in perhaps no other mystical work. It is quite doubtful that Valtorta could have produced such an uplifting portrait on her own, when she was the first to admit her "nothingness" and ascribed everything to Jesus.

**Even scientifically:** Valtorta's *The Poem of the Man-God* exhibits an uncanny accuracy with regard to the archeology, botany, geography, geology, mineralogy, and topography of Palestine in Jesus' time, an accuracy commended by various experts in those fields. Yet, given her lack of education and reading in those fields, and given the fact that she never traveled to Palestine, how could she have given accurate descriptions of places she never went to and never read about in any detail?

**Finally, from the literary point of view:** Valtorta wrote on the spur of the moment, without preliminary plans, without rough drafts. She wrote fast – over 10,000 handwritten pages in three years – with great consistency of thought and purpose, in masterly Italian combining the highest achievements of the Florentine style of the 1930s with the vividness and spontaneity of common folks when they are quoted. Few writers throughout the history of humanity have been that good and that prolific in that short a period of time; perhaps none of these wrote without rough drafts. Yet, she was bedridden and subjected to frequent physiological crises and down-to-earth interruptions by her relatives or neighbors. How then could she have written so well, when most writers crave solitude to be able to write?

When one ponders the theological and spiritual loftiness of Maria Valtorta's *The Poem of the Man-God*, as well as its scientific and literary remarkableness, in the light of her average education, lack of health, and in the light of her speed, accuracy, and greatness of achievement, how could one seriously entertain the thought that she accomplished all that without supernatural help? When one also ponders her personal lifestyle as a generous victim soul who practiced the virtues heroically, when one also ponders the sufferings which she daily offered to the Lord, then with all due respect, how could [anyone] casually dismiss her claims to supernatural visions and dictations without a full-fledged investigation into her case?

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### ***Ethnological and Historical Knowledge: Description of Places, Customs, Clothing, Conversations***

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In 1971, a noted biblical scholar and the Director of the Vatican Museum, Msgr. Gianfranco Nolli, wrote about the *Poem of the Man-God*:<sup>278</sup>

I read it with much interest, and I perceived that she really describes places, customs, costumes *with a precision that one could rarely encounter even in someone who is familiar with them*: it is a true pleasure to read it and one draws great profit from it. [emphasis added]

Blessed Gabriel M. Allegra, O.F.M., a world-renowned exegete and theologian, and the only biblical scholar beatified in the 20th century, wrote:<sup>279</sup>

And how much do we not learn about the political, religious, economic, social, and familial situation of Palestine in the first age of our era, even from the discourses of the most humble – rather, especially from these – which the seeing and hearing writer, Valtorta, reports! One might say that in this work the Palestinian world of the time of Jesus comes back to life before our eyes.

[...] This sick woman, with only the natural gift of a facile pen, though one cultivated also by studies of medieval literature, in less than four years writes a Work of ten volumes in which she brings to life again the religious, political and cultural ambient of the first century, and what frightens the specialists themselves all the more, she recounts in proper order—but this order is recognized and established after the visions have ceased—she recounts in proper order the life of Christ, completing the Gospels without ever contradicting them.

David Webster, M.Div., writes:<sup>280</sup>

Valtorta's precise descriptions of the natural topography of Palestine from numerous locations and the information about the outside pagan world of that day, including people, places, customs, Greek and Roman mythology, related in the conversations of that day, are strikingly correct.

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***Astronomic (Dating), Geographical, Geological, Topographical, Mineralogical, and Even Medical Knowledge***

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Former Purdue University Theoretical Physicist Professor Lonnie Lee Van Zandt wrote in 1994:<sup>281</sup>

This exhausts the information I have been able to tease from the astronomy of the *Poem*, saving a few mentions of moon light that would be consistent with many different dates (always including those indicated by the dating we have found). The calculations which have led to such precise answers have been performed on a personal computer using one of a number of available planetarium programs. This wonderful software has more than simplified the chore of reducing Valtorta's accidental mentions of celestial objects to a definite calendar; it has made it the work of a few evenings rather than a long career. Although I am by profession a theoretical physicist and trained in such mathematical manipulation, the sheer bulk of it would have been daunting. I doubt that the work would have been done without the computer.

Consider the possibility that the *Poem* was Valtorta's own clever invention. She would have faced not merely the task of verifying the consistency of these scenes, as is done here, but of searching a much greater realm of possibilities in order to find unique astronomical situations to bury in the narrative to support her chosen system of dates. This would have been necessary whatever choice of years she had made. She nowhere calls any attention whatever to the implications of her offhand astronomical observations, apparently confident that someday, somewhere, some mathematician, physicist, or astronomer would eventually uncover their perfect internal consistency.

The brief observation that the rainbow rises from the top of Mt. Hermon is remarkable less because we are able here to recover a unique date and hour from it, but more that there was ever any time in the history of Earth and sky when this constellation of sights could have been assembled. That Valtorta, who was by all accounts mystified by a slide rule, and had no personal computer nor any other sort of calculating engine to use, could have carried out the

sea of arithmetical operations necessary not merely to verify but actually to discover the Marian rainbow, all the while managing to keep permanently concealed the hundreds of pages of scratch sheets that anyone uses who does these things, must tax the credulity of even the immovable atheist more than the alternative that Jesus showed it to her. In the words of Sherlock Holmes, when you have eliminated the impossible, that which remains, however merely improbable, must be true.

Jean Aulagnier, a specialist in ancient calendars, who wrote a scholarly work about the *Poem of the Man-God* published under the title *The Diary of Jesus*, which was the result of five years of scientific research into the chronology of the *Poem of the Man-God*, testified:<sup>282</sup>

"Having established a scientific chronology of all events and occurrences in Maria Valtorta's work, I cannot but say it remains unexplainable otherwise than by divine intervention."

Professor Vittorio Tredici was a highly experienced mineralogist, geologist, president of the Italian Metallic Minerals Company, vice-president of the Extractive Industries Corporation, and president of the Italian Potassium Company. Other positions he held included a Senior Inspector in the National Insurance Institute, Mayor of Cagliari, and Member of Parliament. He acted on behalf of mining companies, specializing in the study of phosphates in the Transjordan. He wrote in a signed testimony in 1952:<sup>283</sup>

[...] What struck me most deeply in the Work, from a critical point of view, was the perfect knowledge the writer had of Palestine and areas where the preaching of Our Lord Jesus Christ took place. This is knowledge that in some passages surpasses your average geographical or panoramic knowledge, becoming specifically topographical and even, geological and mineralogical. From this viewpoint, no publications exist —as far as I know— in such detail as in this account, above all for the area beyond the Jordan (now also Jordanian), that would allow even a scientist who has not physically been to the site, to imagine and describe whole paths and roads with such perfection as would perplex [or astound] those who have in fact had the opportunity of actually going there.

I have traveled all over Palestine and Jordan, and other Middle Eastern countries on numerous trips. I remained for a while in Jordan in particular for mining purposes so I was able to see and follow with a keen eye what *those sketchy and inaccurate English publications* (the only ones that exist on the subject for those areas) cannot even remotely offer.

Well I can declare with a clear conscience that after reading the description given in the Work about one of Our Lord Jesus Christ's journeys over the Jordan up to Jerash, I recognized the

path of Our Lord so perfectly. With the vivid memory that sprang to my mind from my reading, I recognized the description made with such precision that only those who could actually see it or have seen it could possibly be able to describe it!

But my surprise was intensified further when, as I continued reading, I read a statement of a mineralogical nature where, in describing some protruding dykes like granite, [Valtorta] affirms that they are not, in fact, granite, but limestone! I declare that this distinction could be appreciated—on site—only by an expert!

And I continued to read that at a little distance across the summit, before resuming the gentle descent to Jerash, there is a small spring where Our Lord Jesus Christ stopped with a caravan to eat a quick breakfast. Now I think that this spring is so small and inconspicuous that it would have been missed by anyone, even passing close by it, who had not been particularly attentive.

[...] These facts and others, which I do not quote for the sake of brevity, have struck my critical spirit and have reinforced in me the absolute conviction that this Work is the fruit of the Supernatural; if not, I would not be able to find a humanly convincing explanation for these facts that I have cited and which are nevertheless completely verifiable. But, more than my critical spirit, it is my heart that feels better every time I read more pages from this Work, which assures me that it is "God's Work".

Professional engineer Jean-François Lavère, writes:<sup>284</sup>

The work [the *Poem of the Man-God*] overflows with exact data from the viewpoint of history, topography, architecture, geography, ethnology, chronology, etc. Furthermore, Maria Valtorta often provides precise details known only by some scholars, and in certain cases, she even records details totally unknown at the time she recorded them, and which archeology, history, or science have later confirmed.

The study of thousands of data, scattered as if by chance in this work, has allowed us down the years to construct an imposing documentary base. This systematic research brings to light the extraordinary precision and unsuspected level of coherence and credibility of this Life of Jesus by Maria Valtorta.

The author continues after showing numerous examples in his article:<sup>285</sup>

It would certainly be possible to multiply such examples, but the "surprising" subjects in this work are still so many that we need to stop. We note only that Maria Valtorta mentions, with their names, more than 300 localities, mountains, rivers, regions, and other geographical data, and places them exactly, which is already remarkable. A complete analysis will require a voluminous work... Maria Valtorta even reached a degree of precision and exactness such as I have personally never found in the numerous authors recounting their travels in the Holy Land, and consulted by me during this study. I could furnish many examples of these.

Another article relates:<sup>286</sup>

Jean-François Lavère, a professional engineer, has been studying the works of Maria Valtorta for 25 years.

Convinced that the historicity of Maria Valtorta's work would either prove itself, or show itself to be wrong, he undertook a systematic study of all of the details provided by her work.

He has methodically identified, over the years, more than 10,000 pieces of data from her work, in fields as diverse as the arts, astronomy, flora and fauna, ethnology, geography, geology, history and geopolitical science, technology, metrology [science of weights and measures], religions, social sciences, etc.

At present, 8,000 pieces of data have been analyzed and compared with different sources. This data is all shown to correspond to these sources with 99.6% accuracy!

For one who knows the life of the humble Maria Valtorta, it is difficult to attribute to her such encyclopedic knowledge that is so extensive and often so specialized.

Readers of *Christian Magazine* have already been able to discover several of the studies by Jean-François Lavère.

In the near future, devoted fans will undoubtedly have the opportunity to read more of his publications. In the meantime, Jean-François Lavère offers [on this website] several examples of his studies and comments on a few of the passages from Maria Valtorta's works.

Note: Jean-François Lavère released in June 2012 a 339-page book detailing this evidence. To view the website discussed in the excerpt above along with another English translation of a long article

of his, see the subchapter of this e-book entitled “*Proof by Geography and Topography and Archaeology...*”

Even “minor sciences” in her work are accurate. See David Webster’s *The Rest of the Gospel Story* to view the Palestinian Agricultural and Climatic Calendar which shows how Maria Valtorta’s agricultural and climatic descriptions are incredibly consistent with the dating of each of the 647 chapters of the *Poem* (and note that this dating was determined by completely independent data, such as astronomic calculations, feast days and the lunar cycles connected with them, etc.), and (2) it shows how Maria Valtorta’s agricultural and climatic descriptions are consistent with the unique agricultural and climatic differences in the areas she describes (that is, it shows how her visions are scientifically accurate in the fields of agriculture/botany and climatology).

In the scientific journal *Scienze e Ricerche* (Science and Research), [Professor Emilio Matricciani](#) of the Department of Electronics, Information, and Bioengineering (DEIB) at the Polytechnic of Milan, and Dr. Liberato De Caro of the Institute of Crystallography, National Research Council (IC-CNR), Bari Polytechnic, co-authored an article entitled “Finzione letteraria o antiche osservazioni astronomiche e meteorologiche nell’opera di Maria Valtorta?” (“Literary fiction or ancient astronomical and meteorological observations in the work of Maria Valtorta?”). Here is the abstract from the article:<sup>287</sup>

*The Gospel As Revealed to Me (L’Evangelo come mi è stato rivelato)* is the main literary work by Maria Valtorta (1897-1961), written while she was bedridden for serious health problems in the years between the end of World War II and the first years after the war. In her voluminous work she reports detailed descriptions of uses, customs, landscape of Palestine at the time of Jesus of Nazareth, a large quantity of information of every kind: historical, archaeological, astronomical, geographical, meteorological. The richness of narrative elements has allowed pursuing many studies on her literary work because she states that it is not due to her imagination, but that she has written down everything she watched “in vision”. This should not be possible based only on logical reasoning because, as far as we know, it is not possible to have visions on past events which, in this case, would refer to 2000 years ago when Jesus walked the roads of Palestine. However, by a detailed analysis of explicit and implicit calendar information, such as reference to lunar phases, constellations, planets visible in the night sky while she tells what is happening, verifiable with the Astronomy, it is ascertained that every event described implies a precise chronological reference – day, month, year – without being explicitly reported. For example, from this analysis it is inferred that the crucifixion should have occurred on Friday 23rd of April in the year 34, which coincides with one of the dates of crucifixion deducible with the help of Astronomy. Maria Valtorta has recorded also the days with rain and this allows a statistical test with the current

meteorological data of Palestine, under the hypothesis of random observations and no important changes regarding rainfall daily frequency in Palestine. The annual or monthly average frequencies of rainy days deduced from the data available from the Israel Meteorological Service and the similar frequencies deduced from the analysis of the Maria Valtorta's work agree very well. These results are surprising and unexpected, and no scientific explanation seems to be immediate.

The above article by Professor Emilio Matricciani and Dr. Liberato De Caro has also been translated into English and published in the Swiss journal MDPI on June 9, 2017. You can view this article in HTML format [here](#) and download it in PDF format [here](#).

Her detailed descriptions even extend into the field of medicine, with an accuracy demanding medical expertise (which she lacked)!

Dr. Nicholas Pende, an illustrious medical clinician, world-renowned endocrinologist, and a Consultant to the Sacred Congregation of Rites for the scientific examination of healings considered miraculous, wrote:<sup>288</sup>

...for me, it is a true masterwork both from the aspect of its style as from the beauty of its language and form.

...What has aroused in me, a physician, the greatest admiration—and amazement—is for the expertise with which Valtorta describes a phenomenology which only a *few consummate physicians* would know how to explain—the scene of the agony of Jesus on the Cross... Pity and the greatest emotion invade the Christian reader on reading this astonishing page, with its truly medical style, of Maria Valtorta's manuscript. [emphasis added]

An article relates concerning the famous William F. Buckley, Jr. (who is considered the grandfather of the American conservative movement):<sup>289</sup>

While Buckley admired Valtorta's powerful depictions of the Crucifixion, he may not have known how profound the source of her knowledge was in producing those depictions. For example, Buckley wrote: "The account by Valtorta, or at least that much of it that deals specifically with the suffering endured, would be painful reading describing any death by crucifixion. Valtorta is excruciatingly absorbed by physical detail. Either she was once a medical student or else she studied anatomy, bone by bone."

The truth is that Valtorta did neither – medical school or studying anatomy. She had a very simple education. Yet, the profundity of her descriptions, which Buckley noticed, is not something that was lost on other observers as well. Dr. Nicholas Pende, an endocrinologist who (like Buckley) displayed immense surprise at the sophistication and accuracy with which Valtorta described Jesus' spasms during the Crucifixion visions, commented on her descriptions as constituting "a phenomenon which only a few informed physicians would know how to explain, and she does it in an authentic medical style."

Antonio Socci, a leading Italian journalist, TV show host, author, and public intellectual in Italy, wrote about the *Poem of the Man-God*:<sup>290</sup>

In Maria Valtorta's Work is found a reconstruction that is so accurate and rich in historical, geographical, and human facts about the Public Life of Jesus, that it is impossible to explain – especially if one considers that it came forth from the pen of a woman who was ignorant of these subjects and of theology, who was not familiar with the Holy Land, and who did not have any books to consult, lying sick and immobilized on a bed in Viareggio, on the Gothic Line, during the war's most ferocious months.

There are thousands of pages, overflowing with information and with the loftiest reflections and meditations; with geographical descriptions which only today, by going onsite, would be able to be done.

There are hundreds of topographical names and details and of descriptions of places, which were unknown to almost everyone and which only the latest research and archaeological excavations have brought to light. *Maria Valtorta's Work is, in truth, inexplicable by merely human means.* Even the literary style is very lofty and profound.

*But above all, the Giant – Who runs through these pages and Who fascinates by means of power, goodness, and beauty; Who inspires, by means of words and actions – is precisely that Jesus of Nazareth of Whom the Gospels speak. The world had not seen – nor will ever see – anything comparable.*

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## ***Unparalleled Theological Genius***

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Blessed Gabriel M. Allegra, O.F.M., a world-renowned and extremely learned exegete, theologian, and missionary priest; and the only biblical scholar beatified in the 20th century, wrote about the *Poem*:<sup>291</sup>

*For a book so engaging and challenging, so charismatic, so extraordinary even from just a human point of view as is Maria Valtorta's Poem of the Man-God – for such a book I find the theological justification in the First Epistle to the Corinthians 14:6, where St. Paul writes: "If I come to you, brethren, speaking in tongues, how shall I benefit you unless I bring you some revelation or knowledge or prophecy or doctrine?"*

I assure you that *The Poem of the Man-God* immensely surpasses whatever descriptions — I do not say of mine, because I do not know how to write — *but of any other writer...* It is a work which makes one grow in the knowledge and love of the Lord Jesus and of His Holy Mother... I hold that the work demands a supernatural origin.... I find knowledge: and *such knowledge in the theological (especially mariological), exegetical, and mystical fields*, that if it is not infused I do not know how a poor, sick woman could acquire and master it, even if she was endowed with a signal intelligence... I find in her doctrine: and doctrine such as is sure; *it embraces almost all fields of revelation. Hence, it is multiple, immediate, luminous...* Gifts of nature and mystical gifts harmoniously joined explain this masterwork of Italian religious literature, and perhaps *I should say [a masterwork] of the world's Christian literature...* After the Gospels, *I do not know another life of Jesus that can compare to the Poem.* [emphasis added]

As to the Mariology of this work, I know of no other books which possess a Mariology so fascinating and convincing, so firm and so simple, so modern and at the same time so ancient, even while being open to its future advances.

On this point the *Poem* even, or rather above all, enriches our knowledge of the Madonna and irresistibly also our poor love, our languid devotion for Her.

In treating the mystery of Mary's Compassion, it seems to me that Valtorta through her breadth, profundity, and psychological probing of the Heart of the Virgin, surpasses even St. Bonaventure and St. Bernard. [emphasis added]

Fr. Gabriel Roschini, O.S.M., was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome in 1950 under Pope Pius XII, professor at

the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints. He wrote in his 395-page study of the Mariology of Maria Valtorta's writings, *The Virgin Mary in the Writings of Maria Valtorta*:<sup>292</sup>

I have been studying, teaching, preaching, and writing Mariology for half a century already. To do this, I had to read innumerable works and articles of all kinds on Mary: a real Marian library.

However, I must candidly admit that the Mariology found in all of Maria Valtorta's writings – both published or unpublished – has been for me a real discovery. *No other Marian writings, not even the sum total of everything I have read and studied, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.*

It seems to me that the conventional image of the Blessed Virgin, portrayed by myself and my fellow Mariologists, is merely a paper mache Madonna compared to the living and vibrant Virgin Mary envisioned by Maria Valtorta, a Virgin Mary perfect in every way.

...whoever wants to know the Blessed Virgin (a Virgin in perfect harmony with the Holy Scriptures, the Tradition of the Church, and the Church Magisterium) should draw from Valtorta's Mariology.

If anyone believes my declaration is only one of those ordinary hyperbolic slogans abused by publicity, I will say this only: let them read before they judge! [emphasis added]

Archbishop Alphonsus Carinci, Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was later renamed the Congregation for the Causes of Saints in 1969), wrote in 1952 about Maria Valtorta:<sup>293</sup>

“...it seems impossible to me that a woman of a very ordinary theological culture, and unprovided with any book useful to that end, had been able on her own to write with such exactness pages so sublime.”

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## ***Tying This All Together***

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It is utterly *impossible* for a human being by him or herself to be so gifted with gifts of writing so as to rival Plato, Manzoni, and Shakespeare; and simultaneously be a profound theologian rivaling (and I daresay, oftentimes exceeding) the writings of the greatest saints; and simultaneously showing forth knowledge of a biblical scholar that even one of the best biblical scholars of the 20<sup>th</sup> century admits far exceeds him (Blessed Gabriel M. Allegra, O.F.M.); while simultaneously being an expert in archaeology, topography, mineralogy, and astronomy conveying information that even modern experts testify she could not have known or which few top experts could have known; and simultaneously be a master of psychology in her writing that few can rival; and simultaneously be able to write 9,000 handwritten pages in only 3½ years – or, if you consider all her writings – 15,000 handwritten pages written over seven years (most of which was written over a four-year period), containing 800 profound dictations of Jesus, 300 detailed revelations from others, almost 700 visions of Jesus’ earthly life accounting for 500+ personalities, 350+ ministry sites (some not discovered/verified archaeologically until after her death), 950 quotations and references to 40 Old Testament books, and a remarkably consistent dating system, all with relatively few errors; and simultaneously have this be one single person without any supernatural aid. It is *impossible!* If it was just Maria Valtorta with no divine help whatsoever, then certainly she must be one of the *greatest* and *most skilled* persons ever to have lived on our planet, and we should vigorously study this creature of extraordinariness...BUT if it was divine revelation as she claims it is, then the reason that her writings are so great, and astounds scientists and experts and theologians of all kinds, is because it is Christ Who is the source of this information (God).

These facts are what prompted Blessed Gabriel M. Allegra, O.F.M., to exclaim: “I do not believe [even] a genius could thus accomplish this Gospel narration: the Finger of God is here!”<sup>294</sup> And if it was not divine revelation as she claims, and yet God had given her such innumerable gifts of such profound capacity, she would then be a liar, and therefore would likely be crazy and possibly possessed, while at the same time most profound and holy in her writings to such an extent that countless holy people are completely deceived, including Pope Pius XII, Saint Padre Pio, Blessed Gabriel M. Allegra, many cardinals, archbishops, bishops, theologians, Scripture scholars, scientists of diverse kinds, and countless pious lay faithful, who all attest to her work’s profoundness and holiness. “A good tree cannot bring forth evil fruit, neither can an evil tree bring forth good fruit.” (Matthew 7:18) If that was the case (she deceived them all), then she is one of the best deceivers of the 20<sup>th</sup> century and possibly one of the best of all time. In short: there is something extraordinary here. It must be supernatural. By its fruits and words, and approval by more-than-competent ecclesiastical authorities (most notably Pope Pius XII and the Holy Office which eventually approved the publication of the second edition), it is obvious that it is from God and not from the Devil. All of the above considerations are even more convincing and amazing when we

know by many trustworthy eyewitness accounts that she wrote all 9,000 handwritten pages of the *Poem of the Man-God* in a 3-and-a-half year period from 1944 to 1947 confined to a sick bed with access only to her Bible and catechism as far as books.

David Webster, M.Div., states:<sup>295</sup>

I have read all five volumes five times, and can tell you that one would not even have to have one bit of spiritual discernment to see that no human mind *or any group of human minds* could have written these volumes within anyone's lifetime, let alone in the 3½ years it took Maria Valtorta, confined to a sick bed, to write it.

Msgr. Hugo Lattanzi, dean of the Faculty of Theology at the Lateran Pontifical University, and a Consultant to the Holy Office, agrees, when he stated in 1952: "The author...could not have written such an abundant amount of material...without being under the influence of a supernatural power."<sup>296</sup>

In one of his research articles, David Webster writes:<sup>297</sup>

While literarily gifted, Maria Valtorta had only an average education, had never been to Palestine, was sick, suffering and bedridden for most of her life, and in this condition had access to only her Bible and small catechism during the years of her writing. Verification of so many of these locations and descriptions known only by experts in their fields and that these details were included at Jesus' own request for "the difficult doctors of the Church," is not only proof this is an eyewitness account but that these revelations were intended by Heaven to be accepted by the Church as authoritative...

Other evidence that Maria Valtorta's work was of an eyewitness, and a true "dictation," as she repeatedly claims, was that nearly all of her some 10,000 handwritten pages of this revelation, which included over 500 personalities within a perfectly flowing and internally consistent narrative, with hardly a correction, was written in a period of 4 years and often out of sequence! So much timing information is given, including years, seasons, Jewish feast days, months, days of the week and even time schedules for our Lord's ministry itinerary for over 350 ministry sites, that nearly every episode in the *Poem* and in all four Gospels can be dated!

Approximately 98.5% of all the Gospel passages in the canonized Scriptures that relate the lives of Jesus and Mary have been described in unprecedented detail in the *Poem of the Man-God*, in addition to an abundance of previously unrecorded events. The Gospel writers, all combined, recorded much abbreviated accounts of events occurring on only **141 days** of Jesus' Public

Ministry (which is approximately **12%** of the total days of His Public Ministry). The *Poem of the Man-God* covers approximately **500 days** of the 1200-day period comprising Jesus' Public Ministry (this amounts to covering approximately **42%** of the total days of His 3 year, 4 month long Public Ministry).<sup>298</sup> The *Poem* describes in detail 179 miracles Jesus performed, only 30 of which are mentioned in the canonized Gospels; and it gives 97 parables in full (most of which are pages long), only 39 of which are summarized in the canonized Gospels.<sup>299</sup>

David Webster continues:<sup>300</sup>

Here are a few examples of the *many* lines of incontrovertible evidences for the supernatural origin of this work that should be understandable even for those with no spiritual discernment. This work consists of 647 Gospel episodes recorded within a 3½ year period (1944 to 1947), not in chronological order, but often according to the visionary's own personal spiritual needs and in conjunction with the events of the Church calendar. We know this not only from the original copies that were all dated, but because Maria Valtorta shows lack of familiarity with persons and places in later episodes of Christ's life, whereas in the earlier ones she shows a great deal of familiarity. We have here an astonishing 20,000 handwritten pages from her (10,000 for *The Poem*), written in mixed order (and with hardly a correction), that, when assembled at Jesus' instruction in proper sequence, present a perfectly flowing story with not one person, place, or thing out of place. Even the best novelists, who develop their work in sequence with far shorter, far less involved story lines and far fewer characters (*The Poem* presents over 500 personalities!), have often been caught with irregularities in these matters. Not so with Maria Valtorta and the *Poem of the Man-God*.

This has all been accomplished while incorporating in its body and expanding upon nearly the entire content of all four Gospel accounts. Only 6 short Gospel texts have not been found in the body of this work. In addition to this we also discover an astonishing 950 quotations and references from some 40 books of the Old Testament, many of which are found in Jesus' many teachings and sermons. It would have taken a special team of Old Testament biblical scholars to incorporate this many Old Testament Scriptures into any kind of series of teaching and preaching, let alone one that had to fit the particular settings carefully described in *The Poem*. These elements alone make the thought of human authorship absurd.

An additional line of incontrovertible evidence (which Valtorta was encouraged by Jesus to include for the benefit of "the difficult doctors" of the Church) deals with the vast amount of geographical, climatic, agricultural, historical, astronomical, and cartographical information given in her work. Authorities in these fields have verified the accuracy of what she has reported with appropriate astonishment. Valtorta accurately identifies this agricultural and

climatic information that is often unique to Palestine with the appropriate calendar period which she often specifically identifies. Without any evidence of planning and with hardly any corrections, Valtorta ends up with a perfectly flowing 3½ year story line with Jesus appropriately in Jerusalem and Judea for Passover and Pentecost in all four spring seasons, and at the Tabernacles in all three fall seasons of His ministry. Valtorta shows Jesus to have traversed the land of Palestine from one end to another in at least six cycles (some 4,000 miles), ministering in some 350 named locations, including places in Palestine known only to specialized archaeologists. Not once, however, does she have Jesus (or any one of the other 500 characters) in a place inconsistent with either the story line or distance or timing necessities.

For this work to be of human origin would have also required, in addition to numerous technical resources in several fields, the use of a pre-existing harmony of the Gospels, the four Gospels arranged both in parallel and in an *acceptable* chronological order. No one could have written a work that includes the entire content of all four Gospels without such a harmony without missing significant material, adding material contradictory to an overlooked parallel account, or duplicating accounts, mistaking some parallel accounts for more than one event. *The Poem*, however, while maintaining absolute integrity in all these areas, follows an altogether different arrangement than any previous harmony. Previous harmonies cluster all the ministry events of Christ into a single Judean, Galilean, and Perea ministry. *The Poem* has six distinct Judean ministries with excursions into Perea and Samaria, with all but the first centered around the Passover or Tabernacles when Jesus would naturally have been in Judea. It has six distinct Galilean ministries with excursions into Syro-Phoenicia and Decapolis, always between these two feasts. Though this is an altogether new arrangement, those few events in the Gospels identified by scholars as belonging to specific calendar, seasonal periods, or geographical locations are all correctly placed. In respect to the great many Gospel events whose calendar or seasonal placement could not be determined from the biblical data, we find an incredible number of differences in sequence in *The Poem* compared to other harmonies, all of which rearrangements would have been completely unnecessary if the only purpose were to create an acceptable fictional account of the life of Christ. Of the 269 New Testament Gospel episodes occurring in the three full years of Christ's ministry according to a standard arrangement, over half of them (146) are located differently in *The Poem*, and of these, 92 of them are placed in an altogether different ministry year. The lack of necessity for any rearrangement and the utter complexity involved in such a vast number of rearrangements rules out any reasonable possibility of human authorship *on this one account alone*.

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., wrote:<sup>301</sup>

[For those who state] that Valtorta's writings were not supernatural in origin, did they investigate to see what kind of person Valtorta was? Had they done so, they would have quickly found that she was a good, earnest, devout Catholic, an invalid who had a deep prayer life and lived according to high moral standards. They would have found that she often claimed, explicitly, in no uncertain terms that she was having visions and dictations from Jesus and other heavenly persons, and that she fully realized the gravity of her claims.

Now had her visions and dictations been mere literary forms of her own deliberate invention, she would have been an unscrupulous liar; but this hypothesis is excluded by the testimonies of all the priests and nuns and lay people who knew her.

Or what if Valtorta had been insane and had imagined all those visions and dictations and mistaken them for real mystical occurrences (and thus escaped the accusation of being a hoaxer)? This hypothesis of lunacy falls flat in the light of her daily living during the years that she wrote. Within the limits of her physical handicaps, she functioned very well: she cared for people, kept up-to-date on current world events, wrote coherent, insightful letters, and had a witty, bright, keen mind as observed by all her visitors, some of whom were Church scholars or university educated laymen.

In either case, the charge that Valtorta's visions were "simply the literary forms used by the author to narrate in her own way the life of Jesus" seems quite amiss to say the least, as it would imply character shortcomings not found in her.

With regards to her extraordinary insight into such a vast array of theological and scientific fields, skeptics might say, "she just got very lucky." But that skeptical position cannot be maintained when you look at the mass of "freak accidents" / extraordinary "coincidences" / unexplainable "lucks" in so many areas of science in Maria Valtorta's revelations that, taken as a whole, act like drops in a bucket that overflow and demolish the possibility that all of these were just chance. Besides religious spheres (theology and biblical exegesis), these areas of science in which she shows extraordinary expertise beyond what she could have known by herself include geography, geology, topography, archaeology, astronomy, history, flora and fauna, ethnology, intricate calendar systems, agricultural knowledge, as well as writing about a medical phenomenon which few consummate physicians of her day would know how to describe with such exactness and detail. The exact concurrence of her detailed visions with recent scientific findings on the Shroud of Turin and her prediction about the Veil of Veronica which has been proven by modern science for the first time decades after her death is yet another one of these "freak accidents" or

extraordinary “coincidences” that together with the *myriads* of other such ones in a whole host of different sciences makes for quite an argument!

What is particularly extraordinary is that she did not have the learning required to know these things herself, she was bedridden for most of her life (including during the time she wrote all her writings), and she wrote these 15,000 handwritten pages in mostly 3½ years amidst multiple chronic illnesses and with only a catechism and a Bible for books. Research has been done into 8,000 pieces of data from her writings in a wide variety of scientific fields, and it has been shown to correspond to authoritative sources with 99.6% accuracy. There are also undeniable proofs of supernatural inspiration which are beyond the scope of chance which cannot be explained away or denied, as outlined in many of the proof chapters of this e-book (such as Purdue University’s Dr. Lonnie Lee Van Zandt’s computer analysis and written testimony that she could not have written her precise astronomic descriptions which precisely matched her chosen dates and dating system without a modern computer and her describing Palestine and over 350 geographical locations in the Holy Land with a level of precision in multiple fields that she could not possibly have known without modern electronic scholastic resources or access to an extensive collection of books/atlasses in the 1940s that eyewitnesses and common sense confirm she did not – nor could have had – access to and which itself arguably would have been insufficient to complete her work).

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***A Detailed Handwritten Testimony of Maria Valtorta Herself that She Did Not Have the Classes, Resources, Books, or Any Other Human Source to be Able to Know All that She Included in Her Writings, and that What She Wrote Was Sometimes So Profound, She Often Did Not Even Understand What She Wrote***

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This is a handwritten statement written by Maria Valtorta shortly after she began to receive visions of Jesus' earthly life and shortly after she completed her autobiography. This statement was attached the end of her autobiography.<sup>302</sup>

## **APPENDIX**

### **To Be Attached to My Autobiography**

*Editor's Note: The brief text we include as an Appendix, written in a later period in the form of two separate, folded leaflets amounting to eight pages in all, seems to be intended to clarify the nature of her further activity as a writer, begun on Good Friday 1943. It does not form part of the Autobiography, which was finished in Passion Week 1943 and is contained in seven handwritten notebooks comprising a total of 755 pages.*

In the presence of God, who sees my heart and knows everything about me, I declare that at the Bianconi School, run by the Sisters of Charity of Blessed Bartolomea Capitanio, I carried out the following studies:

The first and second years—that is, from March 4, 1909, the day I entered the school, to July 10, 1910—the curriculum of general culture for boarding students.

The third year, from October 10 to the end of March 1911, an attempt at Complementary Studies before going on to teacher training, as my mother wanted. An unsuccessful attempt as a result of my complete lack of ability in drawing and other subjects. Then, in three months, the three technical courses, leading to a resounding failure in Mathematics, Geometry, Bookkeeping, Design, and Calligraphy. I repeated examinations in October and came away with a technical degree.

I went back to the School on November 10, 1911 to attend the Advanced Course in Culture, which consisted of studying Italian, French, Latin, Greek, English, and Spanish Literature; English, French, and Spanish History; and, in addition, Art History. As for studies related to Religion, along with the *Catechism of Pius X*, usually taught by a sister and occasionally by Fr. Francesco Longoni, the first part of Church History and also History of Religions, which was, however, cut short after a few classes for some reason or other.

I thus studied from November 10, 1911 to February 23, 1913, the day I left the school to go back to my family and settle in Florence. With great difficulty I had wrested permission to remain at school until that day, for my mother had been wanting me to leave since July 1912.

My mother had yielded because of the additional pressure by my Italian professor, Fr. Cattaneo, who, having realized my facility in composition, wanted me to complete classical studies in order to send me on to the Faculty of Letters. He was ready to prepare me for the lyc ee degree in three years. Mother was against it, allowing me only to continue literary studies on my own, preparing for the “short dissertation” which could then be obtained by attending the Faculty as an auditor. A dissertation which was not valid for teaching, but which testified to the student’s classical training.

I therefore studied doggedly for fifteen months, attending as many more Italian and Latin classes as I could, also following programs the professor had indicated to me, and, above all, writing and writing. Compositions for myself, compositions for my classmates, compositions to be imitated by lower-level students, entertaining texts, the expression of best wishes, letters for all the prelates, and so on.

After *regretfully* leaving the school, in 1913, 1914, and 1915 at irregular intervals I attended the Reading of Dante series at the Palagio della Lana and even more infrequently went to lectures at the Cultural Association.

There was *no* university. Mother regarded it as useless.

With the outbreak of war in 1915, I stopped attending everything and in 1917 joined the Good Samaritan Volunteer Nurses, abandoning all study, including the piano.

This is what concerns studies.

As regards attendance at religious ceremonies, I must state—and here, too, God sees that I am not lying—that except for Sunday Mass, other visits to churches were *forbidden* by Mother. The first Sunday Mass, at five in the summer, at six in the winter, or at seven at the latest. Never a sung Mass, never Vespers! Since I left school I have heard solemn Masses only during the short visit I made in 1929 to my classmate Ferrari from Cremona.

Sermons? *Never*. Lenten preaching? *Never*. Exercises? From 1912, the last spiritual exercises I made at school, to 1929 here in Viareggio—because I had enrolled *on an exceptional basis*—I *never* made them.

After managing to enter Young Women's Catholic Action, I *never* took part in a diocesan congress or any other. I was always at home. Home, home, home. For me there was nothing but this, and if I stayed a quarter of an hour longer at the Circle, there were very harsh reproaches. I had to prepare my classes with the little books of Catholic Action and the *Primer on Christianity and Christian Morality* by Olgiati. I have had no other human aids. But everything became easy for me because Jesus helped me, above all, to love Him. And to love Him is to understand Him and understand souls. I therefore got ahead with my activities and the girls.

Since I have always loved the Eucharist and would have liked to receive it every day, I took advantage of the daily shopping to run into church on weekdays, and I did my preparation and thanksgiving on the street so that Mother would not realize from the delay that I had gone to church<sup>14</sup> [see footnote 14 below].

But I repeat: *never sermons*, of any kind. *Never religion classes*, of any kind. Catholic Action, one course, attended at irregular intervals, the Leaders' School by Fr. Cresi in 1931 at the Mantellate's in Viareggio. But his mode of expression was so difficult that I understood nothing and told him so frankly as well, for none of us understood and no one wanted to confess it to him. I, who have always loved sincerity, did say so.

I have no books on religion, except for the two *Primers* by Olgiati and the *Catechism*. The works on the history of the churches and religions were stolen by someone or other. I have *The Soul of the Apostolate* by Fr. Chautard, which they had us Diocesan Leaders acquire and which I have never been able to read, for—I fall asleep over it. Religious books: the Gospels and *The Imitation of Christ*. The former have been read for decades; the latter—conserved as a memento of my Mother Superior. Gospel commentaries: a few pages by Giulio Salvadori, and that's all. No revelations. No meditations.

Before Jesus made me His instrument, I carried out my meditations on my own, as my heart suggested them to me. Without texts or outlines, on the Gospels or the life of St. Thérèse or Sister B. Consolata Ferrero, generally speaking, or on anything which had struck me, perhaps even a flower or a star, or a thunderbolt, or a word I had heard.... My poor meditations at that time are still visible!

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<sup>14</sup> For her mother was only Catholic in name, but pagan in spirit. Her mother was very harsh and unyielding, and considered religious practice beyond the bare essentials "excessive and only for show". Needless to say, these trials from her mother served as means for Maria Valtorta to offer up sufferings for souls and to grow in virtue.

A few lives of saints, Bernardette, Don Bosco, St. Thérèse of the Child Jesus, St. Francis of Assisi; a few biographies of good people: Mattei, Agostini, Moscati, Pius X, and so on.

Since I have been serving Jesus as an instrument, I have no longer been reading anything. Since March 20, 1946 Fr. Migliorini has had the list of books I own and have owned.

To summarize, with a demanding mother opposed to religious practices and having concluded my studies, I can assert that I have not had human sources to be able to know what I am writing and what, even while writing, I often do not understand.

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***Testimony of Fr. Corrado Berti, O.S.M. (The One Who Pope Pius XII Commanded to Publish the Poem, Editor of Maria Valtorta's Works, Long-Time Member of the Pontifical Marianum Theological Faculty in Rome, and One Who Regularly Visited and Knew Maria Valtorta Well)***

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Fr. Corrado Berti, O.S.M., was a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He is one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* wherein Pope Pius XII commanded him to publish the *Poem of the Man-God* "just as it is". Fr. Berti is also the one who supervised the editing and publication of the critical second edition of the *Poem* and provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions (totaling over 5,675 footnotes).

He wrote a signed testimony on Maria Valtorta, *The Poem of the Man-God*, his audience with Pope Pius XII, and his dealings with the Holy Office regarding Valtorta's work. I will just quote an excerpt from the end, which is what is most relevant for what we are looking at now. He stated in his signed testimony written on December 8, 1978, in Rome:<sup>303</sup>

I knew Maria Valtorta in 1946, and, given the fact that she lived close enough to my mother, I often met with her at least once a month until the year of her death in 1961.

I read and annotated (by myself from 1960 to 1974; with the help of some confreres from 1974 on) all the Valtorta writings, both edited and unedited.

I can certify that Valtorta did not, by her own industry, possess all that vast, profound, clear, and varied learning which is evident in her writings. In fact, she possessed, and at times consulted, only the *Catechism of Pius X*, and a common popular [Italian] Bible.

Since Maria was a humble and sincere woman, we can accept the explanation which she herself furnished about her learning: attributing it to supernatural visions and dictations, besides her natural skill as a writer. And this is also the opinion of Miss Marta Diciotti who assisted Valtorta for 30 years, and who today receives so many visitors in Valtorta's little room.

Finally, this is also the opinion of the editor, Dr. Emilio Pisani, who hears the written and oral echo of very many readers.

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***Details About Her Unusually Severe Physical Condition and Illnesses During the Time She Wrote These 9,000 Handwritten Pages, and How It Would Be Impossible Without Divine Assistance for Her to Write What She Did in Such a Condition***

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In 1920, at the age of 23, while walking down the street with her mother, Maria Valtorta was struck in the back with an iron bar by a communist anarchist delinquent. She was confined to a bed for three months, and then recovered enough to be able to move around again. In 1925, she read the autobiography of St. Thérèse of the Child Jesus, and, inspired by it, offered herself as a victim soul to the Divine Merciful Love. Five years later, she took private vows of virginity, poverty, and obedience, and then (after much deliberation and preparation) offered herself also as a victim to Divine Justice.

She talks about this offering in her autobiography:<sup>304</sup>

Following my method, I trusted to the Lord to tell me Himself when the propitious moment was for this more severe offering.

I don't deny to you that the matter gave me contrasting thoughts. My heart was inclined to carry it out because I felt— and had felt for some time—by a holy inspiration that Justice, too, needed victims to be disarmed. This unfortunate world adds sins to sins, offenses to offenses. Those who reflect are amazed that a *total* punishment does not come to punish this human race, increasingly iniquitous and foolish. Hence the need for sacrifices to placate God. I had grasped this for years and *understand it more and more*. But if my “better part” longed to immolate itself to the Justice of the Father out of compassion for its unfortunate brothers and sisters, so arrogant and blasphemous, my humanity faltered. I bore in mind what St. Thérèse of the Child Jesus said, “...If you offer yourselves to Divine Justice, you ought to be afraid....”

However, she finally offered herself unhesitatingly and never looked back. God accepted her offer. As a result of complications from her injury in 1920, as well as having contracted numerous, terrible illnesses which caused her great pain, she was bedridden beginning in 1934, and was forced to remain bedridden for the remaining 28 years of her life. She suffered excruciatingly. However, she was often rewarded as a result with divine consolations – which, in fact, progressed to such heights that she eventually became “one of the eighteen greatest mystics of all time”, as Fr. Gabriel Roschini (world-renowned Mariologist) called her. She became a “spokesman” of God – being graced with a series of almost 700 visions of Jesus’ earthly life with Mary, the Apostles, and many of His contemporaries, about 800 dictations from Jesus, and around 300 other revelations from God the Father, the Holy Spirit, Our Lady, and various angels and saints, many of which have been published in her works.

Below are some excerpts from her autobiography which describe some of her sufferings.

Maria Valtorta writes in her autobiography:<sup>305</sup>

On February 2, 1935, after a heavy sopor and a terrible cardiac crisis, paresis appeared. It was then that the family doctor had his theory accepted by the consultants that not only my heart was damaged, but also the spine, or, rather, the spinal marrow. We do not know if it is a tumor or the formation of liquid resulting from the blow received in 1920, but the lesion exists.

After the consultation I wrote as follows (I copy from my diary): “My soul is full of song. An incomprehensible song and incomprehensible gladness for someone unaware of the most burning longing of my heart...! You, my Good, know why I am happy...! The fact is that I do not have *one* malady, but *three* afflicting me! I kiss this trinity of pain wherein I see the will of the Trinity reflected and worship God, who adorns me with three such gifts, and with St. Francis I cry, ‘Lord, I am not worthy of such a great treasure!’ I clasp these three nails to my heart, your three nails, O my King, O my Christ, O my All, and since the more love grows, the more it sees itself comprehended and compensated, with the boldness of lovers I ask You, ‘Why just three wounds? Why not five, like yours?’ And I trustingly wait, for I feel that You will adorn me with *all, all* your jewels of pain....”

The three maladies were myocarditis, the ovarian tumor (now formed), and the spinal lesion. But I saw that the doctor was concealing something. And I prodded him to speak out.

On the morning of the 3rd I observed an undecipherable sign from the doctor to Mother. They went to the front hall and shut themselves in. “Just fine,” I said, “now I’m coming too.”

Holding on to the furniture, I went barefoot to the glass door and, grasping the sewing machine to keep myself erect, I looked through the glass and heard the conversation. “The professor informs you that it is a form of progressive paralysis. Very slow, but extremely dangerous and inexorable in its course. As a result of a scare or some emotion or other, it may accelerate, strike the diaphragm and the bulbar centers, and provoke instant death. If there are no factors speeding it up, it may last years, gradually extinguishing the life of the organs....”

I went back to bed because—my heart was leaping and my legs, bending. Not from fear, but from exhaustion. I now knew enough, though. I have always wanted to know the *truth*. *And to tell the truth*.

The paresis beginning in the lower abdomen had little by little spread to many other organs and from time to time gives signs of paralyzing others. When it rises, it is the head which is affected; when it descends, the thorax. It is most painful because, according to the bulbar center stricken, it occasions blindness or deafness, or impairments involving speech, swallowing, breathing, digestion, renal filtration, writing.... A mine of troubles.

It was then that I made a *solemn* pact with Jesus to rescue a soul for every crisis. I had done so before informally. And how happy I was if I had many crises a day.

Maria Valorta writes in her autobiography:<sup>306</sup>

I have gotten worse since then as I had not before in nearly ten years. To the already existing illnesses others were added: neuritis with a spasmodic aching, so intense that I begged the doctor to let me die. I went so far as to brush very strong tincture of iodine over my whole face to numb the trigeminal nerve, which gave me maddening pains. Pains that I could not alleviate with any analgesic because of the state of my heart. To the neuritis there was joined a pachymeningitis which left me benumbed as if I had been mummified. At the least movement I was forced to howl. My kidneys broke down, and the chronic cystitis was complicated by a pyelocystitis culminating in renal and vesical hemorrhages. The peritonitis increased, producing the phenomena of intestinal occlusion. The pleurisy increased on the right side, where painful adhesions formed. In the very cold December of 1940, while Marta was away for a few days and I was left without hot-water bottles and heating, a pulmonary congestion came upon me which has gotten worse and worse in the numberless relapses I have had since then. What a fine list! But it's my—line of work....

Maria Valterra writes in her autobiography:<sup>307</sup>

In May what I call the Tower of Babel began.

The new doctor, who looked after me so well and had provided me with a sensible improvement, was entrapped by a person, one of the devil's instruments, who persuaded him that I did not have heart trouble, but tubercular manifestations. The dethroned doctor, who had boorishly given notice as soon as he had found out that in his absence we had called another (I believe he seized the opportunity because he thought I was about to die and did not want it to fall upon him...), had spread this rumor, and after being quoted in amplified form by the new doctor, it had taken on credibility. In truth, a doctor should believe only himself. But that's how it was....

This doctor was not from Viareggio. He traveled to and from Florence. On May 5, after a careful examination, the usual weekly one—he came every week—he changed my treatment.... He had already changed it a dozen times. Away with trinitrine and viretone and the cardiotonic. He wanted to give me calcium injections because pulmonary tuberculosis was present.... Tuberculosis? Since when? It had not shown up in any analysis, and there was nothing in me to make anyone assume it. I repeat: maybe it is now present. But nine years ago there was really nothing. Enough. I refused the calcium injections. *I did not want injections....* And now I have had over 13,000—that's right: thirteen thousand.... Then I had to swallow calcium, cod-liver oil, cholesterol taken orally, and phosphates, and vitamins.... My stomach turned into a sink.... There were so many things to take, and all of them at least an hour apart and separate from meal times, that I asked the doctor, with a Brother Juniper reaction, "Will you tell me, then, at what time I can eat?" For he entreated me to nourish myself to excess and to remain in repose. The only thing he added was that for half an hour each day I *had* to sit in the sun.

The result was a ruined stomach, an obstacle to nutrition, not superabundant, but rather less than usual, because I always had indigestion from all those concoctions I gulped down, heart crises more violent than ever, an increase in fevers, and, finally, a first-rate congestion due to the sun and to the hardening of my arteries, to the point of having juvenile sclerosis, with the formation of aneurysm.

But before stating the rest I shall make a remark. If another person had had to savor that diagnosis, it would have caused a scare. I took it in joyfully. To have tuberculosis, and at the point where I was, according to the doctor, meant to die soon. And what did I want except to consummate my sacrifice? Oh, human foolishness! That hurry of mine was cowardice and

egotism, nothing else. Cowardice: to suffer much, but for a short time. Egotism: to stop suffering soon.

The desire for Heaven does not suffice to justify this hurry, especially when we have offered ourselves as victims. The Redeemer did not speed up the final solution of His martyrdom by an instant. A single sword thrust immediately after the abominable kiss would have been more comfortable for Him as well. It would have avoided so many torments and removed at once the memory of that kiss, erasing it with blood—that kiss, which must have filled Christ with disgust, like the cold, sinuous crawling of a snake on living flesh. But Jesus accelerated nothing. He lived out all those hours of torture, split up into minutes of such intense agony that each minute amounted to an hour. He underwent all the tortures: one after another in a rosary of insults, punches, blows, spitting, and rushes through the mob drunk with hatred forcing Him here and there, sadically unaware, with the humiliation of being stripped and dressed as a madman and a farcical king, with the torment of pitiless flagellation and the cruel coronation, with the superhuman exertion of the uphill road, under the weight of the cross and in those conditions, up to the peak of Golgotha, with the atrocious crucifixion and the tremendous agony....

A little victim, whose afflictions are nothing compared to the Master's, must not be in more of a hurry than He. Every moment of those tormenting hours was a pledge of salvation for numberless ranks of souls, and for this reason Jesus, if He had been able to, would have prolonged His torments so that not one, not even one of His poor wandering brothers and sisters would perish after His death. A little victim must be happy to see her agony prolonged, offering every additional hour for a new aim possessing a single denominator: to save another soul.

My good Master instructed me in this sense, for, if the Father had withdrawn in the hour of my Gethsemane, over my agony I had, not Jesus' angel, but Jesus Himself. *I have Him*. My good Master instructed me that I should bless every additional day I lived out on the cross because every day spent upon it could profit a soul. In His Voice, which is soundless, but so audible to the spirit, He told me, "Enable all your sufferings to bear fruit. Remember that you are here not for yourself, but for souls. And souls are not saved except through suffering. Give Me souls, Maria." Then I replied, "Give me agonies, Jesus!" And the pact was made. A soul for every new agony. And one that would really be saved. A soul consoled for every day of pain without agony.

Since then I have desired agonies and days of acute pain. I have desired them with a measureless desire, endeavoring to increase my sufferings in a thousand ways. There is a

daughter of mine who still recalls how alarmed she was on seeing me smile when I felt the tremendous crisis which took me to the threshold of eternity coming upon me. I smiled, thinking that another soul was being saved.

Is it my presumption? No: trust in God. If it is true that even an insignificant act performed out of love acquires great value in the eyes of God, what value must suffering death out of love have? In His divine words, Jesus states what perfect love this is: “No one has greater love than one who gives his life for his friends.” (John 15:13)

I was giving my life for my friends, embracing under this name a limitless throng of souls, among whom were—and are—relatives, friends, acquaintances, strangers, *enemies*, idolaters, the dead.... And at the head of this whole army of *friends*, who, on being bought back for grace, became my *children*, I placed my Divine Friend, Jesus: Brother, Master, Spouse, and King.

One cannot have greater love for You, my ineffable Joy, than to give one’s life for You, so that You will triumph in hearts and your Kingdom will come! No, one cannot have greater love! And if in my love there are human weaknesses which contaminate it and diminish its value, indestructible Compassion, have mercy on me all the same. O Merciful One, do not look at my poor reality. Look only at my ideal desire to be perfect in your sight, not to receive a reward, but to bring back a smile to your face, embittered by the crimes of this hour.

Maria Valtorta writes in her autobiography:<sup>308</sup>

The doctor obstinately maintained that either tuberculosis or hysteria was present. Analysis after analysis.... And the tuberculosis would not make up its mind to pop out so as to please him. Test after test to establish hysteria. But neither did it want to show up to make him happy. And I suffered terribly.

Another consultation with a surgeon. “It’s appendicitis! It should be operated on immediately!” Boom! In 1920 the same thing had been said, and after fourteen years the appendicitis had still not appeared. I am still waiting for it. And I live on raw salad, peas, and similar delights for an intestine which, according to the surgeon, is nearly perforated...!

Another consultation: “It’s a case of genital insufficiency.” Boom thrice over! I had never suffered in that sense. Insufficiency, of course! If anything, there was a tendency towards super-sufficiency! But that had to be the breeding ground. There was no solution. Very comfortable for doctors to take care of women! What they are unable to classify by its proper

name is called hysteria, and we're taken care of! Ovarian hormone treatment. The result: my heart remained the same. An ovarian inflammation leading to the tumor which gives me so much pain and *not only physical* troubles.

Then, since they had failed to hit the bull's-eye, ladies and gentlemen, it was time for a change. The physiologist came back once again. Properly worked on by the family doctor—oh, human inconsistency!—he took back his *entire* diagnosis of a short time before, and whereas he had previously put me on water fresh from the tap and fruit juices for my pressure, he now ordered super-nutrition; whereas he had previously ordered complete immobility, under pain of death, he now ordered me to get up and go to the pinewood; whereas he had previously decalcified my arteries with all the nitrates possible, he now ordered calcium again without interruption, because there was bilateral tuberculosis (boom!), which, if not checked by supernutrition, air, movement, and calcium, would take me to the cemetery in three months (boom! boom!) amidst tremendous hemoptyses (boom! boom! boom!).

It was September 4, 1934. Today is April 8, 1943. I have eaten less and less, have not taken air, except for what comes in through the window, have not moved about, have not ingested calcium, and I am here—waiting....

I had to engage in movement, but *none* of the three consultants committed himself to taking me in the ambulance to have the X-ray done.... They knew that on moving I risked death, if I did not precipitate it as well.

In short, one gave me alcohol in any case; another prohibited even watered-down white wine; one administered heavy doses of caffeine, and another prohibited coffee; one fed me to excess, provoking crisis after crisis, and another put me on water and fruit juice.... Enough to drive you crazy!

Finally, a professor came who was a friend of ours. "Why, who has given you all this stuff?" he exclaimed *on seeing the pharmacy* I had on my bedside table. "But they're mad! I'd throw everything into the middle of the street." An examination and the complete exclusion of tuberculosis. A serious myocarditis, definitely, and now an ovarian inflammation. Bed, complete repose, nutritious but very limited food intake, cardiotoxic injections, and that was all. "And then I'll see to finding the doctor you need." And he found him.

This is my current physician, who has been treating me for eight-and-a-half years and who, if not a genius healing all maladies, is at least a good psychologist who understands *the causes of ills*. And this is already quite a bit for a patient, particularly for *certain* patients!

With respect to my recovery... He has often stated for years, "We can do nothing in this case. *We are faced with forces stronger than medicine* which impede the slightest relief of the patient's condition just as they impede her death, for, in human terms, she should have died years ago, on account of both the violence of the maladies gnawing at her and the foolish treatment applied at the outset. I am not a convinced believer, but I surrender to the evidence of a miracle: a miracle even greater than that of a cure. I do nothing. I merely follow the malady as best I can because I feel that even if I accomplished the impossible, I would collide with a Will which would annul my every effort."

It's a good thing he understood! But the others—those who were just "passing through," shall we say, like the consultants—also reached the same conclusion. "If you are a believer, go to Lourdes or Loreto. Here the hand of God is present, and He alone can work a cure."

It has often been proposed that I go to Lourdes or Loreto. My parish priest at the outset also suggested accompanying me there gratis. But, though grateful to him, I refused. First of all, as I have already written, it would be a serious inconsistency. *What has been donated is not asked for*. In the second place, I renounce the grace of health which might be granted me in favor of another ill creature who is not resigned to infirmity.

Every time there is a pilgrimage of patients or a solemn novena, like the ones to Our Lady of Lourdes, St. Joseph, St. Anthony, and others, I say to the Lord: "If I went, if I asked, You, Infinite Goodness, would bring me, too, back to health. But I ask and beseech You, instead, to give someone else the health, or at least the relief from agony, which You would give me. May another enjoy it and give You praise. There are so many fathers and mothers of a family who are ill and needed by their children! Heal one of these! There are so many patients who despair over being such: heal one of them! It is enough for there to be another creature who loves and blesses You, and I am content, much more than if I were to get well or my agony were to diminish."

Just think how lovely Paradise will be for me, where I shall meet those who were healed through my renunciation! Healed of physical maladies and of distrust or despair! Now I do not know who they are. But in Heaven I shall know. My Lord Himself will be the one Who points them out to me when, clasping me to His Heart, He says, "Come, blessed one, for I was ill and you healed Me."

This blessedness, too, will certainly exist for those who renounced recovery to heal another! Not even a glass of water given in His Name is in vain or goes unrewarded.... What, then, will be the reward for having given the grace of health in His Name to an ill brother?

Oh, I am so happy when I suffer very, very much...! My mission is *to suffer*. Every time the doctors' compassion thinks up a remedy and every time the compassion of believers utters prayers for my improvement, a more serious deterioration and more acute suffering are observed.

In the economy governing the Universe everything has its reason for existence and its mission to carry out. The circling stars give us light and send forth astral forces influencing the fructification of lesser elements and the laws of the tides. The waters obey the eternal code directing them to descend in rain and snow from the clouds which amass them to sprinkle the earth and form glaciers nourishing the rivers, which, flowing into the lakes and seas, sustain them with their substance and turn them into a kind of enormous reservoir from which the sun draws up the evaporating vapors to create new clouds giving rain. Fish, the quite dimwitted fish, serve to clean the waters as well as for human food. Birds serve to exterminate insects and for the spontaneous sowing of the flowers' seeds. The trees, respectful of vegetable laws, robe themselves in leafy branches in the spring to provide an abode for nests and shade for man or cover themselves with fruit to feed man and the good Lord's birds. Seeds agree to be buried in the black earth, where nothing creeps but little worms, so as to sprout, in due course, as small plants supplying bread and food of every kind. Sheep cover themselves with thicker wool during the autumn to give tufts in the springtime to the birds building their nests and the warmth of clothing to the sons of man. Bees and butterflies serve to spread pollen, without which the flowering of plants would be of no use. Winds have their reason for existence, for they regulate heat, sweep clean the sky, purify the seas, and act as paranymphs in the vegetable marriages between flowers. Even the brambles have their mission. They are a defense for the hanging nests filled with tender bodies against the danger of man and snakes and serve as a hook for the tufts of wool sought out by the birds and donated by the flocks.

Everything, everything has its reason in creation, and everything has its mission, given to it by the Creator. I have mine: to suffer, to expiate, to love. To suffer for those who are unable to suffer, to expiate for those who are unable to expiate, to love for those who are unable to love. I do not think of myself. I say to the good Lord, "I trust You!" and that's all I say to Him.

Maria Valtorta writes in her autobiography:<sup>309</sup>

The Father meanwhile increased the weight of His hand. Jesus sleeping, His gaze veiled in sleep, allowed the devil, whom I had vanquished the previous year, to approach suddenly to torture me in a thousand ways. As I told you, by unbridling infirmities which none of the

twenty-nine—that's right, *twenty-nine*—Aesculapii [her doctor] who have come over these twelve years to tap, press, pierce, rummage, and listen has ever managed to understand.

Maria Valtorta didn't just have physical sufferings only. Maria Valtorta writes in her autobiography:<sup>310</sup>

When I still enjoyed Jesus' spiritual words, He had responded to a prayer of mine in which I begged Him to break me with His love to open to me the way to Heaven that I must break my *self*, shattering all my self-esteem [a.k.a. pride] all the human delight closed in my heart, with the hammer of a love that was perfect, inasmuch as it was not supported by any supernatural comfort. Then I would be ready for Heaven.

Now I could say that I had touched that point. My self-esteem [that is, pride] was trampled on by everyone, and by me more than by anyone else, since, out of love for God and for my neighbor, I had made myself like a grape in the tun which the vintage crushes and squashes under his feet. No comfort came from Heaven, and none from creatures. Only scoffing, satire, reproaches, betrayals, and labors not even noticed, or noticed to draw motives therefrom for new jests. Whether I prayed or did not, spoke or remained silent, was immobile or in motion, I was always at fault, according to the majority. Only the souls I had led to God remained grateful and faithful to me, which makes me think of what we read in the Gospel concerning the faith in and gratitude to Christ of those who were Gentiles...

She also wrote:<sup>311</sup>

I don't know if I am expressing my ideas clearly. I have suffered. When I am dead, let it also be said that physical sufferings *are nothing* in comparison to the moral ones I experienced. I say "moral" because the spirit was not harmed. It *was* shoved and slapped, but not maimed.

Jesus said to Maria Valtorta in a dictation to her:<sup>312</sup>

You are a nothing. But I have called you to this mission. I formed you for this, watching over even your mental formation. I have given to you an uncommon faculty for composition, because I needed to make you the illustrator of My Gospel....

I have crucified you in heart and flesh *for this*. So that you could be free of any bondage of affection, and would be the mistress of many more hours of time than anyone who is healthy could have. I have suppressed in you even the physical needs of nourishment, of sleep, and of rest, reducing them to an insignificant minimum, *for this*.

In your body, tormented and consumed by five grave and painful major illnesses, and by another ten minor ones, I have increased your energy in order to bring you to be able to do that which a healthy and well-nourished person could not do, *for this*. And I would wish this to be understood as an authentic sign. But this arid and perverse generation understands nothing.

...You are a nothing. But into this, your "nothing," I have entered and said: "See, speak, write." That "nothing" has become My instrument.

Her illnesses included progressive paralysis, myocarditis, an ovarian tumor, lung ailments, chronic peritonitis, volvulus, neuritis, a spinal lesion, and others. It was this compendium of illnesses that made her best doctor exclaim.<sup>313</sup>

"We can do nothing in this case. *We are faced with forces stronger than medicine* which impede the slightest relief of the patient's condition just as they impede her death, for, in human terms, she should have died years ago, on account of both the violence of the maladies gnawing at her and the foolish treatment applied at the outset. I am not a convinced believer, but I surrender to the evidence of a miracle: a miracle even greater than that of a cure. I do nothing. I merely follow the malady as best I can because I feel that even if I accomplished the impossible, I would collide with a Will which would annul my every effort."

Now considering her illnesses, there is no way that she could have written over 9,000 handwritten pages in only 3½ years of a work that is not just any ordinary literature, but a work containing unquestionable expertise, deep knowledge, and exhaustive information in a tremendous wide variety of theological and scientific subjects that astound world-renowned biblical scholars and theologians, and professors and experts in a wide variety of theological and scientific disciplines, and that she did all of this amidst her five grave illnesses and ten minor ones. There is *no way* apart from a supernatural intervention!

Such a feat is not even possible for a person who was perfectly healthy! As Msgr. Maurice Raffa, Director of the International Center of Comparison and Synthesis, wrote:<sup>314</sup>

...I found therein incomparable riches...Wanting to express a judgment on its intrinsic and aesthetic value, I point out that to write just one of the many volumes composing the work, it would need an author (who today does not exist) who would be at once a great poet, an able biblical scholar, a profound theologian, an expert in archaeology and topography, and a profound connoisseur of human psychology.

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., wrote:<sup>315</sup>

**Theologically:** Valtorta's writings exude a great, all-encompassing breadth of knowledge and a clear-mindedness and loftiness of concepts worthy of the greatest theologians, of the Church Fathers, and of the greatest mystics... Furthermore, she had never studied philosophy or theology either at school or on her own. The only education she had received was the average education of upper-middle class Italian girls of the early 1900s. How could she have composed her lofty writings?

**Spiritually:** Valtorta's writings are outstandingly practical, drawing the reader to practice the Faith in everyday life. They are not in the least dry theological textbooks. They bring spirituality alive, they bring it home, to the reader's heart, by showing us Jesus intimately, personally. Many a reader has exclaimed that reading *The Poem* is like living with Jesus as the apostles did. As depicted in *The Poem*, His character – the perfect blend of warmth and reason, of mystical outlook and practical attentions, of holiness and love – has helped many a reader to reform a life of sin, to increase love for our Lord, to become holier. Jesus is portrayed in *The Poem* as in perhaps no other mystical work. It is quite doubtful that Valtorta could have produced such an uplifting portrait on her own, when she was the first to admit her "nothingness" and ascribed everything to Jesus.

**Even scientifically:** Valtorta's *The Poem of the Man-God* exhibits an uncanny accuracy with regard to the archeology, botany, geography, geology, mineralogy, and topography of Palestine in Jesus' time, an accuracy commended by various experts in those fields. Yet, given her lack of education and reading in those fields, and given the fact that she never traveled to Palestine, how could she have given accurate descriptions of places she never went to and never read about in any detail?

**Finally, from the literary point of view:** Valtorta wrote on the spur of the moment, without preliminary plans, without rough drafts. She wrote fast – over 10,000 handwritten pages in three years – with great consistency of thought and purpose, in masterly Italian combining the highest achievements of the Florentine style of the 1930s with the vividness and spontaneity of common folks when they are quoted. Few writers throughout the history of humanity have been that good and that prolific in that short a period of time; perhaps none of these wrote without rough drafts. Yet, she was bedridden and subjected to frequent physiological crises and down-to-earth interruptions by her relatives or neighbors. How then could she have written so well, when most writers crave solitude to be able to write?

When one ponders the theological and spiritual loftiness of Maria Valtorta's *The Poem of the Man-God*, as well as its scientific and literary remarkableness, in the light of her average education, lack of health, and in the light of her speed, accuracy, and greatness of achievement, how could one seriously entertain the thought that she accomplished all that without supernatural help? When one also ponders her personal lifestyle as a generous victim soul who practiced the virtues heroically, when one also ponders the sufferings which she daily offered to the Lord, then with all due respect, how could [anyone] casually dismiss her claims to supernatural visions and dictations without a full-fledged investigation into her case?

Msgr. Hugo Lattanzi, dean of the Faculty of Theology at the Lateran Pontifical University, and Consultant to the Holy Office, agrees, when he stated in 1952: "The author...could not have written such an abundant amount of material...without being under the influence of a supernatural power."<sup>316</sup>

The above is *especially* true when you account for the factor of her suffering in the midst of her writing such abundant material!

**Proof by the Extraordinary, Unprecedented Way in Which it Was Written, Compiled, & Put Together (Such as the Fact that 166 Out of the 647 Chapters Were Written Out of Order, and She has Jesus Ministering in Over 350 Named Locations and Traveling Over 4,000 Miles in Six Different Cycles Across Palestine, and Yet Jesus and All of the Other 500+ Characters are Never in a Place Inconsistent with Either the Story Line or the Timing and Distance Necessities Required for Traveling, and There is Not One Person, Place, or Thing Out of Place)**

There are two proofs covered in this proof subchapter, summarized below:

Proof #1: Our Lord purposely did not give the chronological visions of His life to Maria Valtorta in order, but instead out of order. 166 visions were given out of chronological order. After all the 647 visions were given to her, He told her the arrangement they needed to be put in. After they were put in order at His instruction, what resulted was a perfectly flowing story with not one person, place, or thing out of place. Furthermore, she has Jesus ministering in over 350 named locations and traveling over 4,000 miles in six different cycles across Palestine, and Jesus (and all of the other 500+ characters) are never in a place inconsistent with either the story line or the timing and distance necessities required for traveling. On top of that, experts verify that there are very few internal or external inconsistencies with her intricate dating system, seasonal sequencing, agricultural and lunar cycling, and astronomical observations. This is absolutely impossible to accomplish with a novel written out of order except by divine assistance and revelation. Furthermore, she did *not* do any planning or rough drafts whatsoever, and did very few corrections after she wrote each vision! On top of all of this, from 1946 to 1947, she was writing *three* different works of different subjects at the same time, and never got any of them mixed up (*The Poem, The Notebooks, and the Book of Azariah*)!<sup>317</sup>

Proof #2: While writing these works, she wrote them in *very* unfavorable conditions for two reasons: (1) she had many interruptions and distractions from her living arrangement and from other people who often visited her, and (2) she suffered from five major chronic illnesses and ten other minor ones during the entire time she wrote her works. Her illnesses included progressive paralysis, myocarditis, an ovarian tumor, lung ailments, chronic peritonitis, volvulus, neuritis, and others. She suffered to such an extent that apart from divine help, it would have been impossible for *anyone* in her condition to write hardly anything, let alone for her to write 15,000 pages of such extraordinary wisdom, depth, and internal scientific facts and consistency that amazes innumerable renowned theologians and scientific experts alike.

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## ***First Proof***

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In order to prove the divine source of the *Poem* even more, Our Lord chose to not give Maria Valtorta the visions and dictations in chronological order. By having so many of the visions and dictations out of order, it would be impossible for any human to do what David Webster, M.Div., describes here:<sup>318</sup>

Here are a few examples of the *many* lines of incontrovertible evidences for the supernatural origin of this work that should be understandable even for those with no spiritual discernment. This work consists of 647 Gospel episodes recorded within a 3½ year period (1944 to 1947), not in chronological order, but often according to the visionary's own personal spiritual needs and in conjunction with the events of the Church calendar. We know this not only from the original copies that were all dated, but because Maria Valtorta shows lack of familiarity with persons and places in later episodes of Christ's life, whereas in the earlier ones she shows a great deal of familiarity. We have here an astonishing 20,000 handwritten pages from her (10,000 for *The Poem*), written in mixed order (and with hardly a correction), that, when assembled at Jesus' instruction in proper sequence, present a perfectly flowing story with not one person, place, or thing out of place. Even the best novelists, who develop their work in sequence with far shorter, far less involved story lines and far fewer characters (*The Poem* presents over 500 personalities!), have often been caught with irregularities in these matters. Not so with Maria Valtorta and the *Poem of the Man-God*.

This has all been accomplished while incorporating in its body and expanding upon nearly the entire content of all four Gospel accounts. Only 6 short Gospel texts have not been found in the body of this work. In addition to this we also discover an astonishing 950 quotations and references from some 40 books of the Old Testament, many of which are found in Jesus' many teachings and sermons. It would have taken a special team of Old Testament biblical scholars to incorporate this many Old Testament Scriptures into any kind of series of teaching and preaching, let alone one that had to fit the particular settings carefully described in *The Poem*. These elements alone make the thought of human authorship absurd.

An additional line of incontrovertible evidence (which Valtorta was encouraged by Jesus to include for the benefit of "the difficult doctors" of the Church) deals with the vast amount of geographical, climatic, agricultural, historical, astronomical, and cartographical information given in her work. Authorities in these fields have verified the accuracy of what she has reported with appropriate astonishment. Valtorta accurately identifies this agricultural and climatic information that is often unique to Palestine with the appropriate calendar period which she often specifically identifies. Without any evidence of planning and with hardly any

corrections, Valtorta ends up with a perfectly flowing 3½ year story line with Jesus appropriately in Jerusalem and Judea for Passover and Pentecost in all four spring seasons, and at the Tabernacles in all three fall seasons of His ministry. Valtorta shows Jesus to have traversed the land of Palestine from one end to another in at least six cycles (some 4,000 miles), ministering in some 350 named locations, including places in Palestine known only to specialized archaeologists. Not once, however, does she have Jesus (or any one of the other 500 characters) in a place inconsistent with either the story line or distance or timing necessities.

For this work to be of human origin would have also required, in addition to numerous technical resources in several fields, the use of a pre-existing harmony of the Gospels, the four Gospels arranged both in parallel and in an *acceptable* chronological order. No one could have written a work that includes the entire content of all four Gospels without such a harmony without missing significant material, adding material contradictory to an overlooked parallel account, or duplicating accounts, mistaking some parallel accounts for more than one event. *The Poem*, however, while maintaining absolute integrity in all these areas, follows an altogether different arrangement than any previous harmony. Previous harmonies cluster all the ministry events of Christ into a single Judean, Galilean, and Perea ministry. *The Poem* has six distinct Judean ministries with excursions into Perea and Samaria, with all but the first centered around the Passover or Tabernacles when Jesus would naturally have been in Judea. It has six distinct Galilean ministries with excursions into Syro-Phoenicia and Decapolis, always between these two feasts. Though this is an altogether new arrangement, those few events in the Gospels identified by scholars as belonging to specific calendar, seasonal periods, or geographical locations are all correctly placed. In respect to the great many Gospel events whose calendar or seasonal placement could not be determined from the biblical data, we find an incredible number of differences in sequence in *The Poem* compared to other harmonies, all of which rearrangements would have been completely unnecessary if the only purpose were to create an acceptable fictional account of the life of Christ. Of the 269 New Testament Gospel episodes occurring in the three full years of Christ's ministry according to a standard arrangement, over half of them (146) are located differently in *The Poem*, and of these, 92 of them are placed in an altogether different ministry year. The lack of necessity for any rearrangement and the utter complexity involved in such a vast number of rearrangements rules out any reasonable possibility of human authorship *on this one account alone*.

David Webster explains in another source:<sup>319</sup>

While literarily gifted, Maria Valtorta had only an average education, had never been to Palestine, was sick, suffering and bedridden for most of her life, and in this condition had access to only her Bible and small catechism during the years of her writing. Verification of so many of these locations and descriptions known only by experts in their fields and that these details were included at Jesus' own request for "the difficult doctors of the Church," is not only proof this is an eyewitness account but that these revelations were intended by Heaven to be accepted by the Church as authoritative...

Other evidence that Maria Valtorta's work was of an eyewitness, and a true "dictation," as she repeatedly claims, was that nearly all of her some 10,000 handwritten pages of this revelation, which included over 500 personalities within a perfectly flowing and internally consistent narrative, with hardly a correction, was written in a period of 4 years and often out of sequence! So much timing information is given, including years, seasons, Jewish feast days, months, days of the week and even time schedules for our Lord's ministry itinerary for over 350 ministry sites, that nearly every episode in the *Poem* and in all four Gospels can be dated!

David Webster has compiled an appendix which lists all of the visions of Maria Valtorta in the chronological order that she actually received them. This is available in his book *The Rest of the Gospel Story* on pages 300-327. *The Rest of the Gospel Story* is available for purchase and is discussed in the chapter of this e-book entitled "*Supplemental Resources for the Poem of the Man-God and Additional Maria Valtorta Reading*".

Another article gives another perspective of the evidence discussed in Proof #1. It is entitled "The Incredibly Random Composition of the Poem: A Challenge to Authors" written by Fr. Jorge Fuentes Davison, S.D.B.:<sup>320</sup>

Dear readers, allow me to begin this article with the following question: is there some prestigious writer willing to compose a novel of literary value – of some 250 pages, in 30 chapters – under three conditions: of not being able to map out a sketch or outline before writing it; of not being able to correct any of the written words (apart from typographical errors), and of completing it within a certain time frame.

Let us be optimistic, and let us suppose that such a writer exists, who is interested in the challenge, and who accepts it in exchange for a juicy prize.

Now imagine further, that we surprise the writer with the offer of tripling the promised prize, provided he agrees to a further condition: that he/she writes the 30 chapters of this novel in the following order: first chapter 7, then chapter 25, then chapters 19, 5, 14, 12 and 15, and then the remaining chapters in this order: 6, 26, 18, 12, 2, 30, 17, 23, 4, 21; and 24, 16, 1, 13, 9; and 11, 20, 3, 8, 10, 29, 28, 22, 27, so that when finished, there would be a beautiful, coherent, and convincing novel. Do you believe that this challenge would be accepted? I dare to think that he/she would say something like this: “no writer will ever be able to successfully produce a readable novel with this new condition, which would be contrary to any human logic.”

Well, dear readers, although it seems incredible, there was already somebody who achieved such a feat! It was a female Italian writer, single, Catholic, who spent the last 27 years of her life, unable to get out of a sick-bed, until the day of her death at age 64 in October 1961. This simple woman recorded visions and dictations received of the lives of Jesus and Mary, in some 90 notebooks – sitting up with her knees bent. The 10,000 pages of her monumental work took from December 1943 to April 1947. She didn't have at hand any bibliography – other than the Sacred Bible and the Catechism of Saint Pius X. And the marvelous thing was that she completed this without correcting any written word, and without any preparatory outline. Of such a feat there were numerous firsthand witnesses, including her spiritual director, Father P. Romualdo Migliorini – of the Order of Mary's Servants – and Marta Diciotti, her live-in companion until the day of her death. Also the original notebooks themselves can be checked, to verify that there aren't any corrections at all – acting as mute witnesses to this feat. And the most surprising aspect of all was that this monumental work doesn't only consist of 30, but 652 chapters!!

Here is the beginning segment of the “lawless” order in which the chapters of this great work were actually written (some small groups of chapters were written consecutively): 647, 52, 235, 36, 41 (first part), 185, 32, 45, 42, 44, 599 (part) to 600 (part), 597, 606 (part), 609, 612 (part), 614, 616, 633, 41 (part), 46 to 47, etc., etc. I ask readers this question: who would write chapter 647 first, then chapter 52, then 235, etc., in a literary work? Does this seem madness? However, it was not. Let us see how it happened.

Those chapters were written – in these 90 or so notebooks – without having any assigned number. That is to say, the writer didn't know what chapter number she was writing. The only thing that she added was the date in which each chapter was written. So as the work was progressing, and she wanted to have them put in a coherent order, it was seen necessary to have them typed by Fr. Migliorini in loose leaves, so as not to have to pull out the leaves of the notebooks. Those loose leaves were put together in the order indicated by the Lord, and

totaling 652 chapters. And once in order, everyone – even the writer – got to know the real order in which these chapters were really written in the notebooks (see part of that list above). This was, in fact, the true Author's purpose: to surrender this wonderful work, in such a form – evident for all – that nobody but He could have planned it and written it in that total disorder.

How were the chapters ordered? By a series of simple notes dictated by the Author, such as that which followed the chapter describing the Crucifixion:

« And now, » says Jesus, « pay attention. I spare you the description of the burial, which was well described last year: on 19th February 1944. So you will use that one, and [Fr. Migliorini] at the end of it will put Mary's lamentation, which I gave on 4th October 1944. Then you will put the new visions you see. They are new parts of the Passion and are to be put very carefully in their places to avoid confusion and gaps. »

This work, originally in Italian, was written by a great mystic of our time, Maria Valtorta, whose writings have been eulogized by experts in many disciplines: geographical, geological, archaeological, ethnological, botanical, zoological (all in relation to the Palestine of Jesus' time), besides experts in history, psychology, and theology (mentioning the most outstanding). Written with a lucid, vigorous, and attractive language, with an interesting captive simplicity for the readers, it has been published by Central Editoriale Valtortiano in 10 volumes.

The first Italian edition is dated 1956-59, and the third and definitive edition, entitled; “The Gospel as it has been Revealed to Me”, is dated 2001. It has been translated and published – starting from the year 1971 – in eight other languages: Spanish, English, French, German, Portuguese, Dutch-flamenco, Korean, and Croatian. It is also being published – cumulatively – in seven other languages: Slovakian, Malayan, Japanese, Hungarian, Tamil, Swahili, and Russian. And soon, the first volume of this collection will appear in Polish, Chinese, Arabic, Lithuanian, and Albanian.

The English translation of the work was given the name *The Poem of the Man-God*. It consists of five volumes containing more than 4,000 pages.

In this work there are hundreds of characters, highlighting those that appear in the Gospels, all wrapped within the wonderful plot of Jesus' life. The beauty, depth, and astonishing harmony with the Gospels is in full agreement with the doctrines of the Church, making it a work worthy of being well known and diffused for the people of God, and strongly inducing

the reader to discover their divine origin. In fact, the writer repeatedly affirmed that she was only the “spokesman”, the instrument through which the “Author” wanted to share with us His life, in order to be able to deepen, over time, the knowledge of both the Person and the Word, contained in the four Gospels.

Blessed Gabriel M. Allegra, O.F.M., was a very learned and world-renowned exegete, theologian, and missionary priest in the Order of the Friars Minor, which he entered into at the age of 16. After being ordained in 1930, he departed to China, and distinguished himself as an exemplary missionary and man of culture. As a St. Jerome of our time, he was the first to translate the entire Bible into Chinese, and his work had the support and acknowledgement of successive popes from Pius XI to Paul VI. Gabriel Allegra is the only biblical scholar of the 20th century who has been beatified. Affirming what has already been said, he wrote about Maria Valtorta.<sup>321</sup>

This sick woman, with only the natural gift of a facile pen, though one cultivated also by studies of medieval literature, in less than four years writes a Work of ten volumes in which she brings to life again the religious, political and cultural ambient of the first century, and what frightens the specialists themselves all the more, she recounts in proper order—but this order is recognized and established after the visions have ceased—she recounts in proper order the life of Christ, completing the Gospels without ever contradicting them.

[...] No one could make me believe that a poor, sick woman has written the *Poem* solely in virtue of her fervent religious feeling—all the more so since she did not see the various pictures or scenes from the life of the Lord in chronological order but rather, contrary to such order, scattered or confusingly re-presented to her throughout the space of three years.

So far I have discussed how Our Lord purposely did not give the chronological visions of His life to Maria Valtorta in order, but instead out of order. After all the 647 visions were given to her, He told her the arrangement they needed to be put in. After they were put in order at His instruction, what resulted was a perfectly flowing story with not one person, place, or thing out of place. Furthermore, she has Jesus ministering in over 350 named locations and traveling over 4,000 miles in six different cycles across Palestine, and Jesus (and all of the other 500+ characters) are never in a place inconsistent with either the story line or the timing and distance necessities required for traveling. On top of that, experts verify that there are very few internal or external inconsistencies with her intricate dating system, seasonal sequencing, agricultural and lunar cycling, and astronomical observations. This is absolutely impossible to accomplish with a novel written out of order except by divine assistance and revelation. Furthermore, she did *not* do any planning or rough drafts whatsoever, and did very few corrections after she wrote each vision! On top of all of

this, from 1946 to 1947, she was writing *three* different works of different subjects at the same time, and never got any of them mixed up (*The Poem, The Notebooks, and the Book of Azariah*)!<sup>322</sup>

Now we go on to Proof #2.

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## ***Second Proof***

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Proof #2: While writing these works, she wrote them in *very* unfavorable conditions for two reasons: (1) she had many interruptions and distractions from her living arrangement and from other people who often visited her, and (2) she suffered from five major chronic illnesses and ten other minor ones during the entire time she wrote her works. Her illnesses included progressive paralysis, myocarditis, an ovarian tumor, lung ailments, chronic peritonitis, volvulus, neuritis, and others. She suffered to such an extent that apart from divine help, it would have been impossible for *anyone* in her condition to write hardly anything, let alone for her to write 15,000 pages of such extraordinary wisdom, depth, and internal scientific facts and consistency that amazes innumerable renowned theologians and scientific experts alike.

Maria Valtorta's primary work was to write those 15,000 handwritten pages of revelations. Yet she had many interruptions and distractions from her living arrangement and from other people who often visited her, which often made this work very difficult to accomplish. She comments about this in the excerpt below.

*Poem of the Man-God*, Volume 3, Chapter 360, p. 494; *The Gospel as Revealed to Me*, Volume 5, Chapter 361, p. 475:

At last I can write what has kept my mental sight and hearing busy as from early dawn this morning, making me suffer from the strain in hearing the noise of worldly matters from outside and in the house, while I must see and hear the things of God, and making me impatient of everything different from what my spirit sees.

How much patience is required... not to lose my patience while waiting for the moment to say to Jesus: "Here I am! Now You can go on!" Because – I have said so many times and I will repeat it – when I cannot continue or begin to write what I see, the scene stops at the very beginning or when I am interrupted, and is resumed again when I am free to follow it. I think that God wants that so that I may not omit any detail or make even a slight error, what might happen if I had to write some time after seeing.

*I can assure you in all conscience that what I write, because I see or hear it, I do write it while seeing or hearing.*

In a dictation she received from Christ on December 6, 1947, He also explains and argues quite well how these unfavorable distractions from others and her chronic illnesses is itself another proof of the divine help she receives in writing these works, as well as why her visible corrections shortly after the dictations are further proof that it is not her alone that writes these works:<sup>323</sup>

Jesus says:

*...I say: the valid proof that it is not you who write with your own thinking and knowledge is precisely given by the phrases written between the lines and by the visible corrections that can be seen in the dictations. These are caused by the physical weakness and sometimes the fatigued mind of the bed-ridden megaphone [Maria Valtorta], overwhelmed by seven chronic diseases that break out again at times, all or in part, afflicting the writer with sufferings and deathly weakness; they are caused by the disturbances and inconveniences in the surroundings of the megaphone who writes in surrounding conditions that are neither peaceful nor comfortable; and above all, they are caused by the difference between the rush of the voices, that sometimes dictate fast, and the possibility of her weakened hand to follow the swift words of the dictating "voices."*

What happens in such cases? That some sentences remain interrupted and some phrases are omitted. The megaphone tries to remember them, while following Me or following other "voices", to add them once the vision is finished. But when she does so, she cannot do it precisely and forgets some of the dictated words or writes them wrongly, not as they had been dictated.

*It is then – and I order you to believe these words, I order you in My full Majesty as God and divine Master, Who can give orders to His subjects just as He gave orders to His patriarchs and prophets as to what must not be done or believed or carried out to be His elect people on Earth and His eternal children in the eternal Kingdom – it is then that the Master, I, Jesus, intervene and come to the rescue, or the megaphone's guardian angel does, the much-venerating assistant of the heavenly manifestations and angelic intelligence not subject to human tiredness or weakness such as the megaphone has (since the megaphone is still a human creature even though she is the beloved Little John whom I love extraordinarily) and we come to the rescue of God's instrument, completing the sentences that remained interrupted, filling in the gaps that came about in the phrases, or dictating again, from the beginning to the end, those passages in which the megaphone's good but ignorant will caused*

*some harm, and thus we reconstruct the lessons just as they had been given and heard. Therefore, and I order you to believe it, the Work reports accurately My thoughts, My actions, My manifestations, and the words and actions of My Mother, of the Twelve, and of those moving around Me and us all.*

...to explain the words written between the lines or recopied...let them consider the state of the megaphone and how and where she writes. Let them consider that only.

Around her there is not the tranquil peace of a convent and a monastic cell, where it is easy to concentrate to compose lessons and sermons. But the megaphone is surrounded by the environment of a common household, which the other people's voices disturb, which the neighbor disturbs, and I ordered the megaphone to welcome the neighbor *always*, both out of charity and to repair the damage caused by the imprudent behavior of those in charge of safeguarding the "King's secret", by stirring up enthusiasm harmful to the Work and distressing to the megaphone.

Really, because of the charity that the megaphone exercises towards her neighbor, in accordance with My command, the neighbor does not think twice before going to the megaphone for all their necessities or needs for comfort. And this, although it brings out many flowers of patience and charity in the megaphone's flower-beds, disturbs her work as a megaphone.

It has been said and established by the scholars of My Church, with regard to those who live an extraordinary life, that while they are in ecstasy – whether an incomplete ecstasy to give them the means to dictate or write the revelations they have, or a complete ecstasy – the ability of their intelligence to grasp, understand, and tell increases, whereas afterwards, once they come out of ecstasy, they return to their own intelligence. That is what happens in Little John, "an eagle when I invest her, a little dove when I no longer fill her with My splendors."

It has been said, and it is established, that even though a revelation granted by God to a soul chosen for a supernatural and extraordinary mission is always perfect, it can be interpreted and told with secondary errors by the creature. This is because the divine or heavenly perfection mixes and blends with the smallness of the creature and can be altered in some details. *This is why I watch over, and Little John's angel watches over, to restore the thoughts just as they had been dictated, the thoughts which external causes broke up and which the spokeswoman involuntarily did not reconstruct well.*

*But I repeat: just as it was given to you all, the Work reports the exact and complete truth of My teaching.*

Someone objects: “The Lord could have given the writer strength, speed, memory, intellectual ability, and quiet around her, to prevent the corrections that bother us.”

I could have granted everything, even a clear and certain handwriting. But I did not want to grant them, so as to prevent you from saying: “The handwriting is not trembling, there is no evidence of fatigue or slowness in writing, *therefore* the megaphone’s alleged infirmities are a sham.” There is already someone saying that... I did not want to grant them, so as to prevent you from saying: “There is not one added phrase, not one error in adding it, *therefore* the megaphone is not a megaphone, but a human author that knows what she wants to write, either having learnt it elsewhere, or from her own ability.” There is already someone saying that...

And to this last idea I reply: *“It is not so. But even if it were so, it would prove that if, on her own, uneducated as she is, Little John says divine words, then it is obvious that the Author of Wisdom, the Holy Spirit, lives in her with the fullness of His gifts. Therefore, the Work is still words of God.”*

I could do anything. Even destroy the Work and dictate it again. It would be an *exact* repetition (in the passages *dictated* by supernatural voices) of the one destroyed. The differences would be found only in the words used by the megaphone to describe places and episodes. It would be an *exact* repetition of the destroyed work, just as what happened with Jeremiah’s prophecies burnt by Joachim, king of Judah (Jeremiah 36:32). But then, in a louder voice you would cry out: “See! The megaphone is not inspired, she does not receive heavenly voices, she writes on her own!” And you would try to destroy a peace and a Work. The megaphone’s peace. The Work of your Lord God.

Oh! Really, I am indignant over certain thoughts, actions, judgments on My will or on My Little John! Really, I tell you that learning has put thick scales on your eyes and sluggishness in your intellects, on account of which you do not recognize Me where I shine as Master and God.

Do not willingly grieve the Holy Spirit, Whose friendship you need so much, by denying His action – every revelation and inspired work has the Paraclete as Author – and by waging war and besieging His tabernacle. Even the learned of Israel waged war and persecuted the Holy Spirit visible in the words and actions of the Word, but no good came out of it to them.

I said: "Every sin and blasphemy shall be forgiven, to whoever repents, but the blasphemy against the Holy Spirit shall not be forgiven. Whatever is said against the Son of Man shall be forgiven, but there shall be no forgiveness for what is said or done against the Holy Spirit"! Those words still contain the first commandments, by the carrying out of which one obtains eternal life: "Love your God with all yourself. Love your neighbor."

Love: salvation. Non-love: offense to divine Love, in other words to the Holy Spirit in Himself or present in the living temples, your neighbor. Questioning His words or refusing to acknowledge them is to offend Love. Persecuting an instrument of His is offensive to Love which wisely knows why He chose that instrument.

The last two excerpts (the above dictation and the journal entry of Maria) explains how, while writing these works, she wrote them in the very unfavorable conditions of a common household, where she was given many interruptions and distractions from her living arrangement and from other people who often visited her. Not only this, she suffered from five major chronic illnesses and ten other minor ones during the entire time she wrote her works. Her illnesses included progressive paralysis, myocarditis, an ovarian tumor, lung ailments, chronic peritonitis, volvulus, neuritis, and others. She suffered to such an extent that apart from divine help, it would have been impossible for *anyone* in her condition to write hardly anything, let alone for her to write 15,000 pages of such extraordinary wisdom, depth, and internal scientific facts and consistency that amazes innumerable renowned theologians and scientific experts alike.

If you want to better understand the context of her sufferings and why this is an additional form of proof that she was divinely assisted, [click here](#). See also the subchapter of this e-book entitled "*A Testimony About Padre Pio's Words About Maria Valtorta's Sufferings*" wherein I give more factual details about her sufferings, in addition to Saint Padre Pio's words about them when a friend talked to him on her behalf. Reading these subchapters will help put into context the physical reasons why it would be impossible for her to be able to write what she did by herself and hence it is further proof of her writing's divine origin.

## Proof By the Writing's Extraordinary Purity, Holiness, Loftiness, and Eminence Among the Writings that Exist in the World

I agree with David Webster when, writing about the *Poem of the Man-God*, he states: "The greatest evidence of its divine origin, however, is in its profound purity and holiness, its depth of spiritual wisdom and insight. In this it is unparalleled."<sup>324</sup>

This is so evident if you *just read the book!* That's why Pope Pius XII said: "Publish it just as it is. There is no need to give an opinion as to whether it is of supernatural origin. *Those who read it will understand.*"<sup>325</sup> [emphasis added]

Blessed Gabriel M. Allegra, O.F.M., exclaimed in one of his articles about the *Poem*: "I do not believe [even] a genius could thus accomplish this Gospel narration: the Finger of God is here!"<sup>326</sup>

Archbishop Alphonsus Carinci, Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was later renamed the Congregation for the Causes of Saints in 1969), wrote in 1952:<sup>327</sup>

"...it seems impossible to me that a woman of a very ordinary theological culture, and unprovided with any book useful to that end, had been able on her own to write with such exactness pages so sublime."

Bishop Egidio Gavazzi was a Benedictine abbot and ordinary (i.e, bishop) of Subiaco, Italy, from 1964 to 1974. Don Franco Bertolotti, from the monastery of Subiaco, knew him better than anyone and recounts memories about Bishop Gavazzi in a letter sent to the editor, Dr. Pisani, on May 9, 1991. In this letter, he writes:<sup>328</sup>

[The bishop] would often say to me: "One day, the Holy Mother Church will thank Maria Valtorta for the *Poem of the Man-God*. There is everything in this Work: moral theology, dogma, spirituality. It is an inexhaustible source."

Archbishop George Pearce, S.M., D.D. (Doctor of Divinity), former Archbishop of Suva, Fiji, who is now active in Providence, Rhode Island, wrote in 1987:<sup>329</sup>

"I first came in contact with the work of Maria Valtorta in 1979 [...] I find it tremendously inspiring. It is impossible for me to imagine that anyone could read this tremendous work with an open mind and not be convinced that its author can be no one but the Holy Spirit of God."

It is so evident, just as it was when Christ preached to the Samaritans – and, when, after Christ talked to the woman with five husbands at the well – she told the others in the town, and then when they heard Him themselves, they spoke of the incomparable power of His Words. As it is written in Scripture:

“And many more believed in Him because of His own word. And they said to the woman: We now believe, not for thy saying: *for we ourselves have heard Him, and know that this is indeed the Savior of the world.*” (John 4: 41-42)

So, too, when people of good will read the *Poem of the Man-God*, they say: “We ourselves have read these Words, and we know that Words like these can indeed *only* come from the Savior of the world.”

His Words in the *Poem of the Man-God* are just as powerful, and produce the same effects in people nowadays, as Scripture accounts in the following passages for how His Words affected the people of His day:

“And they were astonished at His doctrine: for His speech was with power.” (Luke 4:32)

“The ministers answered: Never did man speak like this man.” (John 7:46)

“And all that heard Him were astonished at His wisdom and His answers. And seeing Him, they wondered.” (Luke 2: 47-48)

“...He began to teach in the synagogue: and many hearing Him were in admiration at His doctrine, saying: How came this man by all these things? And what wisdom is this that is given to Him...?” (Mark 6:2)

“And they said one to the other: Was not our heart burning within us, whilst He spoke in this way, and opened to us the Scriptures?” (Luke 24:32)

“Blessed are the eyes that see the things which you see. For I say to you, that many prophets and kings have desired...to hear the things that you hear, and have not heard them.” (Luke 10:24)

The unique power of the writing in the *Poem of the Man-God* (particularly Christ’s speeches) compared to almost every other work in the world is obvious when reading it (although the canonized Scriptures are still held to be above it, of course).

Blessed Gabriel M. Allegra, O.F.M. (world-renowned biblical scholar and theologian) agrees when he writes:<sup>330</sup>

I assure you that *The Poem of the Man-God* immensely surpasses whatever descriptions — I do not say of mine, because I do not know how to write — *but of any other writer*... It is a work which makes one grow in the knowledge and love of the Lord Jesus and of His Holy Mother... I hold that the work demands a supernatural origin.... I find knowledge: and *such knowledge in the theological (especially mariological), exegetical, and mystical fields*, that if it is not infused I do not know how a poor, sick woman could acquire and master it, even if she was endowed with a signal intelligence... I find in her doctrine: and doctrine such as is sure; *it embraces almost all fields of revelation. Hence, it is multiple, immediate, luminous*... Gifts of nature and mystical gifts harmoniously joined explain this masterwork of Italian religious literature, and perhaps I should say [a masterwork] of the world's Christian literature... After the Gospels, *I do not know another life of Jesus that can compare to the Poem*. [emphasis added]

Almost every person of good will who has read the *Poem* agrees with Blessed Allegra's statements, and with the statements of Bishop Roman Danylak, S.T.L., J.U.D. (who issued a [letter of endorsement](#) of the English translation of the *Poem*), when he wrote:<sup>331</sup>

“Maria Valtorta presents one of the most vivid, beautiful, living and convincing images of the living Jesus that I have ever encountered.”

All of the above facts and considerations point to the reality that the writing in the *Poem* has such extraordinary purity, holiness, loftiness, and spiritual eminence compared to most other writings that exist in the world – and this itself is probably the greatest proof of the *Poem's* divine origin and that it is an authentic private revelation from Heaven.

**Proof (or a Substantiating Factor) by Research that Shows that the *Poem* is Not Based on (or a Mere Expansion of) any Known Gospel Manuscript Standard, Version, or School of Critical Thought, Something Expected if a Work of This Magnitude, Detail, and Accuracy Had Been a Mere Human Effort**

The Douay-Rheims Bible is the most traditional and accurate English translation of the Holy Bible in existence. It was the *official and standard* English translation of the Bible in the Catholic Church since its publication in 1582 until the appearance of the New American Bible in 1970. With some exceptions, the Douay-Rheims translation of the Bible was used almost exclusively in English-speaking Catholic churches and homes everywhere during those years. There have been studies comparing the different versions of the English translations of the Holy Bible, and by far, it is proven beyond doubt, that the Douay-Rheims is the most accurate and orthodox translation available, as is shown in the booklet entitled *Which Bible Should You Read?* (Tan Books & Publishers, ISBN-13: 9780895556899, and downloadable [here](#) for free, and which can also be purchased at various places online). This booklet also shows how the New American Bible is a poor and untrustworthy modernist translation.

Note that the term “Douay” refers to the English Old Testament translation, which was translated by the English College at Douay in Flanders (Northwestern France) in 1609 A.D. The term “Rheims” refers to the English New Testament translation, which was translated at Rheims, France in 1582 A.D. Therefore, the joining of these two parts to make up the entire Bible is referred to as the Douay-Rheims Bible.

The Douay-Rheims Bible was a word-for-word translation of the Latin Vulgate of St. Jerome. The Latin Vulgate is the faithful translation of the Holy Bible into Latin by St. Jerome in the late fourth century, and which was declared by the Council of Trent to be the official version of the canonical Scriptures of the Catholic Church, when it decreed:<sup>332</sup>

Moreover, the same Holy Council...ordains and declares that the old Latin Vulgate Edition, which, in use for so many hundred years, has been approved by the Church, be in public lectures, disputations, sermons, and expositions held as authentic, and that no one [may] dare or presume under any pretext whatsoever to reject it. (Fourth Session, April 8, 1546)

Pope Pius XII in his encyclical letter *On The Promotion of Biblical Studies* states that this decree of the Council of Trent means that the Latin Vulgate is free from any error in matters of faith and morals. The fact that the Douay-Rheims is the only word-for-word translation of the Latin Vulgate into English means that it is the most orthodox, safest, and best English translation of the Holy Bible.

It is of special significance then to conservative and traditional Catholics everywhere, that the *Poem of the Man-God* gives *surprising support* to the Rheims New Testament.

David Webster, M.Div., wrote:<sup>333</sup>

The Rheims version of the New Testament, translated from the Latin Vulgate, was the standard for the Catholic Church from its publication in 1582 through its revision in 1750 by Bishop Challoner (and the Confraternity revision in 1941) until the appearance of the New American Bible in 1970. Interestingly, the *Poem* manifests a unique and substantial agreement with the Rheims translation. The undeniable evidence for the divine origin of the *Poem* thus speaks quite clearly in respect to the accuracy of the Latin Vulgate and the English Rheims Version taken from it, in contrast to the other modern Catholic versions such as the NAB, the RSV, the Jerusalem Bible, or the Living Bible. (See Appendix under: *The Poem of the Man-God Supports the Rheims New Testament*).

David Webster shows by his research that the supernatural origin of the *Poem* is further substantiated in its divergence from all known original language Gospel manuscript standards. Thus, he shows that the *Poem of the Man-God* was not a mere expansion of any known Gospel manuscript standard, version, or school of critical thought – something that would have been expected in any humanly created work. In addition to this, he shows that the *Poem* supports the Rheims translation of the New Testament, further substantiating the *Poem's* integrity.

David Webster writes in his research on this matter:<sup>334</sup>

Of all the 71 significantly different manuscript variations noted in the footnotes of *A Harmony of the Gospels* by Stevens and Burton (which used the Revised Version of 1881), *The Poem (using the English edition) supported the Rheims translation in an amazing 63 instances.* In only 8 cases (# 9, 10, 35, 54, 57, 65, 66, and 67) did the *Poem* not support the Rheims. Only one of these (#66) involves a geographical inaccuracy in the Rheims, an inaccuracy *not* picked up by the *Poem*. This and the other minor variances with the Rheims are additional evidence the *Poem* had an origin apart from any known existing source. While the Rheims manifests significantly harmony with the *Poem*, the P/R (Poems/Rheims) was found at variance with the Revised Version in 28 of these 63 cases. Further, in these 28 cases of disagreement with the RV, the P/R was twice as likely to agree with renditions supported by “*many ancient authorities*” than those supported by “*some ancient authorities.*” The same consistency holds true in respect to all 63 cases. Here the P/R was nearly twice as likely *to agree with* a rendition supported by “*many ancient authorities*” as disagree (21/11) and more than twice as likely *to disagree* as agree with renditions supported merely by “*some ancient authorities* (27/10).”

This seems further significant independent support for the accuracy and supernatural origin of the *Poem*.

At the end of his chapter on this research, he writes:<sup>335</sup>

Further unmistakable testimony to the divine origin of the *Poem* comes from the Peshitta, the highly revered and exceptionally reliable ancient Eastern text written in Aramaic, the original language of Jesus, the Disciples, and Matthew's Gospel. In only these 11 noted cases does the Lamsa translation of the original ancient Peshitta, differ from the P/R renditions. (In 6 of these 11 cases the Peshitta disagreed with the RV also.) The Peshitta, furthermore, differs with the RV in 34 of these 69 cases. The few differences with the P/R, however, is further evidence that the *Poem* was no mere expansion on *any* known New Testament version of which we are aware.

The above excerpts are taken from *The Rest of the Gospel Story* by David Webster, pages 297 and 299. In this publication are given the full details of his research touched upon in the excerpts above. *The Rest of the Gospel Story* is discussed in the chapter of this e-book entitled "*Supplemental Resources for the Poem of the Man-God and Additional Maria Valtorta Reading*".

*The Rest of the Gospel Story* also has an appendix which discusses proofs of the divine origin of the *Poem of the Man-God*. In this appendix, David Webster provides three amazing types of research. He gives a table showing the incredible number of rearrangements of the *Poem* in contrast to the generally accepted sequence given to the Gospels. This shows the radical departure of the *Poem* from the sequence and timing found in previous harmonies. This argues that if Maria Valtorta made a fictional account of the life of Our Lord, she made her job tremendously harder than it needed to be in order to be acceptable to the general public, and makes it more amazing that her internal and external dating systems are remarkably consistent and there is not one person, place, or thing out of place in any of the 647 visions. The second table he gives shows the sequence that the original Gospel writers used in relation to the *Poem*. Since we know the correct order of the Gospel events from the *Poem*, we can see the actual arrangement that the original Gospel writers used, which is very insightful and interesting. Lastly, he provides research that shows that the *Poem* gives surprising support to the Rheims New Testament (the most faithful English translation of the Bible available – a translation of the Latin Vulgate of St. Jerome).

In addition to the above information, David Webster has another publication which details another unique feature of the *Poem of the Man-God* which substantiates its supernatural origin. David Webster explains:<sup>336</sup>

### **The Dated Parallel Harmony of the Gospels**

The objective in the creation of this work was to enable any reader of *The Poem* to easily compare the revelation given to us by the Evangelists and the revelation given to Maria Valtorta in a strict chronological order. Such a comparison will not only authenticate the accuracy of the Gospel accounts, though they were almost always condensed and sometimes paraphrased, but will establish with undisputed certainty the divine origin of *The Poem*. One will see that *The Poem* was no humanly contrived or artful expansion on the Gospel accounts, for the expansions are far too complex and are tied into even more complex contexts, all of which then form one completely flowing and consistent story of over 4,000 pages, involving, incredibly, over 500 different characters! Just as astonishing and conclusive is the fact that *The Poem* departs radically from the chronological order scholars have determined for the Gospel record. It is an altogether new arrangement of the Gospel record. (See Appendix: The Divine Origin of *The Poem*).

The Harmony will also enable the reader of the Gospels to quickly move back and forth between the Gospels, *The Poem*, and the summary accounts in *The Rest of the Gospel Story*. In addition, Key Links which direct the reader to the immediately preceding and immediately following text as found in the Gospel narrative will enable the reader to get a sometimes fascinating view of how the Gospel writers cut and pasted their accounts together from what was at one time a far more complete and more chronological record. Many of these obvious cut and paste locations are noted in the *Harmony*. These tools should provide textual critics studying the origin and construction of the Gospels with a most unique opportunity to advance their field of understanding. <sup>Tn</sup> notations direct one to the appendix, where some 71 alternate renditions from the Revised Version of 1884 are listed. These are the most significant differences in the existing original language manuscripts of the New Testament. Here one finds an amazing agreement between *The Poem* and the Rheims New Testament as opposed to the modern translations.

### **Insight on the Origin of the Synoptic Gospels**

Evidence that all three writers cut from a larger chronological text and pasted their accounts together is revealed by the conflicting information between the actual contexts of the Gospel

texts found in *The Poem* and the contexts of these texts as found in the Gospels. See the Gospel episodes below in *The Dated Parallel Harmony of the Gospels*.

Evidence Luke cut from a larger chronological text to create his own Gospel: 162., 163., 172., and 118., where many ancient authorities read in Luke 7:11, “on the next day” rather than the “later” edit that says merely “afterwards.” What precedes this text in Luke does not take place the day before according to *The Poem*. The larger text from which Luke cut this story must have contained the story of the Demoniacs from Gerasha, which did occur the day before and is located in Luke 8:26-39, Matthew 8:28-34, and Mark 5:1-20.

If Luke did not do all his own editing or rearranging, then he copied at least some of his work from an already reworked text and not from the less reworked one Matthew had or may have borrowed from. We may conclude this because Luke’s Gospel contains six cases of narrations broken up and rearranged (for theological or literary reasons) according to both *The Poem* and Matthew. See 79., 125., 142., 145., 148., 183.

Evidence Matthew cut from a larger chronological text (almost certainly his own original account!) to create his Gospel: 110., 128., 179b., 219.

Evidence Mark cut from a larger chronological text to create his own Gospel: 58., 179., 219.

Evidence Mark may have copied some of Luke’s Gospel or at least borrowed from the same reworked source: Mark copies two of Luke’s six broken narrations (79. and 142.)

May the reader find great joy and blessing in the reading and study of what we feel is the most significant post-apostolic revelation ever given to the Church. May these tools aid many readers in that blessed spiritual pursuit!

*The Parallel Harmony of the Gospels* is discussed in the chapter of this e-book entitled “*Supplemental Resources for the Poem of the Man-God and Additional Maria Valtorta Reading*”.

Jesus said to Maria Valtorta in a dictation in the *Poem of the Man-God*:<sup>337</sup>

The order of the Gospels is good, but not perfect as a chronological order. A diligent observer notices that. He who could have given the exact order of events, having been with Me from the beginning of the Evangelization to My Ascension, did not do so, because John, a true son of the Light, devoted himself to and worried about making the Light shine brightly through its appearance of a Body in the eyes of the heretics, who contested the truth of the Divinity

enclosed in a human body. John's sublime Gospel achieved its supernatural purpose, but the chronology of My public life has not been improved by it. The other three evangelists show resemblances to one another with regard to events, but they alter their order with regard to time, because only one of the three was present at almost all My public life: Matthew, and he wrote it only fifteen years later, whilst the others wrote theirs even later, after hearing the story from My Mother, from Peter, from other apostles and disciples.

The compiler of a publication about Maria Valtorta and her writings wrote:<sup>338</sup>

[I used] a table in a chapter of the *Pilgrim's Guide to the Poem*, cross-referencing verses from Scripture to pages in the five volumes of *The Poem*. Commenting on what Jesus said [above], an examination of this table reveals a still very close correlation in sequence – with a few exceptions – between John's verses and Maria's firsthand witnessing of these events in *The Poem's* pages.

**Proof (or a Substantiating Factor) in How the *Poem* Resolves Many Problems in the Gospel Accounts Which Scholars Have Struggled with For Years (Including Apparent Contradictions Between the Different Gospel Accounts and Apparent Errors or Inconsistencies Within the Same Gospel Account), and How It Furthermore Corrects Certain Misunderstandings and Translation Errors that Have Been Perpetuated Throughout the Centuries**

While faithful Catholics do not doubt in the least that Sacred Scripture and the Holy Bible is inspired by God, is historically accurate, and does not contain any errors against faith or morals, many non-Catholics do not believe that, and they have often brought up apparent contradictions between the different Gospel accounts and apparent errors or inconsistencies within the same Gospel account to try to argue against the authenticity and reliability of Sacred Scripture. These apparent contradictions between the different Gospel accounts and apparent errors or inconsistencies within the same Gospel account scholars have struggled with for years – including truly Catholic scholars. It is often difficult to try to explain these apparent contradictions. Some of these apparent contradictions, errors, or inconsistencies have been resolved, while for some, there hasn't been found a truly convincing and adequate resolution. Hence, non-Catholics have pointed at these apparent inconsistencies and errors and argue, "How can you believe that the Bible was inspired by God and historically accurate when you cannot satisfactorily resolve these inconsistencies and contradictions?"

The *Poem of the Man-God* often solves amazingly well not only problems in the Gospel accounts which scholars have struggled with for years – such as these apparent contradictions between the different Gospel accounts and apparent errors or inconsistencies within the same Gospel account – but it also clarifies translation errors and misunderstandings that have been perpetuated throughout the centuries. This is one proof (or a substantiating factor) of the divine origin of the *Poem of the Man-God*, especially when coupled with the research (discussed in the previous subchapter) that shows that the *Poem of the Man-God* is not based on (or a mere expansion of) any known Gospel manuscript standard, version, or school of critical thought, something expected if a work of this magnitude, detail, and accuracy had been a mere human effort.

Blessed Gabriel Allegra, O.F.M., a very learned and world-renowned biblical scholar, theologian, and missionary priest, states how well the *Poem* solves one of the most baffling apparent contradictions in the Gospels:<sup>339</sup>

"...I invite readers of the *Poem* to read the pages consecrated to the Resurrection, to the reconstruction of the events of the day of the Pasch, and they will ascertain how all is bound together harmoniously there, just as so many exegetes tried to do, but without fully succeeding..."

David Webster, M.Div., discusses four prime examples of how the *Poem of the Man-God* resolves problems in the Gospel accounts which scholars have struggled with for centuries:<sup>340</sup>

Also supporting *The Poem's* claim of divine origin are the solutions it presents to problems in the Gospel accounts which scholars have struggled with for years. I offer four examples. Certain elements of the Resurrection story have frustrated scholars for centuries. Obviously, for the Gospel writers, the actual account was unnecessarily complicated for their purposes, so they simplified their accounts by telling only part of the story, or, as Matthew did, by blending the accounts. What is most obvious from the Gospels in this story is also what has up to now been so unexplainable, and, frankly, almost impossible to believe. How could at least three groups of women *separately* visit and expect entrance to a sealed and guarded tomb in the darkness of an early dawn? No one has been able to explain how this could have happened. That is a real predicament, especially because it involves testimony to the most important event of Christian Faith. The account in *The Poem* not only untangles the five visits to the tomb (the first three groups of women, with the Magdalene visiting twice, and then the one later group), but explains very simply why the first three groups of women quite unintentionally ended up visiting the tomb separately, and why from the outset they, all together (with Mary Magdalene), were confident they could gain access to a sealed and guarded tomb.

The Gospel account of the story of the crowing of the cock after Peter's denials has presented an equally challenging problem for those who have maintained the integrity of Scripture. Critics have, for centuries, pointed to this account as undeniable proof of error, and no biblical scholar has ever been able to satisfactorily explain the apparent discrepancies. The account in *The Poem* solves this age-old problem by supplying the missing information, the lack of which only made the Scripture account appear to be contradictory. *The Poem* also offers clear evidence that could also settle the debate over the authorship of Hebrews and the important and logical reason this work was attributed to Paul, though language style shows he was not, at least, the primary author. *The Poem* gives evidence that none other than Gamaliel was its primary author. A most fascinating theme in *The Poem* is Gamaliel's spiritual journey to Christian faith. Gamaliel, who had always shown the highest respect for Jesus, becomes a firm believer in Christ at the Crucifixion, though he does not openly identify with the Church in Christian baptism until near his death. Besides its lofty Hebrew style the major clue that points to Gamaliel as the author is that Valtorta reports seeing Gamaliel with a wax tablet and parchment recording the discourse of Jesus in the Temple that contains a whole series of thoughts and themes found in Hebrews. (Compare pages 465-468 of Volume IV of *The Poem* to Hebrews 1:5,6,13,14; 2:5,11,14-17; 7:2,3,11-13,15-17; 9:11,12; 10:9,10). If this was the origin of Hebrews, then it would have been circulating long before the Gospels were

compiled. That could first of all explain why this very important discourse of Jesus was not included in any of the four Gospels. And, if Gamaliel was the author, it would only be logical that he, not wishing at the time to openly identify with the Church, would have given this work to his former student Paul, who had also been converted, to disseminate it.

Perhaps the most striking example of divine authorship I discovered while puzzling over a four and a half month ministry in Galilee which was detailed in over 330 pages of *The Poem* but completely missing in the New Testament Gospels. While working on a parallel harmony of the four Gospels according to *The Poem*, I discovered, to my amazement, evidence substantiating this very missing ministry, hidden in one single verse in Luke. It was the sixth Galilean ministry, according to *The Poem*, that was completely missing from the Gospels. That text (Luke 17:11) comes right at the proper place at the tail end of what *The Poem* describes as the fifth ministry cycle. Luke admits at this very point skipping over a ministry in Galilee and Samaria. That this verse was placed into Sacred Scripture could only have been for one reason, to help authenticate a revelation God knew He would give us in the 20th century! Luke 17:11 serves no other purpose. *The Poem* also clarifies the meaning of Luke's rather strange statement in the same verse that Jesus, throughout that 4½ month ministry in *the north* of Palestine, is actually "going to Jerusalem!" Going through Samaria and Galilee is certainly a strange way to go to Jerusalem! But, once again, the narrative in *The Poem* describing this ministry in Galilee and Samaria shows us why Luke said what he did. Jesus was in this ministry anticipating His final trip to Jerusalem for His Passion and Crucifixion. Everywhere He went we see Him in *The Poem* bidding farewell. I could cite many other examples of the *Poem's* attention to such detail, but this should be sufficient evidence that we are dealing here with a most extraordinary treasure of *unmistakable* divine origin.

An article relates another example of how the *Poem of the Man-God* adequately and convincingly resolves an apparent contradiction between the different Gospel accounts:<sup>341</sup>

An example is how the episode she wrote regarding the Trial of Jesus by Caiphas after Jesus was betrayed presents an extended life story of Jesus beyond the synoptic Gospels. She wrote this episode on February 16, 1944, as the 600th episode in the *Poem of the Man God*.

The Trial of Jesus by Caiphas is discussed in all synoptic Gospels. However, the fact that some place it at night, while others refer to it after daybreak has at times been viewed in terms of a synoptic problem. Luke 22:66 states: "At daybreak the council of the elders of the people, both the chief priests and teachers of the law, met together, and Jesus was led before them." Luke thus places the trial after daybreak. However, both Matthew and Mark refer to the trial at night. Some biblical scholars have struggled with these facts, e.g. the liberal Jesus Seminar's

*The Complete Gospels Annotated Scholars Version* [which has] notes for Mark 14: 53-72 [which] state: "...It is difficult to reconcile much of Mark's picture with known Jewish judicial procedures: a secret court session, at night..."

While the synoptic Gospels do not directly refer to the role of Gamaliel in the Trial of Jesus, the *Poem of the Man God* does. Indeed, Gamaliel (a leading authority in the Sanhedrin) makes repeated appearances in Valtorta's narrative and Valtorta reports a number of meetings between him and Jesus over the years.

In the episode that Valtorta wrote for the Trial of Jesus by Caiphas, there are *two trials*, one at night and the other after daybreak. The second trial is prompted by Gamaliel using the same reasoning that *The Complete Gospels* notes used to criticize Mark 14, namely Gamaliel considered the time and place of the night trial against Jewish judicial procedures, and demanded a new trial after daybreak. Thus Valtorta's episode makes any criticism of the Gospel of Mark's account of the Trial of Jesus unnecessary and produces an explanation that reconciles Mark 14 with Luke 22.

One of the resolutions that the *Poem of the Man-God* provides that personally means the most to me is the clarification of John 2: 3-4: "And the wine failing, the mother of Jesus saith to Him: They have no wine. And Jesus saith to her: Woman, what is that to Me and to thee? My hour is not yet come." (Douay-Rheims translation – the faithful English translation of the Latin Vulgate of St. Jerome)

According to this translation (which is a common one), it almost sounds as though Jesus is rebuking His Mother. Some Protestants misinterpret this verse to argue against Catholicism saying that it shows that Jesus didn't revere His Mother as much as Catholics make Him out to have done, and that it shows that Our Lady doesn't have as an important role in the life of Christ and His ministry as Catholics make her out to have. They couldn't be further from the truth, and such an enormous misinterpretation and wrong conclusion is a terrible error!

The *Poem of the Man-God* marvelously clears up this problem. It does it so well, that I am including the entire text of the chapter of the Wedding at Cana with Jesus' comments at the end to give you an example of how the *Poem of the Man-God* often solves not only problems in the Gospel accounts which scholars have struggled with for years – such as apparent contradictions between the different Gospel accounts and apparent errors or inconsistencies within the same Gospel account – but it also clarifies *translation* errors and misunderstandings that have been perpetuated throughout the centuries.

However, before I quote this chapter from the *Poem*, I must resolve a common misunderstanding among conservative and traditional Catholics concerning the Church's teaching on the Latin Vulgate.

The Latin Vulgate is the faithful translation of the Holy Bible into Latin by St. Jerome in the late fourth century, and which was declared by the Council of Trent to be the official version of the canonical Scriptures of the Catholic Church, when it decreed:<sup>342</sup>

Moreover, the same Holy Council...ordains and declares that the old Latin Vulgate Edition, which, in use for so many hundred years, has been approved by the Church, be in public lectures, disputations, sermons, and expositions held as authentic, and that no one [may] dare or presume under any pretext whatsoever to reject it. (Fourth Session, April 8, 1546)

Pope Pius XII in his encyclical letter *On The Promotion of Biblical Studies* states that this decree of the Council of Trent means that the Latin Vulgate is free from any error in matters of faith and morals. The fact that the Douay-Rheims is the only word-for-word translation of the Latin Vulgate into English means that it is the most orthodox, safest, and best English translation of the Holy Bible.

However, what some conservative and traditional Catholics mistakenly believe is that the Latin Vulgate of St. Jerome is a perfect translation of the original Old Testament and New Testament manuscripts with no translation errors whatsoever. That is not true and was never held by the Catholic Church – neither in the Council of Trent or at any other time.

As a person commented on a Catholic forum:<sup>343</sup>

“The Council of Trent said that [the Latin Vulgate] contains no error of faith, not that it is a flawless translation or that further discoveries and scholarship into the original sources can contribute nothing. And after all, if the ‘Vulgate in 1546’ were the ultimate expression of Holy Writ, then what was the need to revise it and issue the Sistine Vulgate (1590) and Clementine Vulgate (1592 with subsequent editions)?”

A scholarly article, written by a trustworthy expert and originally published in 1938, relates (concerning the decree of the Council of Trent):<sup>344</sup>

It is this disciplinary Decree "Insuper" that is of greatest importance for the history of the Vulgate. To understand it fully, we must take into consideration both the preliminary discussions as well as subsequent events.

(a) The Council of Trent in declaring the Vulgate to be authentic did not reject the original texts.

On March 8-9, 1546, two congregations of theologians met to prepare their material for the next general council meeting. The following is a resume of their discussions. The Vulgate should be taken as the authentic text of the Bible (i.e., as the source for arguments in faith and morals). The direct reason for this is, not so much its conformity with the originals, but its usage for more than a thousand years in the Church, which guarantees that the Vulgate contains the written Word of God unfalsified. On March 17, 1546, this report in the form of the *first abuse* was presented to the Fathers of the General Council. It stated that there were various editions of the Sacred Scriptures being used as authentic in public readings, disputations, expositions, and preachings. The remedy prescribed is to declare only the Vulgate as authentic, but not to detract from the authority of the Septuagint used by the Apostles, nor to repudiate other versions.

On March 23, 1546, there was a discussion of this first abuse and its remedy. The mind of the Fathers of the Council is represented in the declaration of the Bishop of Fano: "The Council does not wish to reject all the texts of Sacred Scripture with the exception of the Vulgate. Such versions as the Septuagint, Aquila, Symmachus, and Theodotion are not to be rejected or frowned upon. Because of the variant readings the commission urged the acceptance of one translation as authentic and prescribed its use for the Church. The commission selected the Vulgate of St. Jerome, because it is better than the other translations and because of its long and continued usage in the Church."

On April 1, 1546, there was a further discussion of the subject. Cardinal Pacheco demanded that all versions, save the Vulgate, be condemned. The Bishop of Fano replied that such an action would place too much of a restriction upon Christian freedom. Cardinal Pacheco's repeated demand two days later fell upon deaf ears. Cardinal Pole's request to have the Hebrew and Greek originals included among the authentic texts was also rejected, but indirect references to them were given in the final Decree of April 8 in the words: "Sacred Scripture, especially this well-known Old Vulgate edition, shall be published as correctly as possible." It is therefore evident that the Council of Trent in declaring the Vulgate to be authentic did not prefer it to the original texts, nor to the ancient versions. On the other hand, the Vulgate in its relation to all the *other Latin versions* was declared authentic. The original texts needed no declaration of authenticity; they were so *ipso facto*.

(b) In declaring the Vulgate to be authentic, the Council of Trent does not exclude minor mistakes from it, but presupposes it to be free from substantial errors, at least in matters pertaining to faith and morals.

For practical reasons the Fathers made no mention in the official Decree of the minor textual corruptions in the Vulgate manuscripts, but had discussed the subject thoroughly and urged corrections to be made quietly to avoid scandal or casting suspicion on the Vulgate. In the report of the two congregations of theologians meeting on March 8-9, 1546, it was admitted that the Vulgate does not agree with the originals in all details, but that these differences are in minor details and not in matters of faith and morals. It was furthermore proposed that the Vulgate should be revised, and the errors that had crept into the text should be corrected. On March 17, 1546, this report in the form of the *second abuse* was presented to the Fathers of the General Council. It stated that there were in circulation many variant readings in the Vulgate manuscripts. To remedy this abuse it was suggested that the primitive Vulgate be restored, and that this task should be performed by the Holy See.

On March 23, 1546, a long discussion was held on this subject. Cardinal Pacheco in particular raised the difficulty that it would be impossible to declare any version as authentic, and at the same time admit that it contains textual corruptions. The Bishop of Fano answered this objection by declaring that a distinction had to be made between the Vulgate as a version and the individual manuscripts or editions of the Vulgate. The Vulgate as a version is free from error, but the various manuscripts or editions of it are not necessarily free from error. The Vulgate may have some slight mistakes, but these have no bearing on faith and morals.

The word authentic used in the Council of Trent is to be taken in the juridical sense of worthy of belief, reliable, credible, truthful, trustworthy, authoritative. An authentic document is one that secures credence, one that merits faith so that it cannot be rejected or called into question. Since the autographic copies of the Scriptures are lost, the Church guarantees in general the fidelity and the trustworthiness, but not the philological accuracy, of the Vulgate. She guarantees its reliable argumentative force in matters pertaining to faith and morals. In other matters the Vulgate possesses no other authority than that of a good old translation.

The Decree "Insuper," with the two points discussed above in (a) and (b) has been often misunderstood. It was used for a long time by Protestants as one of their stock charges against the Church. Likewise, many Spanish theologians under the influence of Cardinal Pacheco maintained that the Vulgate was the *sole* authentic text, and represented the originals even *in minimis*. Some of them even went farther and declared that the Vulgate text was directly inspired. St. Bellarmine, however, teaches us what was in the minds of the

outstanding scholars of this century. He clearly proved that the Vulgate according to the intention of the Tridentine Fathers was authentic in regard to faith and morals, and that this was sufficient for the purpose of the Church. Furthermore, he stressed that the Hebrew and Greek originals are no less authentic than the Vulgate, and hence anyone who rejects the original texts should be reproved. In conclusion, he rightly adds that the Oriental Churches make use of texts and versions other than the Vulgate, and yet these must be recognized by us as authentic.

(c) The Fathers of the Council recognized the lack of conformity existing between the various manuscripts and editions of the Vulgate. They therefore decreed that "Sacred Scripture, and especially this well-known Old Vulgate, shall be published as correctly as possible." They had also urged that this task be performed by the Holy See.

[I have skipped nine paragraphs here which discuss in detail how there have been many revisions of the Latin Vulgate commissioned by Popes, including Pope Pius IV, Pope Pius V, Pope Sixtus V, and Pope Gregory XIV (acting on the advice of St. Robert Bellarmine). I pick up with the next paragraph:]

A new period in the history of the Vulgate began under Pope Pius X (1903-1914) of saintly memory. On April 30, 1907, Cardinal Rampolla, the president of the Biblical Commission, sent a letter in the name of the Holy Father to the Abbot Primate Hildebrand de Hemptenne, asking whether the various Benedictine Congregations would undertake this revision of the Vulgate. The abbots then assembled at Rome unanimously accepted the arduous task. In the autumn of the same year a small commission under the presidency of Cardinal Francis A. Gasquet began to organize the work. Their first step was the acquisition of manuscripts and the careful and accurate comparison of these with one another. The scope of their work is aptly and succinctly given by Cardinal Gasquet in his article on the Vulgate contained in the "Catholic Encyclopedia" (XV, 516a): "Substantially, no doubt, the present authentic Clementine text represents that which St. Jerome produced in the fourth century, but no less certainly it, the printed text, stands in need of close examination and much correction to make it agree with the translation of St. Jerome. No copy of the actual text is known to exist; and the corruptions introduced by scribes, etc., in the centuries posterior to St. Jerome, and even the well-intentioned work of various correctors, have rendered the labors of trying to recover the exact text from existing manuscripts both difficult and delicate. This, however, is the work which must be done as the first step in the revision of the Vulgate. It is consequently the aim of the present commission to determine with all possible exactitude the Latin text of St. Jerome, and not to produce any new version of the Latin Scriptures. Of course, it is

altogether another matter to determine how far St. Jerome was correct in his translation: to settle this will no doubt be the work of some future commission."

So, the main point we need to get out of the above article is: "In declaring the Vulgate to be authentic, the Council of Trent does not exclude minor mistakes from it, but presupposes it to be free from *substantial* errors, at least in matters pertaining to faith and morals...the Church guarantees in general the fidelity and the trustworthiness, but not the philological accuracy, of the Vulgate. She guarantees its reliable argumentative force in matters pertaining to faith and morals. In other matters the Vulgate possesses no other authority than that of a good old translation." [emphasis added] In other words, it does not deny that minor errors do exist in the Latin Vulgate. It is because of such minor errors that the Church, by means of many Popes issuing commissions, has sought to continuously revise the Latin Vulgate over the years, using further discoveries and scholarship into the original texts used by St. Jerome and others during the first centuries of the Church. Obviously, in the crisis in the Church since the 1960s, such scholarly revisions of the Bible have been abused by modernists, resulting in terrible translations (especially the *New American Bible* in the English language), but prior to this crisis, most of the many revisions done by the Church were good and trustworthy. Furthermore, the Council of Trent in declaring the Vulgate to be authentic did not reject the original texts, and "in declaring the Vulgate to be authentic did not prefer it to the original texts, nor to the ancient versions. On the other hand, the Vulgate in its relation to all the *other Latin versions* was declared authentic. The original texts needed no declaration of authenticity; they were so *ipso facto*."

Therefore, the idea that there are minor errors – including perhaps even a word missing in a phrase of Scripture in modern translations of the Bible – including in the Latin Vulgate and translations based on the Latin Vulgate, such as the Douay-Rheims – is not a huge shock, but very reasonable.

Now that I have addressed a common misunderstanding among conservative and traditional Catholics concerning the Church's teaching on the Latin Vulgate, namely, that many believe it cannot contain even *minor* errors, I now will discuss one of the resolutions that the *Poem of the Man-God* provides that personally means the most to me. It is the clarification of John 2: 3-4: "And the wine failing, the mother of Jesus saith to Him: They have no wine. And Jesus saith to her: Woman, what is that to Me and to thee? My hour is not yet come." (Douay-Rheims translation – the faithful English translation of the Latin Vulgate of St. Jerome)

According to this translation (which is a common one), it almost sounds as though Jesus is rebuking His mother. Some Protestants misinterpret this verse to argue against Catholicism saying that it shows that Jesus didn't revere His mother as much as Catholics make Him out to have done,

and that it shows that Our Lady doesn't have as an important role in the life of Christ and His ministry as Catholics make her out to have. They couldn't be further from the truth, and such an enormous misinterpretation and wrong conclusion is a terrible error!

The *Poem of the Man-God* marvelously clears up this problem. It does it so well, that I am including the entire text of the chapter of the Wedding at Cana with Jesus' comments at the end to give you an example of how the *Poem of the Man-God* often solves not only problems in the Gospel accounts which scholars have struggled with for years – such as apparent contradictions between the different Gospel accounts and apparent errors or inconsistencies within the same Gospel account – but it also clarifies *translation* errors and misunderstandings that have been perpetuated throughout the centuries.

*The Poem of the Man-God, Volume 1, Chapter 52, pp. 279-285; The Gospel as Revealed to Me, Volume 1, Chapter 52, pp. 332-338.*<sup>345</sup>

### **Wedding at Cana**

16th January 1944

I see a house. A typical middle east house: a long, low, white house, with few windows and doors, with a terraced roof, surrounded by a little wall, about one meter high, with a shady vine pergola, which reaches up to the sunny terrace and stretches its branches over more than half of its surface. An outside staircase climbs up along the front, reaching up to a door which is situated half way up the facade. At ground level there are a few low doors, not more than two on each side of the house, and they open into low dark rooms. The house is built in the middle of what looks like a kind of threshing-floor, with a well in its center. There are some fig and apple trees. The house faces the road, but it is not set right on the roadside. It is a little way off the road and a path along the grass links it to the road, which looks like a main road.

It seems to be on the outskirts of Cana: a house owned by farmers who live in the middle of their holding. The country stretches calm and green far beyond the house. The sun is shining in a completely blue sky. At first I do not see anything else. There is no one near the house.

Then I see two women, with long dresses and mantles that also cover their heads like veils, walking along the road and then on the path. One is older than the other: about fifty years old, with a dark dress, the grey-brown hue of raw wool. The other woman is wearing lighter garments: a pale yellow dress and a blue mantle. She looks about thirty-five years old. She is really beautiful, slender, and Her carriage is most dignified, although She is most kind and humble. When She is nearer, I notice Her pale face, Her blue eyes and Her blond hair visible on Her forehead. I recognize

Our Most Holy Lady. I do not know who the other older woman is. They are speaking to each other and Mary smiles. When they are near the house, someone, who is obviously watching the arrival of the guests, informs the others in the house, and two men and two women, all in their best clothes, go to meet them. They give the two women and particularly Our Lady a most warm welcome.

It is early morning, I would say about nine o'clock, perhaps earlier, because the country has the fresh look of the early morning hours, when the dew makes the grass look greener and the air is still free from dust. It appears to be springtime because the grass in the meadows is not parched by the summer sun and the corn in the fields is still young and green and earless. The leaves of the fig tree and apple tree are green and tender and those of the vines are the same. But I see no flowers on the apple tree and there is no fruit on the apple and fig tree or on the vines: which means that the apple tree blossomed only recently and the little fruits cannot be seen as yet.

Mary, Who is most warmly welcomed and is escorted by an elderly man who appears to be the landlord, climbs up the outside staircase and enters a large hall which seems to fill the whole of the house upstairs, or most of it.

If I am correct, the rooms on the ground floor are the ones where they actually live, where they have their storeroom, wine cellar, whereas the hall upstairs is used on special occasions, such as feast days, or for tasks which require a lot of space, such as drying and pressing foodstuffs. For special celebrations the hall is cleared of every object and then decorated, as it is today, with green branches, mats, and tables prepared with rich dishes. In the center there is a richly laid table with amphorae and plates full of fruit. Along the right-hand side wall, in respect to me, there is another table already prepared, but not so sumptuously. On the left-hand side, there is a kind of long dresser with plates of cheese and other foodstuffs, which look like cakes covered with honey and sweetmeats. On the floor, near the same wall, there are more amphorae and six large vases, shaped more or less like copper pitchers. I would call them jars.

Mary listens benignly to what they are telling Her, then She takes off Her mantle and kindly helps to finish laying the tables. I see Her going to and fro sorting out the bed-seats, straightening up the wreaths of flowers, improving the appearance of the fruit dishes, making sure that the lamps are filled with oil. She smiles, speaks very little and in a very low voice. Instead She listens a lot and with so much patience.

A loud sound of musical instruments (not very harmonious) is heard coming from the road. They all rush out, with the exception of Mary. I see the bride come in, smartly dressed and happy,

surrounded by relatives and friends. The bridegroom, who was the first to rush out and meet her, is now beside her.

At this point there is a change in the vision. Instead of the house I see a village. I do not know whether it is Cana or a nearby village. And I see Jesus with John and another man, who I think is Judas Thaddeus, but I may be wrong. I am sure about John. Jesus is wearing a white tunic and a dark blue mantle. When he hears the sound of the instruments, Jesus' companion questions a man about something and then tells Jesus. Then Jesus, smiling, says: « Let us go and make My Mother happy. » And He starts walking across the fields towards the house, with His two companions.

I forgot to mention that it is my impression that Mary is either a relation or a close friend of the bridegroom's relatives, because She is on familiar terms with them.

When Jesus arrives, the same watchman as before, informs the others. The landlord, with his son, the bridegroom, and Mary goes down to meet Him, and greets Him respectfully. He then greets the other two and so does the bridegroom. But what I like is the loving and respectful way in which Jesus and Mary exchange their greetings. There are no effusions, but the words « Peace be with You » are pronounced with a look and a smile worth one hundred embraces and one hundred kisses. A kiss trembles on Mary's lips, but it is not given. She only lays Her little white hand on Jesus' shoulder and lightly touches a curl of His long hair. The caress of a chaste lover.

Jesus climbs the staircase beside His Mother, followed by His disciples, the landlord and the groom, and enters the banquet hall, where the women start bustling about, adding seats and plates for the three guests, who, apparently, were not expected. I would say that Jesus' coming was uncertain and the arrival of His companions was completely unforeseen.

I can distinctly hear the Master's full, virile, most sweet voice say on entering the hall: « May peace be in this house and the blessing of God on you all. » A greeting of majesty addressed to all the people present. Jesus dominates everybody with His bearing and His height. He is a guest, and a casual one, but He seems to be the king of the banquet, more than the groom, more than the landlord. No matter how humble and obliging, He is the one who dominates.

Jesus sits at the central table with the bride and the bridegroom, their relatives, and the most influential friends. The two disciples are also invited to sit at the same table, out of respect for Jesus.

Jesus' back is turned to the wall where the large jars and the dresser are. He therefore cannot see them, neither can He see the steward bustling about the dishes of roast meat, which are brought in through a little door near the dresser.

I notice one thing. With the exception of the mothers of the young couple and of Mary, *no* woman is sitting at that table. All the women, who are making a din worthy of one hundred people, are sitting at the other table near the wall, and are served after the young couple and the guests of importance. Jesus is sitting near the landlord, in front of Mary, Whose place is near the bride.

The banquet starts. And I can assure you that they lack neither appetite nor thirst. The ones who eat and drink little are Jesus and His Mother, Who speaks also very little. Jesus talks a little more. But although very moderate, He is neither sullen nor disdainful in the little He says. He is kind, but not talkative. He answers when He is questioned, when they speak to Him, He takes an interest in the subject, He states His opinion, but then He concentrates on His thoughts, like one accustomed to meditation. He smiles, He *never laughs*. If He hears any inconsiderate joke, He pretends He has not heard. Mary is nourished by the contemplation of Her Jesus, and so is John, who is at the end of the table and hangs on His Master's lips.

Mary notices that the servants are talking in low voices to the steward, who looks very embarrassed and She understands what the cause of the unpleasant situation is. « Son », She whispers in a low voice, thus drawing Jesus' attention. « Son, they have no more wine. »

« Woman, what is there *still* between Me and You? » Jesus, when saying these words, smiles even more gently, and Mary smiles too, like two people aware of some truth which is their joyful secret and is ignored by everyone else.

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Jesus explains the meaning of the sentence to me:

« That "still", which is omitted by many translators, is the key word of the sentence and explains its true meaning.

I was the Son, submissive to My Mother, up to the moment when the Will of My Father told Me that the hour had come when I was to be the Master. *From the moment My mission started, I was no longer the Son submissive to My Mother, but I was the Servant of God. My moral ties with My Mother were broken. They had turned into higher bonds, all of a spiritual nature.* I always called Mary, My Holy "Mother". Our love suffered no interruptions, neither did it even cool down, nay, *it was never so perfect as when I was separated from Her as by a second birth and She gave Me to*

*the world and for the world, as the Messiah and Evangelizer. Her third sublime mystical maternity took place when She bore Me to the Cross in the torture of Golgotha, and made Me the Redeemer of the world.*

"What is there *still* between Me and You?" Before I was Yours, only Yours. You gave Me orders, and I obeyed You. I was "subject" to You. *Now I belong to My mission.*

Did I not say: "He, who lays his hand on the plough and looks back to bid farewell to those who are staying, is not fit for the Kingdom of God"? I had laid My hand on the plough not to cut the ground with the ploughshare, but to open the hearts of men and sow there the Word of God. I was to take My hand away from the plough only when they would tear it away to nail it to the Cross and to open with My torturing nail My Father's Heart, out of which forgiveness for mankind was to flow.

That "still", forgotten by most, meant this: "You were everything for Me, Mother, as long as I was only Jesus of Mary of Nazareth, and You are everything in My spirit; but since I became the expected Messiah, I belong to My Father. Wait for a little while and once My mission is over, I will be, once again, *entirely* Yours; You will hold Me once again in Your arms, as when I was a little child, and no one will ever again contend with You for Your Son, considered as the disgrace of mankind, who will throw His mortal remains at You, to bring on You the shame of being the mother of a criminal. And afterward You will have Me once again, triumphant, and finally You will have Me forever when You are triumphant in Heaven. But now I belong to all these men. And I belong to the Father, Who sent Me to them".

That is the sense of that short but so full of meaning "still". »

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Mary says to the servants: « Do what He will tell you. » In the smiling eyes of Her Son, Mary has read His consent, veiled by the great teaching to all those « who are called ».

And Jesus says to the servants: « Fill the jars with water. »

I see the servants filling the jars with water brought from the well (I hear the pulley screeching as the dripping pail is pulled up and lowered down). I see the steward pour out some of the liquid with astonished eyes, then taste it with gestures of even greater astonishment, relish it, and speak to the landlord and the groom (they were near each other).

Mary looks at Her Son once again, and smiles; then having received a smile from Him, She bows Her head, blushing slightly. She is happy.

A murmur spreads throughout the hall, they all turn their heads towards Jesus and Mary, some stand up to get a better view, some go near the jars. Then a moment's silence, which is immediately broken by an outburst of praises for Jesus.

He stands up and simply says: « Thank Mary » and withdraws from the banquet. His disciples follow Him. On the threshold He repeats: « May peace be in this house and God's blessing on you » and He adds: « Goodbye, Mother. »

The vision ends.

Jesus teaches me as follows:

« When I said to My disciples: "Let us go and make My Mother happy", I had given the sentence a deeper meaning than it seemed. I did not mean the happiness of seeing Me, *but the joy of being the initiator of My miraculous activity and the first benefactress of mankind.*

Always remember that. My first miracle happened because of Mary. The very first one. *It is a symbol that Mary is the key to miracles. I never refuse My Mother anything and because of Her prayer I bring forward also the time of grace.* I know My Mother, the second in goodness after God. I know that to grant you a grace is to make Her happy, because She is All Love. That is why I said, knowing Her: "Let us go and make Her happy."

*Besides, I wanted to make Her power known to the world, together with Mine. Since She was destined to be joined to Me in the flesh, it was fair She should be joined to Me in the power that is shown to the world. Because We were one flesh: I in Her, She around Me, like the petals of a lily round its scented lively pistil; and She was united to Me in sorrow: because we were both on the Cross, I with My body, She with Her soul, as a lily is scented because of its corolla and because of the essence extracted from it.*

I say to you what I said to the guests: "Thank Mary. It is through Her that you had with you the Master of the miracle and you have My graces, *particularly those of forgiveness.*"

Rest in peace. We are with you. »

**[End of the chapter from the *Poem of the Man-God* and back to my comments]**

Bishop Roman Danylak, S.T.L., J.U.D., wrote:<sup>346</sup>

According to Maria Valtorta, Christ indicates that subsequent translators of Scripture omitted a key word. The words of Christ to His mother should read, according to Maria Valtorta: "Woman, what is there still between Me and you?" (John 2:4). The Italian original: "Donna, che vi e più fra me e te?" Various translators translate in various forms the enigmatic "Quid mihi et tibi, mulier?" in the Latin Vulgate, or the original Greek. The commentaries of the eastern Fathers and the western Doctors of the Church on these words fill many pages. The comment of Christ, according to Maria Valtorta (*Poem*, I, p. 283), implies that the word still (più) was omitted by many translators. This would imply a correction to the text of Scriptures as we possess them, or the suggestion that the original Greek text may have included the Greek word for "più." I was unable to consult a wider variety of sources to the Greek manuscripts, to find manuscripts with this still or "più." [...] Scripture scholars will have to address themselves to the textual issue. Be that as it may, the explanation provided in *The Poem of the Man-God* is more satisfactory than the reams of writings of theologians and even the Fathers of the Church for centuries, not to speak of the offensive interpretations of Protestantism, as if Jesus were putting His Mother in her place. [World-renowned Mariologist] Fr. Roschini makes his own the interpretation of Maria Valtorta [in his 395-page Mariological study of Maria Valtorta's writings. Fr. Roschini quotes this scene and discusses it on pages 31-32 in *The Virgin Mary in the Writings of Maria Valtorta* and approves it].

Another example of how the *Poem of the Man-God* clarifies translation errors and misunderstandings that have been perpetuated throughout the centuries is for the verse where Christ speaks of "drinking His chalice". This verse in its context is quoted here:

"Then came to Him the mother of the sons of Zebedee with her sons, adoring and asking something of Him. Who said to her: What wilt thou? She saith to Him: Say that these my two sons may sit, the one on Thy right hand, and the other on Thy left, in Thy kingdom. And Jesus answering, said: You know not what you ask. Can you drink the chalice that I shall drink? They say to Him: We can. He saith to them: My chalice indeed you shall drink; but to sit on My right or left hand, is not Mine to give to you, but to them for whom it is prepared by My Father. And the ten hearing it, were moved with indignation against the two brethren." (Matthew 20: 20-24, Douay-Rheims translation)

*The Poem of the Man-God*, Volume 5, Chapter 575, pp. 296-298; *The Gospel as Revealed to Me*, Volume 9, Chapter 577, pp. 232-233:

[Skipping 6½ pages of text, starting from the beginning of the chapter...]

The apostles have stopped waiting for them and they all gather together, including James and John who were behind with their mother. And while they rest after their long walk and some eat a little bread, the mother of James and John approaches Jesus Who has not sat down, anxious as He is to set out again, and she prostrates herself before Him.

As her desire to ask for something is obvious, Jesus asks her:

« What do you want, woman? Tell Me. »

« Grant me a grace before You go away, as You say. »

« Which? »

« Arrange for these two sons of mine, who have left everything for Your sake, to sit one at Your right hand and the other at Your left, when You will be sitting in Your glory, in Your Kingdom. »

Jesus looks at the woman and then at the two apostles and He says: « You have suggested this request to your mother, misinterpreting the promises I made yesterday. You will not receive in a kingdom on the Earth the one hundredfold of what you have left. So are you becoming greedy and foolish, too? But it is not your fault. The mephitic twilight of darkness is already advancing and the polluted air of Jerusalem is approaching and is corrupting and blinding you... I tell you that you do not know what you are asking! Can you drink of the cup that I am going to drink? »

« We can, Lord. »

« How can you say so if you have not understood the bitterness of My cup? It will not be only the bitterness that I described to you yesterday, the bitterness of the Man of all sorrows. There will be tortures that you would not be in a position to understand even if I should describe them to you... And yet, yes, although you are still like two boys who do not know the value of what they ask, as you are two just spirits who love Me, you will certainly drink *of My cup*. But it is not for Me to grant you to sit at My right or at My left. It is granted to those for whom it was prepared by My Father. »

The other apostles, while Jesus is still speaking, are very sharp in criticising the request of the sons of Zebedee and of their mother.

[There is another page of text after this excerpt which gives the actual words of rebuke of the other Apostles towards James and John. Afterwards, Jesus speaking to them all, admonishes them to stop the rebukes since they are humiliated sufficiently by His own rebuke and their repentance

is humble and sincere, whereupon He instructs them concerning the greatest among them being the servant, with other words and lessons.]

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The following is the comment of Jesus at the end of the vision:

Jesus says to me:

« Make the following sentence very clear: “...you will certainly drink *of My chalice*.” In translations you read: “My chalice”. I said: “*of My chalice*”, not “My chalice”. No man could have drunk My chalice. I alone, the Redeemer, had to drink all My chalice. My disciples, My imitators and lovers, are certainly allowed to drink *of that chalice* from which I drank, with regard to that drop, sip or sips, that God’s predilection grants them to drink. But no one will ever drink all the chalice as I did. So it is right to say “*of My chalice*” and not “My chalice”. »

Notice how Matthew 20:23 states, “My chalice indeed you shall drink”, while Mark 10:39 says, “You shall indeed drink *of the chalice that I drink of...*” [emphasis added] The *Poem* reveals then that Mark’s Gospel is more accurate than Matthew’s for this phrase.

This is perhaps not as important of a translation error/misunderstanding/correction as the “still” in the Wedding in Cana, but it is a short example I saw fitting to include here for the purpose of adding another example of such a correction. Even though it isn’t among the most important, note that there are other such corrections throughout the *Poem* which may be viewed as more significant than this, just like the Wedding at Cana correction was very significant.

Another example of how the *Poem of the Man-God* clarifies translation errors and misunderstandings that have been perpetuated throughout the centuries is for the verse where Christ speaks of “the stone that the builders reject”. This verse in its context is quoted here:

“When therefore the lord of the vineyard shall come, what will he do to those husbandmen? They say to him: He will bring those evil men to an evil end; and will let out his vineyard to other husbandmen, that shall render him the fruit in due season. Jesus saith to them: Have you never read in the Scriptures: The stone which the builders rejected, the same is become the head of the corner? By the Lord this has been done; and it is wonderful in our eyes. Therefore I say to you, that the Kingdom of God shall be taken from you, and shall be given to a nation yielding the fruits thereof. And whosoever shall fall on this stone, shall be broken: but on whomsoever it shall fall, it shall grind him to powder. And when the chief priests and Pharisees had heard His parables, they knew that He spoke of them. And seeking to lay hands

on Him, they feared the multitudes: because they held Him as a prophet." (Matthew 21: 40-46)

The following is the comment of Jesus at the end of a vision where he discusses this Scripture. *The Poem of the Man-God*, Volume 5, Chapter 592, pp. 432-433; *The Gospel as Revealed to Me*, Volume 9, Chapter 594, pp. 402-403:

Jesus says to me:

« As I made you write the words "of My chalice" in the vision of John and James' mother who asked for a place for her sons, so I tell you to point out the passage of yesterday's vision: "he who falls *against* this stone will break in pieces". In translations they always use "on". I said *against* and not *on*. And it is a prophecy against the enemies of My Church. Those who oppose It, hurling themselves against It, because It is the Headstone, are crushed. For the last twenty centuries the history of the Earth has confirmed what I said. The persecutors of the Church are crushed as they hurl themselves against the Headstone. But it is also true, and those who think that they are secure from divine punishments, because they belong to the Church, should bear this in mind, *he on whom falls the weight of the condemnation of the Head and Bridegroom of this Bride of Mine, of My mystical Body, will be crushed.*

And forestalling an objection of the ever alive scribes and Sadducees, ill disposed to My servants, I say: if in these last visions there are sentences that are not in the Gospels, such as those at the end of today's vision, and of the passage in which I speak of the barren fig-tree, and others as well, those critics ought to remember that the evangelists always belonged to that race and they lived in times when every exaggerated clash might have had violent and harmful repercussions for neophytes.

Let them read the Acts of the Apostles again and they will see that the fusion of so many different thoughts was not peaceful, and that while they admired one another, acknowledging one another's merits, they did not lack differences of opinion, because the thoughts of men are various and always imperfect. And to avoid deeper ruptures between one thought and another, the evangelists, enlightened by the Holy Spirit, in their writings *deliberately* omitted some sentences that might have hurt the excessive susceptibility of the Hebrews and scandalised the Gentiles, who needed to believe that the Hebrews were *perfect*, as they were the nucleus from which the Church came, in order not to go away saying: "They are like us". It was just to make known the persecutions of Christ, but not the spiritual diseases of the people of Israel, by now corrupt, particularly in the higher classes. And they veiled them as much as possible.

They should observe how the Gospels become the more and more explicit, up to the limpid Gospel of My John, the later they were written after My Ascension to My Father. Only John fully relates *even* the most painful flaws of the very apostolic group, openly calling Judas a "thief", and he integrally reports the base actions of the Jews (Chapter 6 - feigned will to make Me king, the debates at the Temple, the abandonment by many after the sermon on the Bread of Heaven, Thomas' incredulity). The last survivor, who lived long enough to see the Church already strong, he lifts the veils that the others had not dared to lift.

But now the Spirit of God wants also these words to be known. And the Lord should be blessed for that, because they are so many lights and guides for people with righteous hearts. »

I want to give one final example of how Maria Valtorta's writings clarify and solve misunderstandings that have been perpetuated throughout the centuries. This particular example is from her writings that were published in *The Notebooks: 1945-1950*. As a reminder, Maria Valtorta wrote over 15,000 handwritten pages in 122 notebooks from 1943 to 1951. About 9,000 of those pages were published as the *Poem of the Man-God* and the other approximately 6,000 were published as various other works, one of which was the three volumes of *The Notebooks*. Therefore, the *Poem* and *The Notebooks* are intrinsically connected: they have the same author, they have the same divine origin, and they were received and written the same way. The only difference is that they cover different subject matters and are published as separate works.

Now, the example I want to give comes from her October 3, 1948, entry published in *Quadernetti*. It is Christ's commentary on the Scripture verse: "Truly, I say to you, this generation will not pass away till all this is accomplished." (Matthew 24:34, Mark 13:30, Luke 21:32)

This verse is given by Christ immediately after He talks about the events of the End Times and His Second Coming, and is intimately connected with it, as is shown in this excerpt from Scripture:

For in those days shall be such tribulations, as were not from the beginning of the creation which God created until now, neither shall be. And unless the Lord had shortened the days, no flesh should be saved: but for the sake of the elect which He hath chosen, He hath shortened the days.

And then if any man shall say to you, lo, here is Christ; lo, He is here: do not believe. For there will rise up false Christs and false prophets, and they shall show signs and wonders, to seduce (if it were possible) even the elect. Take you heed therefore; behold I have foretold you all things. But in those days, after that tribulation, the sun shall be darkened, and the moon shall

not give her light. And the stars of heaven shall be falling down, and the powers that are in heaven, shall be moved.

And then shall they see the Son of man coming in the clouds, with great power and glory. And then shall He send His angels, and shall gather together His elect from the four winds, from the uttermost part of the earth to the uttermost part of heaven. Now of the fig tree learn ye a parable. When the branch thereof is now tender, and the leaves are come forth, you know that summer is very near. So you also when you shall see these things come to pass, know ye that it is very nigh, even at the doors. **Amen I say to you, that this generation shall not pass, until all these things be done.** [emphasis added] (Mark 13: 19-30)

This passage has confused countless people over the centuries. Non-Christians say that this proves that Christ was wrong and Scripture wasn't inspired. They say that, logically, Christ's Second Coming obviously didn't happen with the generation that He was speaking to, and therefore, Scripture is wrong. Some Catholic scholars have bent themselves into a pretzel trying to explain how it doesn't contradict any truth. Many scholars have just opted for the explanation that when Jesus said "this generation shall not pass until all these things are accomplished", He was only referring to *some* of His earlier words in that chapter of Scripture that preceded that statement but not the words that *directly* preceded the statement, namely, they say that He was only referring to the destruction of Jerusalem of 70 A.D., and He was not referring to His Second Coming. This is the explanation I found in an article written by Fr. Leonard Goffiné (1648-1719) from his work entitled *The Church's Year: Explanation of the Epistles and Gospels for the Sundays, Holydays, and Festivals Throughout the Ecclesiastical Year*.<sup>347</sup>

"This generation shall not pass till all these things be done." **By these words Christ defines the time of the destruction of Jerusalem, and says that many of His hearers would live to see it, which also happened.** But when the end of the world will come, He says, not even the angels in Heaven know. (*Matt. XXIV. 36.*) Let us endeavor to be always ready by leading a holy life, for the coming of the Divine Judge, and meditate often on the Words of our Divine Lord: Heaven and earth shall pass, but My Words shall not pass. [emphasis added]

Fr. Goffiné just resorts to the idea that Christ was merely referring to the destruction of Jerusalem of 70 A.D. However, such an explanation seems faulty. Why? Because the immediate sentences in Scripture preceding "this generation shall not pass until all these things are accomplished" is talking about Christ's Second Coming, and *not* the destruction of Jerusalem, which was treated of earlier.

Other scholars suggest that Jesus is speaking of two different generations: one of the Jews of Christ's day, and one of a future generation that will be at the End of Time. However, that seems to contradict Christ's emphasis on the words "**this generation**". If He was referring to a single future generation, wouldn't it have made better sense for Him to say something like "**a future generation shall not pass until all these things are accomplished**"?

Hence, there doesn't seem to be a satisfactory answer to this controversy (at least enough to satisfy discerning skeptics of Scripture, such as non-Christian scholars), and it isn't absolutely clear which opinion is correct.

I now give what Christ said to Maria Valtorta about this passage so that you can see another instance of how Maria Valtorta's writings provide unusually powerful clarification to apparent "problems" or controversies about highly misunderstood Scripture passages.<sup>348</sup>

October 3, 1948

**"Truly, I say to you, this generation will not pass away till all this is accomplished."**

— *Mt. 24:34; Mk 13:30; Lk 21:32*

#### **Maria Valtorta:**

Jesus speaks on the subject of Chapter 24 of St. Matthew, and especially in St. Mark 13:30, in St. Luke 21:32, a theme amply taken up again and treated in the epistles of the Apostles Peter, Paul, and John.

#### **Jesus:**

I was not in error when I said: "This generation will not pass away before all this is accomplished" (the Antichrist, signs in the heavens, signs of the times, end of the world, return of the Christ and the Final Judgment), because I cannot err.

But it was those who heard Me who erred (the Apostles and disciples) in interpreting these My words. And by measuring and judging with human measures and judgment, they interpreted My words to mean that the generation of which I was speaking was the common human generation of a few years of life. Hence they believed that within a few years of My Death and Resurrection, all had to be accomplished.

And so they taught, unintentionally creating for those who do not believe in Me, or who are no longer living members of the Mystical Body, an argument to demonstrate that: 1- the Gospel is the work of men; 2- that those men *never* received teaching from a Divine Master; 3- that the double infusion of the Holy Spirit is a lie; 4- (and the ultimate blasphemy), that the Christ God-Man did not exist, that the Word was not made flesh and never taught; 5- that it is all a fable, created by a group of men; 6- that the Church as founded by Christ is a lie, a coterie and nothing more, a party, an association, but not the Church of Christ, not His Mystical Body, not the repository and Teacher of the truth; 7- that the primacy of Peter and the assistance of the Holy Spirit for the Vicar of Christ in matters of faith and morals, does not exist; 8- that the sacraments are [only] figures, the Sacrifice of the Altar and every rite are simply choreography.

The Apostles were: *men*. As all the scholars are men who for twenty centuries read the Gospel without understanding certain key phrases.

The Apostles were men. Men *even after the double infusion of the Holy Spirit*, as they also are men who, even though having received the fullness of the Holy Spirit for their ministry as Shepherds,<sup>15</sup> still do not understand the *true* meaning of My words.

The creature is always imperfect. And even if surrounded and penetrated by the splendors of Sapiential Light, the creature brings with it the clouds and heaviness of its nature: human and limited. And though [the creature] may emerge from a direct communication with God, its human thought and judgment spread like smoke or tighten like a noose on the truth it has heard, without having the will or capacity to destroy or hide [the truth]—because, in fact, My servant wants it to live and be revealed. But he maims and obscures the truth because of an inborn weakness in the creature's nature as man.

They, the Apostles, embraced the letter of My phrase, but did not understand its spirit. Hence, they believed that I was speaking of the generation of *their* time, and hence, too, they judged My return would be quick.

An error of irreparable and damaging consequences? No. It rather served, and serves through the ages, and will serve until the end of time to keep vigilant those spirits who can be compared to the wise virgins [*Mt 25: 1-13*]. The others, even without this error—which they use as a pretext to combat the Truth—would have been, are, and ever will be against the Truth and God and the Church. Each one draws from the depths of his heart what he harbors there, and it is not what enters that kills, but what thrives there, finding a propitious terrain [*cf. Mt 15: 11-18; Lk 6:45*].

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<sup>15</sup> "...ministry as Shepherds..." — that is, the Bishops of the Church.

But listen. My phrase should be understood thus: "**This** generation (I was surrounded by the Apostles and disciples, that is, believers in Me) will not pass away, **this** generation of **My sons**, of the **sons of God**—because whoever believes in Me and welcomes Me is born in God and of God, and acquires the right to be a son of God, as was said by John in the beginning of his Gospel and in his first Epistle (Chaps. 4 & 5)—**this** generation will not pass away before the end of the world comes with all its foreshadowing and final signs."

Because if it is true that at the end of time there will be little faith, since few will have known how to persevere to the end by resisting the doctrines of the false prophets, of the antichrists or (if you prefer) the sons of Satan, it is also true that faith in Me will not die, and there will be those who believe in Me on every continent.

Therefore "this generation," Mine, that of the "sons of God", will not have passed away, died, or been destroyed, before I return.

Thus was My phrase to be interpreted, and thus should it be interpreted in order to be understood in its truth. But be patient with him who understands it badly, even if he is an apostle or scholar, bearing in mind that even the apostle and scholar is still and always **a man**.

**[End of quote from *Quadernetti* and back to my comments]**

I think that Maria Valtorta's writing clears up this controversy remarkably well, which many, if not all, scholars have found difficult to explain.

Many scholars are starting to notice that Maria Valtorta's work is solving synoptic problems. I'll give one such example. An [article](#) relates:<sup>349</sup>

The late William F. Buckley Jr. is usually recognized for his political work. Considered the godfather of the American conservative movement he founded the nation's most eminent conservative political magazine *National Review* and, for decades, hosted the television show *Firing Line*, discussing sociopolitical matters with guests as diverse as Jack Kerouac and Noam Chomsky. Charlie Rose always considered Buckley a personal role model to emulate as a talk show host. What less people may know about William Buckley is that, in addition to his political and media endeavors, he also led a fascinating spiritual life as a devout Roman Catholic.

In his spiritual memoir, *Nearer, My God*, William Buckley wrote of how he first encountered the revelations of Valtorta. "My nephew Fr. Michael Bozell thought to send me a few years

ago some pages from Maria Valtorta, Italian writer and mystic (1897-1961). She wrote a huge five-volume book called *The Poem of the Man God*, and one part of the fifth volume was her fancied vision of the Crucifixion.”

“My friend and theological consultant Fr. Kevin Fitzpatrick, who is also a doctor of theology, was a little alarmed with the prospect of my using Valtorta,” Buckley wrote. “Not so much because her work was, for a while, on the Index of prohibited reading—that kind of thing happens, and there is often life after death.” No, Fr. Kevin’s concern stemmed from a different matter.

Father Kevin wrote to Buckley: “My main problem is the use of private revelations not approved by the Church. This is not a legalistic concern, but a concern based on some experience of people who, to be blunt, are not satisfied with Revelation which ended with the death of the last Apostle.”

Interestingly, despite his cautious approach, once Fr. Kevin, the doctor of theology, began to read Valtorta’s works to further advise Buckley, what he found – in Valtorta’s revelations – surprised the knowledgeable priest greatly.

“In fact, Valtorta seems to have solved the Synoptic problem that’s been plaguing scholars for centuries, viz., the contradictions between Matthew, Mark, and Luke,” Fr. Kevin wrote Buckley. Her revelations, instead of replacing the Gospels – what Fr. Kevin feared – filled in the gaps that the Gospels possessed which, as Fr. Kevin noted, had confused scholars for centuries. Thus, Valtorta’s revelations helped reconcile for the priest seeming contradictions that exist in the Synoptic Gospels of the New Testament.

To conclude, I repeat the thesis of this subchapter: The *Poem of the Man-God* often solves amazingly well not only problems in the Gospel accounts which scholars have struggled with for years – such as apparent contradictions between the different Gospels and apparent errors or inconsistencies within the same Gospel account – but it also clarifies translation errors and misunderstandings that have been perpetuated throughout the centuries. This is one proof (or a substantiating factor) of the divine origin of the *Poem of the Man-God*, especially when coupled with the research (discussed in the previous subchapter) that shows that the *Poem of the Man-God* is not based on (or a mere expansion of) any known Gospel manuscript standard, version, or school of critical thought, something expected if a work of this magnitude, detail, and accuracy had been a mere human effort.

**Proof (or a Substantiating Factor) by the Fact Maria Valtorta's Visions of Christ's Passion Perfectly Match Detailed Findings on the Miraculous Shroud of Turin that Recent Modern Scientific Tests Have Revealed Decades After Her Writings Were Published and the Fact Her Writings Foretold Something Amazing About the Veil of Veronica Which Has Been Scientifically Proven for the First Time Decades After Her Death**

The book entitled *The Holy Shroud and the Visions of Maria Valtorta* is a scholarly work written by a Shroud of Turin expert which describes the detailed findings on the miraculous Shroud of Turin by modern scientific studies and its *exact agreement* with the visions of Christ's Passion, Death, and Burial in the writings of Maria Valtorta. The original Italian edition of this book received an imprimatur from Bishop Gaetano Bonicelli of Albano Laziale, Italy.

The Maria Valtorta Readers' Group gives this description of the book:<sup>350</sup>

Msgr. Cerri's heart-moving and thought-provoking book compares the deductions of experts on the Holy Shroud with Maria Valtorta's visions, and exposes the 1988 carbon-14 tests (claiming that the Shroud was a hoax) as falsified. It describes all the truly scientific tests ever performed on the Holy Shroud, and it shows that the evidence of the Shroud and Maria Valtorta's visions are in strong agreement in depicting Jesus' Passion, Death, and Burial.

The author, Msgr. Vincenzo Cerri, wrote in his foreword to this book:<sup>351</sup>

In 1969 I began to study and admire the works of Maria Valtorta, considered by many to be the greatest female mystical writer of our time. In her numerous writings, presented to the reader as resulting from either "visions" or "dictations" of supernatural origin, Valtorta speaks several times about the Shroud of Turin, which she says is the actual funeral shroud in which Jesus' body was wrapped when placed in the Sepulcher. We know that modern science has confirmed the reliability of tradition, which sees on the Shroud the imprints of the Divine Martyr, with His incomparable face and the signs of His dreadful sufferings, from the scourging to the death on the Cross.

Since Maria Valtorta, in her monumental work, has made a detailed and impressive description of the Lord's Passion, it is legitimate to expect a perfect concordance between her account and what is revealed by the sacred Relic.

I have attempted to do such a comparison in harmony with Tradition and the text of the Gospel, and I think this concordance can be easily demonstrated.

In support of my thesis, I give the opinions of various famous sindonologists when required. [...] Of course my comparative study does not exhaust the subject. It can still be tackled and probed into, in light of the results of modern scientific research, presently in full swing.

A website relates concerning the Shroud of Turin:<sup>352</sup>

**Discovery Channel** considers it one of the top 10 mysteries of all time.

**National Geographic** called it, "One of the most perplexing enigmas of modern times."

**Time Magazine** called it "The riddle of the ages."

It is without question the most analyzed artifact in the world...

If you aren't familiar with the evidence of the Shroud of Turin, this website is a good start:

[The Shroud of Turin – Evidence it is Authentic.](#)

If you want a chronological overview of all of the major scientific tests performed on the Holy Shroud, including those done after the publication of the above book, see: [Fast Facts About the Shroud of Turin \(PDF\)](#).

For information about a new study completed very recently at the University of Padua (which dates the Holy Shroud to Christ's time), see this March 2013 *Vatican Insider* article:

[Vatican Insider: New experiments on Shroud show it's not medieval.](#)

On the following website there are two excellent news videos which discuss this new study (one of the videos is in the middle of the page and the other one is at the bottom of the page, so make sure to scroll to find them): [Dating the Shroud of Turin](#).

To read about the latest cutting-edge discoveries about the Shroud of Turin using 3D holographic analysis, check out the Shroud3D.com website here: [Shroud of Turin 3D: Findings in the Three Dimensional Materials](#).

As a supplement to the above link and as a side topic of interest to check out, see:

[Crucifixion Nail Image Found on Shroud of Turin - Consistent with Nail Found in Caiaphas' Tomb.](#)

If you are interested in learning more about the most successful attempt to form a portrait of Jesus from 3D analysis of the Shroud of Turin, I recommend the following History Channel

documentary (from 2010) which has been nominated for several international awards: History Makers Award, Factual Entertainment Awards, and Non-Fiction Rockies Award: [Documentary: The Real Face of Jesus from the Shroud of Turin](#).

If you don't want to watch the whole documentary, but want an overview of what it's about, see this 4-minute Fox News interview with the makers of the documentary: [Fox News: Shroud of Turin Used to Create New 3D Portrait of Jesus](#).

Also of interest is the following interview with one of the world's leading experts on the Shroud, Barrie Schwartz, an Orthodox Jew from Los Angeles, who participated in the first ever in-depth scientific examination of the Shroud of Turin and who launched one of the most informative websites about the Shroud: [www.shroud.com](http://www.shroud.com). In this interview, he says that there is no other image in the world that can compare to the Shroud: [Interview with Barrie Schwartz on the Shroud of Turin](#). Barrie Schwartz also did an interview in early 2017 [here](#).

Jesus specifically spoke about the Shroud of Turin in many dictations He gave to Maria Valtorta. One of these dictations is given below. *The Poem of the Man-God*, Volume 5, Chapter 609, pp. 668-669; *The Gospel as Revealed to Me*, Volume 10, Chapter 613, p. 198. Jesus speaking:

Your scientists, to give proof to your incredulity with regard to that evidence of My suffering, which is the Shroud, explain how the blood, the cadaveric perspiration, and the urea of an overfatigued body, when mixed with the spices, could have produced that natural drawing of My dead tortured Body.

It would be better to believe without the need of so many proofs to believe. It would be better to say: "That is the work of God" and bless God, Who has granted you an indisputable proof of My Crucifixion and of the tortures preceding it!

But as now you are no longer able to believe with the simplicity of children, but you need scientific proofs – how poor is your faith, that without the support and the spur of science cannot stand up straight and walk – you must know that the cruel bruises of My kidneys have been the most powerful chemical agent in the miracle of the Shroud. My kidneys, almost crushed by the scourges, were no longer able to work.<sup>16</sup> Like those of people burnt by fire,

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<sup>16</sup> For information about scientific studies that confirm the possibility that urea may have been one of the components that formed part of the miracle of the Shroud, and for a discussion on how this dictation sheds light on the substance for the miracle rather than explaining the entire process apart from a supernatural explanation, read this discussion in this e-book [here](#).

they were unable to filter, and urea accumulated and spread in My blood, in My body, bringing about the sufferings of uremic intoxication and the reagent that oozed out of My corpse and fixed the impression on the cloth. But any doctor among you, or anyone suffering from uremia, will realize what sufferings the uremic toxins caused Me, as they were so plentiful as to produce an indelible impression.

Maria Valtorta finished writing the *Poem of the Man-God* in 1947, and finished most of the remaining of her 15,000 handwritten pages by 1950. The *Poem of the Man-God* was published in 1956. She became increasingly isolated from the world due to the effects of her intense suffering (beyond the point of being able to write anymore or revise her writings) until she died in 1961.

*Indirect* studies of the Shroud of Turin were done before and during Maria Valtorta's lifetime and consisted in analyzing the features of images of the Shroud without actually accessing the Shroud itself. What did these studies reveal? A study in 1900 declared that "the image was found to be anatomically flawless down to minor details: the characteristic features of rigor mortis, wounds, and blood flows provided conclusive evidence...that the image was formed by direct or indirect contact with a corpse, not painted onto the cloth or scorched thereon by a hot statue."<sup>353</sup> Medical studies between 1936 and 1981 agreed with the earlier study. However, later studies revealed the greatest source of detailed information. The very first *direct* examination of the Shroud didn't occur until 1969, over 19 years after Maria Valtorta's writings were finished and 9 years after her death. All other direct examinations of the Shroud and scientific studies were even more distanced from her writings, which were already published way back in 1956. Many of these tests used modern equipment and scientific procedures not yet created during Maria Valtorta's lifetime. There is *no way* that Maria Valtorta could have known scientific details about the Shroud of Turin to corroborate her writings to fit the facts, since her writings were done before most of these discoveries were made.

The modern 1994 book, *The Holy Shroud and the Visions of Maria Valtorta*, shows the precise match between her revelations and all of the findings of reliable scientific studies on the Holy Shroud.

Skeptics might say, "she just got very lucky." But that skeptical position cannot be maintained when you look at the mass of "freak accidents" / extraordinary "coincidences" / unexplainable "lucks" in so many areas of science in Maria Valtorta's revelations that, taken as a whole, act like drops in a bucket that overflow and demolish the possibility that all of these were just chance. Besides religious spheres (theology and biblical exegesis), these areas of science in which she shows extraordinary expertise beyond what she could have known by herself include geography, geology, topography, archaeology, astronomy, history, flora and fauna, ethnology, intricate

calendar systems, agricultural knowledge, as well as writing about a medical phenomenon which few consummate physicians of her day would know how to describe with such exactness and detail. The exact concurrence of her detailed visions with recent scientific findings on the Shroud of Turin and her prediction about the Veil of Veronica which has been proven by modern science for the first time decades after her death is yet another one of these “freak accidents” or extraordinary “coincidences” that together with the *myriads* of other such ones in a whole host of different sciences makes for quite an argument!

What is particularly extraordinary is that she did not have the learning required to know these things herself, she was bedridden for most of her life (including during the time she wrote all her writings), and she wrote these 15,000 handwritten pages in mostly 3½ years amidst multiple chronic illnesses and with only a catechism and a Bible for books. Research has been done into 8,000 pieces of data from her writings in a wide variety of scientific fields, and it has been shown to correspond to authoritative sources with 99.6% accuracy. There are also undeniable proofs of supernatural inspiration which are beyond the scope of chance which cannot be explained away or denied, as outlined in many of the proof chapters of this e-book (such as Purdue University’s Dr. Lonnie Lee Van Zandt’s computer analysis and written testimony that she could not have written her precise astronomic descriptions which precisely matched her chosen dates and dating system without a modern computer and her describing Palestine and over 350 geographical locations in the Holy Land with a level of precision in multiple fields that she could not possibly have known without modern electronic scholastic resources or access to an extensive collection of books/atlasses in the 1940s that eyewitnesses and common sense confirm she did not – nor could have had – access to and which itself arguably would have been insufficient to complete her work).

To include in this e-book the extensive information about the precise agreement between Maria Valtorta’s visions and the scientific findings on the Holy Shroud is beyond the scope of this e-book, so if you are interested in looking at this additional substantiating proof of the divine origin of Maria Valtorta’s revelations, order the book *The Holy Shroud and the Visions of Maria Valtorta*.

The information on the book is the following:

Author: Msgr. Vincenzo Cerri  
230 pages, softcover  
ISBN-13: 9782920285125  
Publication Date: 1994

The original Italian edition of this book received an imprimatur from Bishop Gaetano Bonicelli of Albano Laziale, Italy.

This book is available at the 101 Foundation at the following link for \$14.95 (with \$5.00 shipping) as of June 2017: [The Holy Shroud and the Visions of Maria Valtorta at the 101 Foundation](#).

Used copies of this book are available from Amazon.com at the following website link for \$31.30 (with free shipping) on up as of June 2017: [The Holy Shroud and the Visions of Maria Valtorta at Amazon.com](#).

Note that this book is not sold at the [Centro Editoriale Valtortiano](#).

Another resource for further information on the subject of Valtorta and the Shroud of Turin is Professor Emilio Biagini, who spoke at the [2016 International Valtorta Conference](#) on this subject. His talk (in Italian) is available online here: [La Sacra Sindone e Maria Valtorta \(The Holy Shroud and Maria Valtorta\)](#).

### **Evaluation of the Dictation About the Shroud**

A person contacted me asking about the above dictation of Jesus given several pages above. He asked if there has been any scientific studies to confirm the possibility that urea may have been one of the components that formed part of the miracle of the Shroud.

I contacted a Valtorta scholar in Italy who wrote to me:

That assertion of Jesus confirms Vignon's vaporigraphical thesis that was partly confirmed by Baima Bollone who, although he understands that the yellowish pigmentation was due to the reaction between urea and the substances used for the burial, cannot figure out the source of the required large quantity (possible only in persons who suffer from uremia).

In a recent publication, <http://www.shroud.com/pdfs/rogers2.pdf>, **Professors Raymond N. Rogers and Anna Arnoldi** announced that they had reconstructed a piece of linen similar to the Shroud, with a method described by Pliny the Elder: using starch to stiffen the fibers and using Saponaria (soapwort) to wash the linen. The linen was then exposed to ammonia vapours and took a coloration similar to that of the Shroud.

According to Frerichs' theory, **in a person affected by uremia**, the urea in the blood is converted to ammonium carbonate. Prof. Arnoldi has confirmed for me that this substance too could have produced the same effect.

I skimmed the study on shroud.com that he referenced and it seems to confirm that what Our Lord said could be scientifically true. Also, in Our Lord's dictation He did not state that the Shroud was not a miracle. He said, "...know that the ferocious contusions of My kidneys were the most powerful chemical agent in the **miracle of the Shroud.**" [emphasis added] Jesus was merely explaining the substance for the miracle: His own bodily fluids. Think of this analogy: transubstantiation is a miracle at every Mass. The unleavened bread made of wheat is the substance of the miracle of transubstantiation. If one were to say to you, "The unleavened bread made of wheat is the substance of the miracle of transubstantiation", would you conclude by this statement that it is not possible because the explanation of how bread could become the Flesh of God is scientifically impossible? No. You would recognize that it is a supernatural miracle and that the bread is merely the matter that is used in the miracle. Likewise, in Our Lord's dictation, His bodily fluids were merely the substance of the miracle, but not the totality explanation of the miracle itself. When He said that His bodily fluids fixed the imprint onto the linen, it was done in a supernatural way and not a purely scientific way, or else why would He refer to it as the "miracle of the Shroud" in the same dictation? His bodily fluids were merely the substance of the miracle. Some people may mistakenly be inclined to interpret the dictation of Jesus as if Jesus was trying to give a scientific explanation of the formation of the image on the Shroud *apart* from a supernatural aspect to it. It is clear that Jesus was not doing that. Even according to the theory that Jesus' bodily fluids formed part of the substance of the miracle of the Shroud, it had to still be a miracle because it is not possible that a cloth wrapped around the body of Jesus has been able to form an undistorted image apart from a supernatural aspect to the process (i.e., a miracle). That may be why Jesus still refers to it as "the miracle of the Shroud" in the same dictation.

Another French scholar whom I contacted wrote to me concerning this question:

Although I have read many scientific publications on the shroud of Turin, I really have no jurisdiction to approve such or such a scientific theory seeking to explain the appearance of this miraculous image. There are many attempts of explanations. In Google, the request in French language "suaire" "formation de l'image" (i.e., "shroud" "image formation") gives some 8,420 answers! With regards to scientific researches, I always have a lot of mistrust when I read a too peremptory affirmation such as when someone writes: "The image was actually caused by some sort of radiation." Such a person seems to exclude any other hypothesis. However, even today no assumption asserts itself definitively. So it seems unreasonable to deny with a simple sentence so many other researches. Certainly the assumption of the discharge of electrostatic electricity ("corona discharge") seems to explain many (but not all!) of the features of the image, but such a phenomenon would require such exceptional conditions that they would suppose a miracle regardless! Given that no scientist to date has yet managed to reproduce an image similar to that of the shroud by technical

means, at best, science can only say today: “In the current state of knowledge, the image is unexplained by known natural processes.” And for the believer who accepts the existence of a miracle, this means that science will ever be unable to find a totally complete explanation.

As for all the private revelations, the writings of Maria Valtorta may contain errors or inaccuracies. However, there is so much evidence of authenticity in these visions. I totally agree with your argument: “bodily fluids are the substance of the miracle.” Even if body fluids do not explain by themselves the formation of the image, we cannot deny their presence, and so the fact that they could contribute to the formation of the image, at least in part. The affirmation of Barrie Schwartz (member of the STURP team) is still relevant: It is interesting to note that after all our work, all of our studies, we could say that this is not a painting, not a photograph, not a burn, not an engraving, no friction from a bas-relief. But we couldn't answer the only important question: “How is the image formed?”

Here after some links on that item

1. A hypothesis concerning solar radiations:

<https://www.shroud.com/pdfs/mouraviev%20fr.pdf>

2. This link shows the five more important hypothesis today. It is in French, but with some links in English: [http://www.suaire-science.com/form\\_image.htm](http://www.suaire-science.com/form_image.htm)

3. The conclusion is clear “that none of the many theories proposed to explain the image is acceptable to date.”:

<https://www.shroud.com/pdfs/fivereasons.pdf>

<http://www.hprweb.com/2016/03/the-shroud-of-turin/> (Especially the chapter: The Shroud is Not a Painting)

<http://www.shroud.com/78conclu.htm>

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### ***Maria Valtorta's Writings about the Shroud and Veronica's Veil***

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Of special note with regards to the Shroud of Turin is the comment Maria Valtorta made when she first saw it. In her autobiography, Maria Valtorta said that no religious painting has *ever* captured the perfect Face of Jesus as she saw It. However, there is one photo that did (but it wasn't made by human hands). Here is what she wrote (on the next page):<sup>354</sup>

In all the art and religious article shops I have looked for a Face of Jesus like the one I saw [by supernatural means]. But I have never found one. On one there was the oval, but not the gaze. On another, the gaze, but not the mouth. On still another, the mouth, but not the cheeks. I am convinced that a human hand cannot recreate that Face... I have often dreamed of Jesus, after that occasion, and He always had that Face, that stature, and those Hands. For some time I have been having something more than a dream... [visions] And I always see Jesus with that Face, that stature, those Hands. When you gave me that book, Father, on the Holy Shroud, it shook me, for, though it was altered by the sufferings undergone, I saw that Face, along with that stature and those Hands...

It is to be noted that there are many references to the Holy Shroud and the Veil of Veronica in the *Poem of the Man-God*, as well as in dictations given to Maria Valtorta (published in her other works). In fact, there is an entire chapter in the *Poem* which describes when the Holy Shroud was first given to Our Lady by Joseph of Arimathea, Nicodemus, and Lazarus. This chapter includes the Holy Virgin's remarks about the Shroud when it was unveiled to her for the first time, as well as her comments comparing it to the Veil of Veronica (which she already had in her possession). It is chapter 640, entitled "The Two Shrouds of the Lord". The chapter in which the Blessed Virgin receives Veronica's Veil and sees it for the first time is chapter 608, entitled "The Night of Good Friday". The words and actions of the Blessed Virgin in these chapters are extremely moving, and the description of the events concerning the Shrouds and the Veil of Veronica is both edifying and enlightening, and no doubt a great affirmation of the tradition and historicity of these miraculous relics.

Lest some readers get confused, I think it is helpful to quote a paragraph that a Valtorta reader provided concerning the fact that the nickname "Niche" (in Italian) and "Nike" (in English) is often used for Veronica in the dialogue in the *Poem of the Man-God*:<sup>355</sup>

In Maria's writings, Veronica is called **Niche** in the original Italian and translated to **Nike** (pronounced Neek) into English. My understanding for this is that more often than not in English-speaking countries, the first part of a person's name is shortened; that is, Madaleine becomes Maddy, Christine becomes Chris, and Alexandra becomes Alex or Lexie. But in Italy, the shortening of names sometimes happens at the other end. **Isabella** becomes Bella, **Margarita** becomes Rita, **Alessandra** becomes Sandra, and **Veronica** becomes Nica or Niche (as in **Veronique**). So she is referred to as Nike throughout, but when Jesus refers to the Veil He uses her full name – Veronica's veil (*cf. The Notebooks: 1944, February 20, 1944, p. 164*).

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***Proof (or a Substantiating Factor) by the Fact Her Writings Foretold Something Amazing About the Veil of Veronica Which Has Been Scientifically Proven for the First Time Decades After Her Death***

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When Jesus was commenting about how He gave the miraculous image of His face on Veronica's Veil as a gift to His Mother to remind her of His presence, Jesus also speaks about the topic of modern man using science to prove things with regard to this image.

*The Poem of the Man-God*, Volume 5, Chapter 633, p. 865; *The Gospel as Revealed to Me*, Volume 10, Chapter 637, pp. 440-441. Jesus speaking:<sup>356</sup>

The veil of Veronica is also a stimulus to your skeptical souls. Compare – you who proceed with arid investigations, o rationalists, o lukewarm people, o you unsteady in the faith – the Face of Veronica's Veil with that of the Shroud. One is the Face of a living Person, the other of a dead One. But the length, width, somatic types, shape, and distinctive features are the same. Superimpose the images. You shall see that they correspond. It is I. I who wanted to commemorate for you what I looked like and what I became out of love for you. If you were not astray or blind, those two Faces should be enough to bring you to love, to repentance, to God.

Keep in mind that Maria Valtorta wrote this dictation on February 22, 1944. It wasn't until many decades later that scientists (of their own accord) did just that very thing (even though I imagine that they were unaware of this passage in Maria Valtorta's writings).

And guess what? When the Holy Face of Veronica's Veil is superimposed over the image of the Face of the Shroud of Turin, [they perfectly match](#), just as Christ said in the *Poem of the Man-God* decades earlier. When you read the excerpts below, it is important to note that what is now commonly called the Manoppello Veil I believe is the actual Veil of Veronica, as verified by modern science, history, and tradition.

An article relates:<sup>357</sup>

Sister Blandina Paschalis Schlömer, O.C.S.O., a Trappist nun, who has dedicated the last twenty years to conducting research about this veil (and has recently herself moved to Manoppello), has made an especially important discovery. When she placed a foil of the veil of Manoppello on top of the image of Our Lord's face on the Shroud of Turin, it turned out that the faces were identical. Their forms matched perfectly, in the eyes, nose, and other features – as well as in the traces from the wounds that Our Lord had to bear.

A [scholarly research paper](#) was published in 2008 by a professor on the faculty of chemistry at the University of Warsaw, Poland, and a member of the department of mechanical engineering at the University of Padua, Italy. Their research paper is entitled “3-D Processing to Evidence Characteristics Represented in Manoppello Veil”. Their conclusions of their 3D analysis were:<sup>358</sup>

In this paper a 3-D processing was employed to analyze the Manoppello Face and to make some comparisons with the Shroud Face.

The comparison of images reported confirms general similarity of the wounds and other marks on them, which supports earlier observations described in the literature. However, the very different physico-chemical characteristics of the two images confirm that they were formed in different ways and probably also in different circumstances.

The results shown in Figure 5 additionally corroborate the hypothesis that both images represent the Face of the same tortured Body.

The same article above relates what recent scientific studies have shown about the similarities of the two Faces:

Some similarities between the Manoppello Face and the Face of the Shroud of Turin (hereafter called Shroud) have also attracted attention in recent years. Their likeness was proposed by Schlömer and next extensively studied by Pfeiffer and Resch. Using a superimposition of two images on transparent foils, it was shown that not only a general appearance but also some details of the Face in both images are consistent. Resch indicated ten congruence points which were used to perfect adjustment of both images one to another.

On the other hand, a comparison of physico-chemical properties of both images based mainly on scientific analysis of the Veil made by the second author in 2001 and including microscopic photography, spectral analysis in a wide range of wave lengths and a test of tridimensionality, indicated some similarities but also fundamental differences in their characteristics.

Similarities involve first of all the shape and the size of the Face as well as some marks of wounds like a swelling on the right cheek. Among the differences the following are remarkable. The very evident bloodstain having the characteristic shape of reversed “3” on the front of the Shroud Face is not present on the Veil Face. A hypothetical painter that would have copied the Shroud Face should have first reproduced this sign; in the opinion of the second author this means that the Veil Face was produced before the Shroud and supposedly perhaps during the Veronica encounter, as suggested also by Resch.

It is clear from this and other research that the Veil of Manoppello is the Veil of Veronica, while the Shroud of Turin is the burial cloth of Christ. That is why the only difference between the two images are that the eyes and mouth on the Veil of Manoppello are open, while they are closed on the Shroud of Turin; and the wounds visible in the face are closed on the Veil of Manoppello, while they are open on the Shroud of Turin. These differences would be expected as these miraculous images were “photographs” of Christ at two different points during His Passion.

On page 9 [of this article \(PDF\)](#) you can see a very clear image of the Holy Face of Veronica’s Veil superimposed over the image of the Face of the Shroud of Turin, and you can see how amazingly perfect they match, just as Christ said in the *Poem of the Man-God*.

Here is a website that includes photos of a slow superimposition of the Veil and the Shroud, along with a video showing a gradual superimposition using computer software: [Superimposition of Veronica's Veil and the Shroud of Turin](#).

Here are two trailers for the documentary entitled *The Holy Face: The Face of Christ in the Cloth of Manoppello*. Both videos below provide a view of the superimposition towards the end of the videos: [The Face of God Trailer #1](#) and [The Face of God Trailer #2](#).

Note that you can view five clips of the above documentary here: [The Holy Face Documentary Clips](#).

The documentary mentioned above actually consists of two documentaries on one DVD: *The Holy Face* and *The Human Face of God*. This DVD was released in March 2011. It can be ordered from Amazon.com for \$30.00 (with \$3.99 shipping) as of June 2017 here: [The Holy Face: The Face of Christ in the Cloth of Manoppello at Amazon.com](#).

Here is a free documentary video online where they discuss the superimposition (however, it is much shorter and less detailed and professional than the Ignatius Press documentary discussed above): [Documentary Discussing the Superimposition of Veronica's Veil and the Shroud of Turin](#).

**Here are the facts about the Veil of Veronica (a.k.a. the Veil of Manoppello). Articles that provide this information and more related details are given after the list below:**

1. There is a credible early historical and traditional support for the existence of the Veil of Veronica, and this historical and traditional support indicates that the original veil is not currently in the Vatican in Rome (as some claim) but may very well be the Veil of Manoppello.

2. St. Padre Pio called the Veil of Manoppello “the greatest miracle we have”. He was reportedly seen by an eyewitness praying before the Veil via bilocation only 20 hours before his death (if you don’t know about Saint Padre Pio’s history of bilocation, read [this](#)). The eyewitness was Padre Domenico, who himself had a miracle associated with this same veil, spent his life venerating this veil, and was gifted with the stigmata. He was often called “the Padre Pio of Abruzzi”.

3. When the Holy Face of the Manoppello Veil is superimposed over the image of the Face of the Shroud of Turin, they perfectly match, just as Christ said in the *Poem of the Man-God* decades earlier. Every detail of both faces is exactly congruent: the same size and shape in the eyes, nose, and all features; the same wounds. Scientists have found ten congruence points between the two images, which allowed them to make a perfect superimposition of the images on top of one another. 3D analysis also confirms these findings. The only difference between the two images are that the eyes and mouth on the Veil of Manoppello are open, while they are closed on the Shroud of Turin; and the wounds visible in the face are closed on the Veil of Manoppello, while they are open on the Shroud of Turin. These differences would be expected as these miraculous images were “photographs” of Christ at two different points during His Passion: once when He was alive on the Way of the Cross, and once after he was already buried after His Death.

4. The fabric of the Veil of Manoppello cannot be nylon, cotton, wool, or linen, but is byssus, which was popular during Christ’s time. Reportedly, only one woman in the world today still weaves fabric from this material, whose unbroken family tradition dates back to ancient times. Byssus is made from threads from a certain kind of sea mussel. When she saw the Veil of Manoppello in person for the first time, she fell to her knees, and exclaimed, "It has the eyes of a lamb," and then she crossed herself, and continued, "And a lion." Then she exclaimed: "That is Byssus!" She repeated that phrase three times, and then said, "Yet byssus cannot be painted on. It is simply not possible. O Dio! O Dio mio!" ("Oh my God! Oh my God!"). There is no scientific explanation. In fact, scientists have verified that there is no paint or pigment dye of any kind on the veil. This is likewise the case with the miraculous image of Our Lady of Guadalupe.

5. The Veil of Manoppello has the perfect dimensions of a human face, it has a three-dimensional, almost holographic clarity from both sides. Microscopic examinations show that there is no trace

of color or paint at all on the entire cloth. Only in the black pupils of both eyes does there appear to be a slight scorching of the threads, as if they had been heated. 3D analysis shows that a similar face is printed on both sides of the extremely thin Veil of Manoppello, but they are not a mirror reflection. In particular, there are some details of hair locks that are clearly different. Scientists that studied it said that a different representation on the two sides is impossible to reproduce on the same material in modern times, and it is unexplainable “how an artist could have painted a sign on a face of this very fine Veil and a different sign on the reverse side without impressing the same sign on both sides (the capillarity of the byssus yarns must not be neglected).”<sup>359</sup>

6. Pope Benedict XVI visited the shrine of the Holy Face of Manoppello as one of his first trips of his pontificate on September 1, 2006, and spent a long time in contemplation before the Holy Face. He had read an article by Paul Badde about the Holy Face of Manoppello while he was still a cardinal, which he had called “a beautiful article”.<sup>360</sup> He also received a copy of his book entitled *The Face of God*, which shows the evidence that the Veil of Manoppello is an authentic veil showing the face of Christ and was supernaturally produced. Pope Benedict XVI received this book shortly after becoming Pope. The Holy Father visiting the shrine of the Holy Face of Manoppello as one of his first trips of his pontificate is seen by some as an indirect confirmation by him that this veil is authentic.<sup>361</sup> Furthermore, Pope Benedict XVI decreed only a few weeks after visiting the Veil of Manoppello, that the church housing it, called the Sanctuary of the Holy Face of Jesus, is now elevated to the status of a basilica, thus bolstering its importance as a pilgrimage site.<sup>362</sup>

For a good overview article about the Holy Face of Manoppello, including the information about Saint Padre Pio and Padre Domenico, see the 2007 article: [The Holy Face of Our Lord in Manoppello, Italy \(see p. 8-9 of this PDF\)](#).

For an excellent detailed article about the Veil of Manoppello, which gives much of the information stated above, as well as the story about byssus, see Paul Badde’s 2004 article “Veronica’s Veil Found?”: [Article by Paul Badde about the Veil of Manoppello](#).

An article was published in December 2009 by a Shroud of Turin scholar and author, who explores the legend of the Veil from a historical and traditional basis. This evidence supports the existence of the Veil of Veronica and indicates that the original veil is not currently in the Vatican in Rome (as some claim) but may very well be the Veil of Manoppello.

This article can be found here: [The Veil of Veronica: Fact or Fiction? By John Iannone \(PDF\)](#).

A scholarly research paper was published in 2008 by a professor on the faculty of chemistry at the University of Warsaw, Poland, and a member of the department of mechanical engineering at the

University of Padua, Italy. Their research paper is entitled “3-D Processing to Evidence Characteristics Represented in Manoppello Veil”, which can be found here: [3-D Processing to Evidence Characteristics Represented in Manoppello Veil \(PDF\)](#).

Paul Badde wrote a book entitled *The Face of God*, which shows the evidence that the Veil of Manoppello is an authentic veil showing the face of Christ and was supernaturally produced. He sent this book to the Pope who read it and afterwards His Holiness visited the Veil of Manoppello in September 2006. However, I think that Paul Badde made a mistake in his research: he concluded that the Veil of Manoppello is one of the burial cloths of Christ, but it seems that this might be incorrect. The Veil of Manoppello is actually the Veil of Veronica, which is separate from the burial cloths of Christ.

I will show you why I think this.

[An article](#) was published in December 2009 by a Shroud of Turin scholar and author, who explores the legend of the Veil from a historical and traditional basis. He analyzes the claims that Veronica’s Veil is in Rome or in Manoppello, and reaches the following conclusion:<sup>363</sup>

**Conclusion:**

We do have a line of references to this early legend of Veronica and a credible historical path leading from Jerusalem to Camulia, then to Constantinople and Rome and possibly to Manoppello. There are likely other references lost or not yet found that can fill the gaps.

We have also the tradition of the Church which has revered the Veronica from earliest times to the contemporary presence of the Veronica in the Stations of the Cross. While many do not yet place the Veronica on the same level of credibility as the Holy Shroud or the Sudarium, we continue to fill the gaps and hope that the authorities who possess the Veronica will allow careful scientific study of the Veronica to determine if the blood stains are comparable to those of the Shroud and Sudarium or whether the pollen tells a tale of the Veil’s journey.

I draw four conclusions from these studies:

1. There is credible early historical and traditional support for the existence of the Veil of Veronica.
2. The Veil is NOT to be confused with the Sudarium Christi (Face Cloth) which has its own proven independent historical and scientific validity.

3. The original Veil is NOT currently in the Vatican in Rome.
4. The Veronica Veil MAY be in Manoppello. This will require further historical and scientific analysis especially with regard to blood and pollen studies.

We encourage the Capuchins to allow further non-destructive studies by a team of experts as was permitted by the Vatican on the Holy Shroud and by Spanish authorities on the Sudarium in Oviedo.

These are truly emerging treasures of our Christian heritage. As with the Holy Shroud, Jesus may have chosen to leave His mysterious images on the Veil of Veronica for all generations to ponder. If so, as with the Holy Shroud, there is a reason that He did this and we need to continue to study these treasure of our Christian heritage to seek to understand why the Images-on-Cloth visually support the words of the Gospel as to who Jesus really is and what He accomplished for us.

Another article relates:<sup>364</sup>

Much more research is still to be done, however. For example, there is Badde's theory that the veil of Manoppello may not be connected at all with the woman who wiped the face of Christ with her veil on the Via Dolorosa [Way of the Cross]. Rather, he says, it may be one of the three cloths that were found in Our Lord's tomb, as recounted by St. John in his Gospel (John 20:7). Two are described as linen, the other is called a "napkin" or sudarium in Latin. However, one of these cloths has been long venerated in Oviedo, Spain, where it is kept in a reliquary in the city's cathedral. It is still possible that the face of Christ in the tomb was impressed on all three cloths: the Holy Shroud, the Sudarium of Oviedo (which immediately covered the face of Christ), as well as the cloth, which may be the veil of Manoppello (it actually was tied around the head on the outside of the shroud). The image of Christ on the veil of Manoppello has no bloodstains, no marks from the crown of thorns, and the eyes are wide open. This would argue that it was impressed by the living face of Christ. If impressed on the veil while the resurrected Christ was still shrouded, how does one explain what appears to be a broken nose cartilage and a swollen cheek? This fact would seem to disprove Badde's theory. It would "seem to," unless the image was imprinted at that very moment when the soul of Christ informed the body but before the body was completely glorified.

Hence, there is disagreement about whether the Veil of Manoppello is the Veil of Veronica, or whether it is the cloth that covered the head of Christ on the outside of the shroud. However, it is clearly evident as verified by scientific studies that the Veil of Manoppello *is* the Face of Christ and

is supernaturally produced. I strongly believe that Paul Badde is wrong and that the Veil of Manoppello is the Veil of Veronica, because, as the well-researched article by the Shroud of Turin scholar noted, “The Veil is NOT to be confused with the Sudarium Christi (Face Cloth) which has its own proven independent historical and scientific validity” [emphasis added].<sup>365</sup> Furthermore, it seems unlikely it is the burial cloth on the outside of the Shroud (the third burial cloth), because the Sudarium Christi would much more likely have a face imprint than a cloth further out from the source (the third burial cloth was wrapped on the outside of the Shroud), but the Sudarium Christi does *not* have a face imprint on it. Also, the fact that Christ’s eyes and mouth are open on the Veil of Manoppello argues that Christ was alive when it was imprinted, since the Shroud of Turin clearly shows that Jesus was buried with His eyes and mouth closed. Lastly, as the scholars of the 3-D analysis concluded: “The very evident bloodstain having the characteristic shape of reversed ‘3’ on the front of the Shroud Face is not present on the Veil Face. A hypothetical painter that would have copied the Shroud Face should have first reproduced this sign; in the opinion of the second author this means that the Veil Face was produced before the Shroud and supposedly perhaps during the Veronica encounter, as suggested also by Resch.”<sup>366</sup> The presence of wounds on the burial cloths not present on the Veil of Manoppello may indicate new wounds inflicted after the point where the Veil of Manoppello was imprinted. If the Veil of Manoppello was actually a burial cloth, it should show evidence of all the wounds that the Shroud of Turin does. Hence, I believe that Paul Badde was incorrect in ascribing the Veil of Manoppello as a burial cloth instead of the Veil of Veronica.

That said, I believe the research of Paul Badde, as outlined in his book, *The Face of God*, is completely correct in proving that the Veil of Manoppello is an authentic veil showing the Face of Christ and was supernaturally produced; and hence, his book is still of great merit. I further believe that the Veil of Manoppello is Veronica’s Veil because Christ Himself said in the *Poem of the Man-God*:<sup>367</sup>

“Compare [...] the Face of Veronica’s Veil with that of the Shroud. One is the Face of a living Person, the other of a dead One. But the length, width, somatic types, shape, and distinctive features are the same. Superimpose the images. You shall see that they correspond. It is I. I who wanted to commemorate for you what I looked like and what I became out of love for you.”

Since the Veil of Manoppello is the only veil that has tremendous scientific evidence that it was supernaturally produced AND it is the only veil that perfectly matches the Face on the Shroud of Turin, it stands to reason that this Veil of Manoppello is indeed the Veil of Veronica, as told by Christ in dictation to one of the greatest mystics of all time *decades before the scientific studies could verify this truth*. Christ told this to Maria Valtorta in February 1944, and Sister Blandina

Paschalis Schlömer, O.C.S.O., is the first to discover *in the 1970s* that these two faces match. There is no indication that this sister got this idea from Maria Valtorta's writings, but rather it appears that she just got the idea one day by herself and decided to investigate it. Yet Maria Valtorta's writings predict this phenomenon over two decades before anyone ever even bothered to think of the possibility of this phenomenon and before scientists had the idea to analyze this possibility. And Maria Valtorta's writings did not just generally say, "the faces match", as anyone could have predicted, but her dictation went further. It said: "Compare [...] the Face of Veronica's Veil with that of the Shroud [...] length, width, somatic types, shape, and distinctive features are the same. Superimpose the images. You shall see that they correspond." That is a level of precision that Maria Valtorta could not have known by herself, and something that would have been daring and risky to claim in the 1940s by someone who was not a scientist, may not have ever even seen a photo of the true Veil of Veronica, and who had only an average education and was bedridden for most of her life! How did she know? It is by those means that she explicitly claims:<sup>368</sup>

"I can affirm that I have had no human source to be able to know what I write, and what, even while writing, I often do not understand."

What is also interesting is what scientific studies have verified about the blood type of various miraculous relics:

Blood type on the Shroud of Turin: AB

Blood type on the Sudarium Christi (Face Cloth of Christ): AB

Blood type on the Holy Tunic of Argenteuil (believed by many to be the actual tunic of Jesus): AB

Blood type of the miraculous Flesh and Blood of the Eucharistic miracle of Lanciano, Italy: AB

Blood type of the Veil of Manoppello: Unknown since they haven't allowed this type of scientific test to be performed on it (yet). My guess: blood type AB.

Here are more details, as related by an article:<sup>369</sup>

The blood on the Shroud is real, human male blood of the type AB (typed by Dr. Baima Ballone in Turin and confirmed in the U.S.). This blood type is rare (about 3% of the world population), with the frequency varying from one region to another. Blood chemist Dr. Alan Adler (University of Western Connecticut) and the late Dr. John Heller (New England Institute of Medicine) found a high concentration of the pigment bilirubin, consistent with someone dying under great stress or trauma and making the color more red than normal ancient blood. Drs. Victor and Nancy Tryon of the University of Texas Health Science Center found X & Y chromosomes representing male blood and "degraded DNA" (approximately 700 base pairs) "consistent with the supposition of ancient blood."

The Sudarium Christi, unlike the Shroud of Turin, does not have an image. However, it does have bloodstains and serum stains from pulmonary edema fluid which match the blood and serum patterns and blood type (AB) of the Shroud of Turin.

A website relates concerning the Eucharistic Miracle at Lanciano, Italy:<sup>370</sup>

Ancient Anxanum, the city of the Frentanese, has contained for over twelve centuries the first and greatest Eucharistic Miracle of the Catholic Church. This wondrous event took place in the 8th century A.D. in the little Church of St. Legontian, as a divine response to a Basilian monk's doubt about Jesus' Real Presence in the Eucharist.

During Holy Mass, after the two-fold consecration, the host was changed into live Flesh and the wine was changed into live Blood, which coagulated into five globules, irregular and differing in shape and size.

The Host-Flesh, as can be very distinctly observed today, has the same dimensions as the large host used today in the Latin church; it is light brown and appears rose-colored when lighted from the back.

The Blood is coagulated and has an earthy color resembling the yellow of ochre. Various ecclesiastical investigations ("Recognitions") were conducted since 1574.

In 1970-'71 and taken up again partly in 1981 there took place a scientific investigation by the most illustrious scientist Prof. Odoardo Linoli, eminent Professor in Anatomy and Pathological Histology and in Chemistry and Clinical Microscopy. He was assisted by Prof. Ruggero Bertelli of the University of Siena.

The analyses were conducted with absolute and unquestionable scientific precision and they were documented with a series of microscopic photographs.

These analyses sustained the following conclusions:

- The Flesh is real Flesh. The Blood is real Blood.
- The Flesh and the Blood belong to the human species.
- The Flesh consists of the muscular tissue of the heart.

- In the Flesh we see present in section: the myocardium, the endocardium, the vagus nerve and also the left ventricle of the heart for the large thickness of the myocardium.
- The Flesh is a "HEART" complete in its essential structure.
- The Flesh and the Blood have the same blood-type: AB (Blood-type identical to that which Prof. Baima Bollone uncovered in the Holy Shroud of Turin).
- In the Blood there were found proteins in the same normal proportions (percentage-wise) as are found in the sero-proteic make-up of fresh normal blood.
- In the Blood there were also found these minerals: chlorides, phosphorus, magnesium, potassium, sodium, and calcium.
- The preservation of the Flesh and of the Blood, which were left in their natural state for twelve centuries and exposed to the action of atmospheric and biological agents, remains an extraordinary phenomenon.

Before I conclude this subchapter, I want to add one more point. What if some errors are found in Valtorta's writings? Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., answers this:<sup>371</sup>

No one should be surprised or worried if scientific or historical errors are found in *The Poem of the Man-God*, or if she contradicts what other mystics have said. Even if *The Poem of the Man-God* were full of historical errors, that would be no reason to reject it, as it was approved in 1948 by Pope Pius XII, a doctor in Canon Law.

Now it must be admitted that as a whole, that writing by Valtorta is astonishingly precise even from the viewpoints of archeology, history, and experimental sciences. No one should worry if some small errors have crept in; but wouldn't the great overall historical and scientific accuracy of the work be an act of condescension by the Lord for our times which attach great importance to science? Maria Valtorta, to all practical purposes an ignoramus without documentation, could never have invented the historical or scientific details in her visions: she would have blundered and many details would have turned out to be false. Since she did not know enough to be able to invent them, she must have received them from another source.

[...] Before such testimonies [of science] it is fitting to conclude that one must not attach too much importance to the historical and scientific details in Valtorta's work. As a whole they help to establish its authenticity; but that does not prevent that some details may turn out to be wrong. Once its authenticity has been acknowledged, we must rather consider it from the

point of view of the mystical and spiritual life. For this work was given essentially to feed the soul and help it to love Jesus and Mary—not primarily to satisfy intellectual curiosity.

The proofs are subservient to the main purpose of her revelations, which is to help one grow in the love of God and neighbor. The proofs should not be ignored out of a blind, overly cautious attitude, nor should they be put above the greatest aspect of the *Poem of the Man-God*: its spiritual value.

I conclude this subchapter by summarizing the main points: I have shown the evidence that when the Holy Face of Veronica's Veil is superimposed over the image of the Face of the Shroud of Turin, they *perfectly* match, and are scientifically proven to match in ten congruence points also substantiated by 3D analysis, *just as Christ predicted in the Poem of the Man-God decades before any of these tests were done and decades before a religious sister got the idea one day to superimpose the images*. Also, on top of this, there is proof that Maria Valtorta's visions of Christ's Passion perfectly match detailed findings on the miraculous Shroud of Turin that recent modern scientific tests have revealed decades after her writings were published, as shown by a Shroud of Turin scholar in his book *The Holy Shroud and the Visions of Maria Valtorta*.

**Proof (or a Substantiating Factor) by its Perfect Correspondence to the Ancient Liturgical and Patristic Tradition of the Ancient Catholic Byzantine Rite of the Church**

Shortly below is a powerful quote from Bishop Roman Danylak, S.T.L., J.U.D., who is a bishop and very learned expert of the Ukrainian Greek Catholic Church. The Ukrainian Greek Catholic Church is the largest Eastern Rite Church in full communion with Rome and the Holy See. Before we quote The Most Reverend Roman Danylak, a little history is needed about the Eastern rites to put the importance of his quote into context.

On November 30, 1894, Pope Leo XIII issued the apostolic constitution *Orientalium Dignitas*, in which he stated:<sup>372</sup>

The Churches of the East are worthy of the glory and reverence that they hold throughout the whole of Christendom in virtue of those extremely ancient, singular memorials that they have bequeathed to us. For it was in that part of the world that the first actions for the redemption of the human race began, in accord with the all-kind plan of God. They swiftly gave forth their yield: there flowered in first blush the glories of preaching the True Faith to the nations, of martyrdom, and of holiness. They gave us the first joys of the fruits of salvation. From them has come a wondrously grand and powerful flood of benefits upon the other peoples of the world, no matter how far-flung. When blessed Peter, the Prince of the Apostles, intended to cast down the manifold wickedness of error and vice, in accord with the Will of Heaven, he brought the light of divine Truth, the Gospel of peace, freedom in Christ to the metropolis of the Gentiles.

The Byzantine scholar Adrian Fortescue wrote:<sup>373</sup>

Pope Leo begins by explaining again that the ancient Eastern rites are a witness to the Apostolicity of the Catholic Church, that their diversity, consistent with unity of the faith, is itself a witness to the unity of the Church, that they add to her dignity and honor. He says that the Catholic Church does not possess one rite only, but that she embraces all the ancient rites of Christendom; her unity consists not in a mechanical uniformity of all her parts, but on the contrary, in their variety, according in one principle and vivified by it.

Now for the quote we've been putting into context. Bishop Roman Danylak, S.T.L., J.U.D., until later given new responsibilities in Rome, had been Chancellor of the Toronto Eparchy (Diocese) and Consultor of the Pontifical Commission for the Revision of Eastern Canon Law. He was also pastor of St. Josaphat (Ukrainian Catholic) Cathedral in Toronto. Bishop Danylak has a License in

Sacred Theology and Doctorates in both Canon Law and Civil Law from the Pontifical Lateran University in Rome. The Most Reverend Roman Danylak wrote:<sup>374</sup>

Notwithstanding various claims to the contrary, theologians of authority, Scripture scholars, who have studied *The Poem*, confirm the accuracy of Valtorta's descriptions of place, geography, her accurate knowledge of the Holy Land, etc. And we must remember that Maria Valtorta did not have the health nor the opportunity to study or to correlate her observations. Reading the five volumes in English or the ten volumes in Italian, I was overwhelmed by her mastery not only of poetic composition, but of details, of personages, of the events in the Gospel story. **I find significant confirmation of the many characters of apostles, disciples, penitents, etc., mentioned not only in Scripture, but in the liturgical and patristic tradition of the Church in the Byzantine tradition. Her characters are not imaginary, as I suspect of the characters of the narration of another visionary and mystic, Catherine Emmerich, but real people, whose identity is confirmed by the Fathers and the liturgical feasts of the Byzantine Church. I am sure we would also find similar confirmation in the patristic tradition of the west. I am less acquainted with this latter [which] I leave to more competent authorities this field of investigation.** We further find in the accounts of Maria Valtorta answers to many of the scriptural questions that have been hashed and rehashed by Scripture scholars and theologians for centuries, because of the apparent contradictions of the Resurrection accounts of the synoptics and the Gospel of St. John. Lastly, Maria Valtorta presents one of the most vivid, beautiful, living and convincing images of the living Jesus that I have ever encountered. [emphasis added]

Is it just a small coincidence that this very learned Byzantine expert attests to the fact that the characters of apostles, disciples, penitents, and others described in the *Poem of the Man-God* match those held for centuries, from ancient times, in the ancient liturgical and patristic tradition of the Byzantine rite? This is yet another unmistakable substantiation of the divine origin of the visions and dictations in the *Poem of the Man-God*. Furthermore, Maria Valtorta did not have access to the writings and ceremonies of the Byzantine tradition the entire three-and-a-half years she wrote the *Poem of the Man-God*, nor likely ever once in her lifetime.

Maria Valtorta herself testifies in the following excerpt from a handwritten testimony of hers, which is available in full in the subchapter of this e-book entitled “*Proof by the Poem’s Unquestionable Expertise, Deep Knowledge, and Exhaustive Information in Such a Wide Variety of Theological and Scientific Subjects, and the Fact Almost 15,000 Handwritten Pages of Such Was Written in Only 3½ Years Amidst Her Unusually Severe Physical Condition and Illnesses and Even Though She Lacked the Learning, Resources, and Books Required to Write a Work a Tenth as Profound as This*”:<sup>375</sup>

I have no books on religion, except for the two *Primers* by Olgiati and the *Catechism*. The works on the history of the churches and religions were stolen by someone or other. I have *The Soul of the Apostolate* by Fr. Chautard, which they had us Diocesan Leaders acquire and which I have never been able to read, for—I fall asleep over it. Religious books: the Gospels and *The Imitation of Christ*. The former have been read for decades; the latter—conserved as a memento of my Mother Superior. Gospel commentaries: a few pages by Giulio Salvadori, and that's all. No revelations. No meditations.

Before Jesus made me His instrument, I carried out my meditations on my own, as my heart suggested them to me. Without texts or outlines, on the Gospels or the life of St. Thérèse or Sister B. Consolata Ferrero, generally speaking, or on anything which had struck me, perhaps even a flower or a star, or a thunderbolt, or a word I had heard.... My poor meditations at that time are still visible!

A few lives of saints, Bernardette, Don Bosco, St. Thérèse of the Child Jesus, St. Francis of Assisi; a few biographies of good people: Mattei, Agostini, Moscati, Pius X, and so on.

Since I have been serving Jesus as an instrument, I have no longer been reading anything. Since March 20, 1946 Fr. Migliorini has had the list of books I own and have owned.

To summarize, with a demanding mother opposed to religious practices and having concluded my studies, I can assert that I have not had human sources to be able to know what I am writing and what, even while writing, I often do not understand.

She did not have access to books and ceremonies of the Byzantine tradition.

**Proof by the Testimony of Countless Trustworthy Clerics, Authorities, Experts, Scientists, and Pious Lay Faithful and the Tremendously Good Fruits Produced in Individuals and in the Church as a Whole**

The testimony of countless trustworthy authorities and competent experts in the Church and even multitudes of experts in a great variety of the secular sciences and arts attest to the divine origin of the *Poem*. This multitude of testimonies is no accident!

Blessed Gabriel M. Allegra, O.F.M., a saintly missionary, world-renowned theologian, and the only biblical scholar beatified in the 20<sup>th</sup> century, stated:<sup>376</sup>

I do not believe [even] a genius could thus accomplish this Gospel narration: the Finger of God is here!...I hold that the work demands a supernatural origin... [...] Now, without anticipating the judgment of the Church which to this moment I accept with absolute submission, I permit myself to affirm that, ... with the *Poem* producing good fruits in an ever increasing number of persons, I think that it comes from the Spirit of Jesus.

It is documented that the *Poem of the Man-God* has been endorsed by Pope Pius XII, Saint Padre Pio, and many others: including cardinals, archbishops, bishops, theologians, Scripture scholars, scientists of diverse kinds, and countless pious lay faithful. A myriad of quotes from such an army of reputable witnesses is liberally spread throughout this e-book, and many of these quotes are listed shortly below.

Not only is there is a plethora of good fruits in the personal sanctification of the souls of countless people who read the *Poem of the Man-God*, as Blessed Gabriel M. Allegra, O.F.M., alludes to when he states, “with the *Poem* producing good fruits in an ever increasing number of persons, I think that it comes from the Spirit of Jesus”, but there are good fruits for the entire Roman Catholic Church as a whole in its combat against the greatest errors of our day (especially modernism), as detailed by Christ in His seven reasons for giving this work. These seven reasons given by Christ for His giving the visions and dictations of the *Poem of the Man-God*, and guiding its compilation and publication, is taken from the last chapter of Volume 5, and is quoted in this e-book in the chapter entitled “*The Seven Reasons for Valtorta’s Main Work*”. David Webster says that the *Poem of the Man-God* “is clearly the most powerful and incontrovertible testimony to the truthfulness and reliability of Sacred Scripture and the absolute truth of the Catholic Faith to have been given to the Church in its 2,000 year history. It is clearly the most powerful testimony the Church has ever received against the ravaging errors of modernism, liberalism, and moral relativism in our day.”<sup>377</sup>

Camillo Corsánego (1891-1963), former national president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome, wrote:<sup>378</sup>

"Obedient as I am (and as, with God's grace, I intend being all my life) to the supreme and infallible Magisterium of the Church, I will never dare take its place. Yet, as a humble Christian, I profess that I think the publication of this work will help to take many souls back to God, and will arouse in the modern world an apologetic interest and a leavening of Christian life comparable only to the effects of the private revelation [of the Sacred Heart] to St. Marie Alacoque."

Archbishop Nuncio Apostolic Monsignor Pier Giacomo De Nicolò gave a homily at the Basilica of the Annunciation in Florence, Italy, where Maria Valtorta is buried. This was given on October 15, 2011, on the occasion of the 50th anniversary of Maria Valtorta's death. In this [homily](#) he talks about the good fruit her writings have produced in innumerable souls:<sup>379</sup>

Our docile and humble response to the engaging impulse of the Spirit of the Lord has brought us here today, in this glorious Basilica of the Most Holy Annunciation, which has been the Marian heart of Florence for centuries, to deepen our Christian vocation through prayer. This happy occasion is presented to us on the 50th anniversary of the day Maria Valtorta was born into Heaven, whose hidden suffering offered to the Divine Spouse, brought to perfect completion, the earthly and eternal fruit of salvation to many people over the decades...

...the work of Maria Valtorta – which is free from error of doctrine and morals as noted by multiple parties – recognizes for more than half a century, a wide and silent circulation among the faithful (translated in about 30 different languages) of every social class throughout the world and without any publicity in particular. The grandeur, magnificence, and wisdom of the content has attracted numerous good fruits and conversions: even people immersed in the whirlwind of life and far from the Christian Faith, but nevertheless yearning to get in touch with solid truths, have opened their hearts to a meeting with the Absolute, with God-Love, and they have found full confirmation of the 2,000-year-old teaching of the Church.

In this subchapter, I am going to present to you lists of various groups of clerics, saints, and noteworthy lay faithful who have approved, endorsed, or praised the *Poem of the Man-God*, and I organize them according to different criteria. Then I'm going to give you the testimonials, statements, and proof of approval of these clerics and lay faithful after these lists. Hence, these lists will serve as a sort of "overview", and the testimonies that follow will be the in-depth details of what they said about the *Poem of the Man-God*. If you don't want to read the lists and just want to read what the people said, just scroll down past the lists to get to the testimonies.

As a result of the findings of my research, I can provide you with the following facts:

**At least 28 bishops Have Approved, Endorsed, or Praised the *Poem***  
 (Bishops Representing 11 Different Countries)

Those who have approved/endorsed/praised the *Poem of the Man-God* include:

Pope Pius XII	24 Extremely Learned Clerics or Doctors of Theology/Divinity/Canon Law
4 Cardinals	7 Members or Consultants of the Holy Office/Congregation for the Causes of Saints
14 Archbishops	7 Saints/Blesseds/Venerables/Servants of God
10 Regular Bishops	28 university professors

In addition to the above authorities, 2 famous television show hosts/media personalities approve, endorse, and promote the *Poem of the Man-God* as well as tens of thousands of lay faithful worldwide.

These lists are by no means comprehensive and do not include everyone who could possibly be added to these lists. I include only those clerics and lay faithful that I could personally find so far in publications printed in the English language and a few publications in Italian. By no means can these lists be considered all-encompassing and comprehensive. I am certain that there are other bishops and noteworthy clerics and lay faithful who approve the *Poem* but whose declaration, statement, etc. I have not had the time to research and include, or who have not publicly shared their approval. You can find many more of these clerics and lay faithful especially by looking at Italian publications, such as the 93 (and counting) *Bollettino Valtortiano* bulletins published by the editor, Dr. Emilio Pisani, as well as many other publications, books, theses, studies, magazines, and

newspapers in other languages that discuss Maria Valtorta and her writings (in particular, those in Italy, the home country of Maria Valtorta). Even though the following lists in this e-book are not comprehensive, they can give you a fairly good idea of the reality of the massive approval of the *Poem* by many important clerics and personalities.

The lists begin on the next page.

## List of Bishops Who Have Approved/Endorsed the *Poem of the Man-God*

1.	Pope Pius XII, Pope from 1939-1958
2.	Archbishop Alphonsus Carinci, Secretary of the Sacred Congregation of Rites from 1930 to 1960
3.	Msgr. (later Cardinal) Augustin Bea, S.J., Rector of the Pontifical Biblical Institute and Consultant to the Holy Office
4.	Bishop Roman Danylak, S.T.L., J.U.D., Doctor of Canon Law and Civil Law, Licentiate of Sacred Theology
5.	Cardinal Giuseppe Siri, Doctor of Theology, Professor at a Major Seminary, President of the Italian Episcopal Conference from 1959-1965
6.	Cardinal Antony Padiyara, Major Archbishop of Ernakulam-Angamaly, India, from 1985 to 1996
7.	Archbishop George Pearce, S.M., Doctor of Divinity, former Archbishop of Suva, Fiji
8.	Archbishop Nuncio Apostolic Monsignor Pier Giacomo De Nicolò, Papal Nuncio in Several Countries
9.	Bishop (later Archbishop) Kundukulam, Bishop of Trichur, India, from 1970 to 1996
10.	Bishop Aldo Patroni, S.J., Bishop of Calicut, India, from 1948 to 1980
11.	Bishop Egidio Gavazzi, Benedictine Abbot and Ordinary (i.e, Bishop) of Subiaco, Italy, from 1964 to 1974
12.	Bishop Angelico Melotto, O.F.M., Bishop of Solola, Guatemala, from 1959 to 1986
13.	Bishop John Venancio, Bishop of Leiria-Fatima, Portugal, from 1954 to 1972, Taught Dogmatic Theology at a Pontifical University in Rome
14.	Archbishop Giovanni Bulaitis, Titular Archbishop of Naronia, Apostolic Nuncio to Albania
15.	Archbishop Vito Roberti, Archbishop of Caserta, Italy, from 1965 to 1987
16.	Bishop Kureethara, Bishop of Kochi, India, from 1975 to 1999
17.	Bishop D'souza, Bishop of Pune, India, from 1977 to 2009
18.	Bishop (later Archbishop) Soosa, Bishop of Trivandrum, India, from 1991 to 2004
19.	Archbishop Gregorous, Archbishop of Trivandrum, India, from 1955 to 1994
20.	Bishop Benjamin, Bishop of Darjeeling, India, from 1962 to 1994
21.	Archbishop Alberto Ramos, Archbishop of Belem, Brazil, from 1957 to 1990
22.	Archbishop Pietro Santoro, bishop since 1967, Archbishop of Campobasso-Boiano, Italy, from 1979 to 1989
23.	Bishop (later Archbishop) Gaetano Bonicelli, Former Archbishop of Siena-Colle di Val d'Elsa-Montalcino, Italy
24.	Archbishop Giuliano Agresti, Archbishop of Lucca, Italy (Maria Valtorta's diocese) from 1973 to 1990
25.	Archbishop (later Cardinal) Angelo Comastri, Licentiate of Sacred Theology, Vicar General of His Holiness to the City of the Vatican. Previously Archbishop of Loreto, Italy
26.	Archbishop Domenico Luca Capozzi, O.F.M., Archbishop of Taiyuan, China, from 1946 to 1983
27.	Bishop Johanan-Mariam Cazenave, Secretary of the Syrian-French Synod
28.	Bishop Richard Williamson, Seminary Rector for 26 Years

## List of Highly Learned Clerics and Doctors of Theology/Divinity/Canon Law Who Have Approved/Endorsed the *Poem of the Man-God*

1.	Pope Pius XII, Pope from 1939 to 1958
2.	Fr. Gabriel Roschini, O.S.M., One of the Top Two Mariologists of the 20th Century, Founder of the Marianum Pontifical Faculty of Theology in Rome, Professor at the Lateran Pontifical University, Consultant to the Holy Office and the Congregation for the Causes of Saints
3.	Fr. Corrado Berti, O.S.M., Professor of Dogmatic and Sacramental Theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959
4.	Archbishop Alphonsus Carinci, Secretary of the Sacred Congregation of Rites from 1945 to 1960
5.	Msgr. (later Cardinal) Augustin Bea, S.J., Rector of the Pontifical Biblical Institute and Consultant to the Holy Office and the Congregation for the Causes of Saints
6.	Msgr. Hugo Lattanzi, Dean of the Faculty of Theology at the Lateran Pontifical University and Consultant to the Holy Office
7.	Camillo Corsánego, Dean of the Consistorial Lawyers (Where He Functioned as Advocate of Causes of Beatification and Canonization), Professor at the Pontifical Lateran University in Rome, National President of Catholic Action in Italy
8.	Bishop Roman Danylak, S.T.L., J.U.D., Doctor of Canon Law and Civil Law, Licentiate of Sacred Theology
9.	Cardinal Giuseppe Siri, Doctor of Theology, Professor at a Major Seminary, President of the Italian Episcopal Conference from 1959-1965
10.	Archbishop George H. Pearce, S.M., Doctor of Divinity, Former Archbishop of Suva, Fiji
11.	Blessed Gabriel M. Allegra, O.F.M., World-Renowned Exegete and Theologian, Beatified in 2012
12.	Dr. Nicandro Picozzi, M.A., D.D., Doctor of Divinity, Translated all of the <i>Poem of the Man-God</i> volumes into English
13.	Fr. Federico Barbaro, S.D.B., Famous Japanese Bible Translator, Biblical Scholar, and Writer, Translated all of the <i>Poem of the Man-God</i> volumes into Japanese
14.	Msgr. Gianfranco Nolli, Noted Biblical Scholar, Director of the Vatican Museum
15.	Msgr. Angelo Mercati, Prefect of the Vatican Secret Archive from 1925 to 1955
16.	Dr. Mark Miravalle, S.T.D., Doctor of Theology, Licentiate of Sacred Theology
17.	Fr. Cornelio Fabro, Ph.D., Philosopher, Doctor of Theology, Professor at Four Universities
18.	Bishop John Venancio, Taught Dogmatic Theology at a Pontifical University in Rome, Bishop of Leiria-Fatima, Portugal, from 1954 to 1972
19.	Archbishop Gregorous, D.D., Doctor of Divinity, Archbishop of Trivandrum, India from 1955 to 1994
20.	Archbishop (later Cardinal) Angelo Comastri, Licentiate of Sacred Theology, Vicar General of His Holiness to the City of the Vatican. Previously Archbishop of Loreto, Italy
21.	Fr. François Dreyfus, O.P., Ph.D., a convert from Judaism, and a Professor of Biblical Studies at the French Biblical and Archeological School in Jerusalem
22.	Father Vernard Poslusney, O. Carm., Advisor to the Holy Office on Private Revelation
23- 24.	Fr. Kevin Robinson Testifies that He Knows Two Rome-Trained Doctors of Canon Law (Not Already Mentioned Above) Who Admire and Read Valtorta's Writings

**List of Saints/Blesseds/Venerables/Servants of God  
Who Have Approved/Endorsed the *Poem of the Man-God***

1.	Saint Padre Pio, One of the Holiest Saints of the 20th Century, Mystic, Stigmatist, Bilocater, Prophet, Healer
2.	Venerable Pope Pius XII, Pope from 1939 to 1958
3.	Blessed Gabriel M. Allegra, O.F.M., World-Renowned Exegete and Theologian, Beatified in 2012
4.	Blessed Mother Maria Inés Teresa of the Most Blessed Sacrament, Founder of the Congregation of Claretian Missionaries that Grew to Include 36 Missionary Houses in 14 Countries, Beatified in 2012
5.	Saint Mother Teresa of Calcutta, World-Famous Missionary Who Founded the Missionaries of Charity, Consisting of Over 4,500 Religious Sisters Serving the Poorest of the Poor in 133 Countries
6.	Servant of God George La Pira, University Professor, Three-Times Mayor of Florence, Now "Servant of God"
7.	Servant of God Fr. Patrick Peyton, C.S.C., Founder of the Family Rosary Crusade, Where He Coordinated Rosary Events in More than 40 Countries, Sometimes Involving Hundreds of Thousands of People, Founded Media Apostolate Which Produced 900+ Radio Programs, Films, and TV Specials

**List of Noteworthy Lay Faithful Who Have  
Approved/Endorsed the *Poem of the Man-God***

1.	John Haffert, co-Founder and Former Head of the famous Blue Army of Our Lady of Fatima (Which Once Consisted of 25 Million Members), Famous Speaker and Author
2.	William F. Buckley, Jr., Considered the Grandfather of the American Conservative Movement, Politician, Talk Show Host ( <i>Firing Line</i> ), Speaker, Author, Founded Magazine <i>National Review</i>
3.	Antonio Socci, Leading Italian Journalist and Intellectual, Media Personality and Talk Show Host, Author
4.	Camillo Corsánego, Dean of the Consistorial Lawyers (Where He Functioned as Advocate of Causes of Beatification and Canonization), Professor at the Pontifical Lateran University in Rome, National President of Catholic Action in Italy
5.	Dr. Nicholas Pende, World-Renowned Endocrinologist, Consultant to the Sacred Congregation of Rites
6.	Servant of God George La Pira, University Professor, Three-Times Mayor of Florence, Now "Servant of God"
7.	Dr. Lonnie Lee Van Zandt, Professor of Physics at Purdue University in Lafayette, Indiana from 1967-1995, Harvard University Ph.D. Graduate
8.	Dr. Liberato De Caro, Physicist and Researcher of the National Board of Research with the Institute of Crystallography, Author of Hundreds of Scientific Works Published in International Reviews
9.	Professor Emilio Matriccioni of the Department of Electronics, Information, and Bioengineering (DEIB) at the Polytechnic of Milan

10.	Dr. Mark Miravalle, S.T.D., Doctor of Theology, Licentiate of Sacred Theology
11.	Professor Vittorio Tredici, Mineralogist, Geologist, President of the Italian Metallic Minerals Company and the Italian Potassium Company, Vice-President of the Extractive Industries Corporation, Mayor of Cagliari, Member of Italian Parliament
12.	Professor Lorenzo Ferri, Famous Italian Artist, Sculptor, and Shroud of Turin Scholar, Drew Over 300 Illustrations of Portraits and Drawings of Scenes from the <i>Poem of the Man-God</i>
13.	Dr. Nicandro Picozzi, M.A., D.D., Doctor of Divinity, Translated All of the <i>Poem of the Man-God</i> Volumes into English
14.	Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D.
15.	Professor Fabrizio Braccini of the University of Palermo
16.	Peter Bannister, Renowned Musician in Orchestral, Choral, Chamber, and Solo Vocal and Instrumental Music, Recipient of Prizes and Scholarships from Cambridge University, the Countess of Munster/Leverhulme Trusts, and the International Composition Competition in San Sebastian
17.	Florian Boucansaud, Former Professional Soccer Player in France for Eight Years, Spoke at the Second French Valtorta Conference

### **List of University Professors Who Have Approved/Endorsed the *Poem of the Man-God***

1.	Fr. Gabriel Roschini, O.S.M., One of the Top Two Mariologists of the 20th Century, Founder of the Marianum Pontifical Faculty of Theology in Rome, Professor at the Lateran Pontifical University, Consultant to the Holy Office and the Congregation for the Causes of Saints
2.	Fr. Corrado Berti, O.S.M., Professor of Dogmatic and Sacramental Theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959
3.	Msgr. (later Cardinal) Augustin Bea, S.J., Rector of the Pontifical Biblical Institute and Consultant to the Holy Office and the Congregation for the Causes of Saints
4.	Msgr. Hugo Lattanzi, Dean of the Faculty of Theology at the Lateran Pontifical University and Consultant to the Holy Office and the Congregation for the Causes of Saints
5.	Camillo Corsánego, Dean of the Consistorial Lawyers (Where He Functioned as Advocate of Causes of Beatification and Canonization), Professor at the Pontifical Lateran University in Rome, National President of Catholic Action in Italy
6.	Cardinal Giuseppe Siri, Doctor of Theology, Professor at a Major Seminary, President of the Italian Episcopal Conference from 1959-1965
7.	Blessed Gabriel M. Allegra, O.F.M., World-Renowned Exegete and Theologian, Beatified in 2012
8.	Dr. Mark Miravalle, S.T.D., Doctor of Theology, Licentiate of Sacred Theology
9.	Fr. Cornelio Fabro, Ph.D., Philosopher, Doctor of Theology, Professor at Four Universities

10.	Bishop John Venancio, Taught Dogmatic Theology at a Pontifical University in Rome, Bishop of Leiria-Fatima, Portugal from 1954 to 1972
11.	Servant of God George La Pira, University Professor of Roman Law, Three-Times Mayor of Florence, Now "Servant of God"
12.	Dr. Lonnie Lee Van Zandt, Professor of Physics at Purdue University in Lafayette, Indiana from 1967-1995, Harvard University Ph.D. Graduate
13.	Fr. François Dreyfus, O.P., Ph.D., a convert from Judaism, and a Professor of Biblical Studies at the French Biblical and Archeological School in Jerusalem
14.	Professor Vitorio Tredici, Mineralogist, Geologist, President of the Italian Metallic Minerals Company and the Italian Potassium Company, Vice-President of the Extractive Industries Corporation, Mayor of Cagliari, Member of Italian Parliament
15.	Professor Emilio Matricciani of the Department of Electronics, Information, and Bioengineering (DEIB) at the Polytechnic of Milan
16.	Professor Lorenzo Ferri, Famous Italian Artist, Sculptor, and Shroud of Turin Scholar, Drew Over 300 Illustrations of Portraits and Drawings of Scenes from the <i>Poem of the Man-God</i>
17.	Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D.
18.	Professor Fabrizio Braccini of the University of Palermo
19.	Don Ernesto Zucchini, president of the Maria Valtorta Foundation, Professor of Theology since 2009 at the School of Theological Formation (Scuola di Formazione Teologica) of the diocese of Massa Carrara, Main Speaker in a Radio Maria Broadcast on the Mystic
20.	Msgr. René Laurentin, Mariological Expert, Prolific Author, Professor of Theology at the Catholic University of Angers, University of Florence, and the University of Milan
21.	Fr. Yannik Bonnet, D.Sc., Doctor of Science from the Prestigious Polytechnique School, Engineering Professor and Engineering University Director, Catholic Writer
22.	Professor Fernando La Greca, Spoke at the First International Italian Valtorta Conference
23.	Professor Maria Grazia Sovrano, Spoke at the First International Italian Valtorta Conference
24.	Professor Emilio Biagini, Spoke at the First International Italian Valtorta Conference
25.	Professor Francesco Rizzi, Spoke at the First International Italian Valtorta Conference
26.	Professor Anna Maria Costa, Spoke at the First International Italian Valtorta Conference
27.	Professor Ruben Pineda Esteban, Spoke at the First International Italian Valtorta Conference
28.	Professor Giuseppe Fioravanti, Spoke at the First International Italian Valtorta Conference

## Full List of Important Clerics and Lay Faithful Who Have Approved/Endorsed the *Poem of the Man-God* (3 Pages)

1.	Pope Pius XII, Pope from 1939-1958
2.	Saint Padre Pio, One of the Holiest Saints of the 20th Century, Mystic, Stigmatist, Bilocater, Prophet, Healer
3.	Fr. Gabriel Roschini, O.S.M., One of the Top Two Mariologists of the 20th Century, Founder of the Marianum Pontifical Faculty of Theology in Rome, Professor at the Lateran Pontifical University, Consultant to the Holy Office and the Congregation for the Causes of Saints
4.	Blessed Gabriel M. Allegra, O.F.M., World-Renowned Exegete and Theologian, Beatified in 2012
5.	Blessed Mother Maria Inés Teresa of the Most Blessed Sacrament, Founder of the Congregation of Claretian Missionaries that Grew to Include 36 Missionary Houses in 14 Countries, Beatified in 2012
6.	Msgr. (later Cardinal) Augustin Bea, S.J., Rector of the Pontifical Biblical Institute and Consultant to the Holy Office
7.	Archbishop Alphonsus Carinci, Secretary of the Sacred Congregation of Rites from 1945 to 1960
8.	Fr. Corrado Berti, O.S.M., Professor of Dogmatic and Sacramental Theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959
9.	John Haffert, co-Founder and Former Head of the famous Blue Army of Our Lady of Fatima (Which Once Consisted of 25 Million Members), Famous Speaker and Author
10.	Msgr. Hugo Lattanzi, Dean of the Faculty of Theology at the Lateran Pontifical University and Consultant to the Holy Office
11.	Camillo Corsánego, Dean of the Consistorial Lawyers (Where He Functioned as Advocate of Causes of Beatification and Canonization), Professor at the Pontifical Lateran University in Rome, National President of Catholic Action in Italy
12.	Bishop John Venancio, Bishop of Leiria-Fatima, Portugal from 1954 to 1972, Taught Dogmatic Theology at a Pontifical University in Rome
13.	Cardinal Giuseppe Siri, Doctor of Theology, Professor at a Major Seminary, President of the Italian Episcopal Conference from 1959-1965
14.	Cardinal Antony Padiyara, Major Archbishop of Ernakulam-Angamaly, India from 1985 to 1996
15.	Archbishop George Pearce, S.M., Doctor of Divinity, former Archbishop of Suva, Fiji
16.	Archbishop Nuncio Apostolic Monsignor Pier Giacomo De Nicolò, Papal Nuncio in Several Countries
17.	Blessed Mother Maria Inés Teresa of the Most Blessed Sacrament, Founder of the Congregation of Claretian Missionaries that Grew to Include 36 Missionary Houses in 14 Countries, Beatified in 2012
18.	Servant of God George La Pira, University Professor of Roman Law, Three-Times Mayor of Florence, Now "Servant of God"
19.	Servant of God Fr. Patrick Peyton, C.S.C., Founder of the Family Rosary Crusade, Where He Coordinated Rosary Events in More than 40 Countries, Sometimes Involving Hundreds of Thousands of People, Founded Media Apostolate Which Produced 900+ Radio Programs, Films, and TV Specials

20.	Fr. Federico Barbaro, S.D.B., Famous Japanese Bible Translator, Biblical Scholar, and Writer, Translated all of the <i>Poem of the Man-God</i> volumes into Japanese
21.	Dr. Nicandro Picozzi, M.A., D.D., Doctor of Divinity, Translated All of the <i>Poem of the Man-God</i> Volumes into English
22.	Fr. Marco Giraud, O.P., Commissioner of the Holy Office
23.	Father Vernard Poslusney, O. Carm., Advisor to the Holy Office on Private Revelation
24.	Dr. Nicholas Pende, World-Renowned Endocrinologist, Consultant to the Sacred Congregation of Rites
25.	Msgr. Gianfranco Nolli, Noted Biblical Scholar, Director of the Vatican Museum
26.	Msgr. Angelo Mercati, Prefect of the Vatican Secret Archive from 1925 to 1955
27.	Fr. François Dreyfus, O.P., Ph.D., a convert from Judaism, and a Professor of Biblical Studies at the French Biblical and Archeological School in Jerusalem
28.	Fr. Cornelio Fabro, Ph.D., Philosopher, Doctor of Theology, Professor at Four Universities
29.	Bishop Johanan-Mariam Cazenave, Secretary of the Syrian-French Synod
30.	Bishop Roman Danylak, S.T.L., J.U.D., Doctor of Canon Law and Civil Law, Licentiate of Sacred Theology
31.	Antonio Socci, Leading Italian Journalist and Intellectual, Media Personality and Talk Show Host, Author
32.	William F. Buckley, Jr., Considered the Grandfather of the American Conservative Movement, Politician, Talk Show Host ( <i>Firing Line</i> ), Speaker, Author, Founded Magazine <i>National Review</i>
33.	Dr. Lonnie Lee VanZandt, Professor of Physics at Purdue University in Lafayette, Indiana from 1967-1995, Harvard University Ph.D. Graduate
34.	Dr. Liberato De Caro, Physicist and Researcher of the National Board of Research with the Institute of Crystallography, Author of Hundreds of Scientific Works Published in International Reviews
35.	Professor Emilio Matricciani of the Department of Electronics, Information, and Bioengineering (DEIB) at the Polytechnic of Milan
36.	Professor Vitorio Tredici, Mineralogist, Geologist, President of the Italian Metallic Minerals Company and the Italian Potassium Company, Vice-President of the Extractive Industries Corporation, Mayor of Cagliari, Member of Italian Parliament
37.	Professor Lorenzo Ferri, Famous Italian Artist, Sculptor, and Shroud of Turin Scholar, Drew Over 300 Illustrations of Portraits and Drawings of Scenes from the <i>Poem of the Man-God</i>
38.	Msgr. René Laurentin, Mariological Expert, Prolific Author, Professor of Theology at the Catholic University of Angers, University of Florence, and the University of Milan
39.	Fr. Yannik Bonnet, D.Sc., Doctor of Science from the Prestigious Polytechnique School, Engineering Professor and Engineering University Director, Catholic Writer

40.	Don Ernesto Zucchini, president of the Maria Valtorta Foundation, Professor of Theology since 2009 at the School of Theological Formation (Scuola di Formazione Teologica) of the diocese of Massa Carrara, Main Speaker in a Radio Maria Broadcast on the Mystic
41.	Dr. Mark Miravalle, S.T.D., Doctor of Theology, Licentiate of Sacred Theology
42.	Bishop (later Archbishop) Kundukulam, Bishop of Trichur, India from 1970 to 1996
43.	Bishop Aldo Patroni, S.J., Bishop of Calicut, India from 1948 to 1980
44.	Bishop Egidio Gavazzi, Benedictine Abbot and Ordinary (i.e, Bishop) of Subiaco, Italy from 1964 to 1974
45.	Bishop Angelico Melotto, O.F.M., Bishop of Solola, Guatemala from 1959 to 1986
46.	Archbishop Giovanni Bulaitis, Titular Archbishop of Naronia, Apostolic Nuncio to Albania
47.	Archbishop Vito Roberti, Archbishop of Caserta, Italy from 1965 to 1987
48.	Bishop Kureethara, Bishop of Kochi, India from 1975 to 1999
49.	Bishop D'souza, Bishop of Pune, India from 1977 to 2009
50.	Bishop (later Archbishop) Soosa, Bishop of Trivandrum, India from 1991 to 2004
51.	Archbishop Gregorous, Archbishop of Trivandrum, India from 1955 to 1994
52.	Bishop Benjamin, Bishop of Darjeeling, India from 1962 to 1994
53.	Archbishop Alberto Ramos, Archbishop of Belem, Brazil from 1957 to 1990
54.	Archbishop Pietro Santoro, bishop since 1967, Archbishop of Campobasso-Boiano, Italy from 1979 to 1989
55.	Bishop (later Archbishop) Gaetano Bonicelli, Former Archbishop of Siena-Colle di Val d'Elsa-Montalcino, Italy
56.	Archbishop Giuliano Agresti, Archbishop of Lucca, Italy (Maria Valtorta's diocese) from 1973 to 1990
57.	Archbishop (later Cardinal) Angelo Comastri, Licentiate of Sacred Theology, Vicar General of His Holiness to the City of the Vatican. Previously Archbishop of Loreto, Italy
58.	Archbishop Domenico Luca Capozzi, O.F.M., Archbishop of Taiyuan, China from 1946 to 1983
59.	Bishop Richard Williamson, Seminary Rector for 26 Years
60.	Msgr. Maurice Raffa, Director of the International Center of Comparison and Synthesis (Which He Founded in 1940), Member of the Congregation for the Clergy
61.	Fr. Romualdo Migliorini, O.S.M., Former Apostolic Prefect in South Africa
62.	Professor Fabrizio Braccini of the University of Palermo
63.	Professor Fernando La Greca, Spoke at the First International Italian Valtorta Conference
64.	Professor Maria Grazia Sovrano, Spoke at the First International Italian Valtorta Conference
65.	Professor Emilio Biagini, Spoke at the First International Italian Valtorta Conference
66.	Professor Francesco Rizzi, Spoke at the First International Italian Valtorta Conference
67.	Professor Anna Maria Costa, Spoke at the First International Italian Valtorta Conference

69.	Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D.
70.	Peter Bannister, Renowned Musician in Orchestral, Choral, Chamber, and Solo Vocal and Instrumental Music, Recipient of Prizes and Scholarships from Cambridge University, the Countess of Munster/Leverhulme Trusts, and the International Composition Competition in San Sebastian
72.	Florian Boucansaud, Former Professional Soccer Player in France for Eight Years, Spoke at the Second French Valtorta Conference
73-74.	Fr. Kevin Robinson Testifies that He Knows Two Rome-Trained Doctors of Canon Law (Not Already Mentioned Above) Who Admire and Read Valtorta's Writings

Thus concludes the lists of this subchapter. Now I will begin all of the testimonials, statements, and proof of approval of these clerics and lay faithful listed in this subchapter. Names are bolded to make it easy for you to scroll and spot the name of a particular person's testimonial that you want to read.

- **Pope Pius XII** commanded the *Poem of the Man-God* to be published, declaring: "Publish it just as it is. There is no need to give an opinion as to whether it is of supernatural origin. Those who read it will understand."<sup>380</sup> (Pope Pius XII on February 26, 1948. to Frs. Berti, Migliorini, and Cecchin, after reviewing the *Poem of the Man-God*). These aforementioned priests documented the Pope's words immediately afterwards. Fr. Berti's signed testimony is located in Isola del Liri, Italy (and is also viewable online). Pope Pius XII's audience with these three priests was also historically documented the next day, February 27, 1948, in the Vatican's newspaper *L'Osservatore Romano*. This command in front of three witnesses made it just as binding as a command in writing, according to the 1918 Code of Canon Law, which was in force in 1948.<sup>381</sup> The word imprimatur merely means "it may be printed" (in Latin: "let it be printed"). Here the Pope went further: he *commanded* them, "Publish this work just as it is." Furthermore, the contents were deemed acceptable and very good to his judgment, for he said "Publish this work *just as it is*."

Father Berti testifies: "I asked the Pope if we should remove the inscriptions: 'Visions' and 'Dictations' from *The Poem* before publishing it. And he answered that nothing should be removed."<sup>382</sup> An article relates: "Some critics have attempted to discredit its authenticity, however without citing any real evidence to the contrary. Thus, we have not found any reason for rejecting the testimonies of these three priests as a mistake or a lie, especially given their distinguished repute (Prior of the Servites of Mary in Rome, Professor of Dogmatic Theology, and Prefect Apostolic in Africa). It may also be worth mentioning, in a court of law in the United States, only two eyewitnesses are necessary to convict someone with the death penalty."<sup>383</sup>

- **Pope Paul VI** showed obvious signs of favor towards the *Poem* by sending a letter of congratulations and blessing to Fr. Gabriel Roschini for his book *The Virgin Mary in the Writings of*

*Maria Valtorta* (which was sent and received by the Holy Father). Furthermore, Archbishop Pasquale Macchi, Private Secretary of Pope Paul VI, said to Fr. Corrado M. Berti, O.S.M., in an hour-long interview in 1963: "When His Holiness (Paul VI) was Archbishop of Milan, he read one of the books of *The Poem of the Man-God*. He told me how he appreciated it, and had me send the complete work to the library of the diocesan seminary."<sup>384</sup> Pope Paul VI abrogated the *Index of Forbidden Books*, thus making the *Poem of the Man-God* free to be read by any of the faithful without any fear of reading it being an act of canonical or ecclesiastical disobedience (this papal act "freed" it for those faithful who did not realize it was *already* free and licit to read on account of the fact that not only did Pope Pius XII command the work to be published – thus making the very reasons why the first edition was placed on the Index unjustified and unsubstantiated – but the Holy Office already gave permission for the second critical edition to be published in 1961 according to the testimony of Fr. Berti).

- **Pope John Paul II** approved the decree of a miracle and the beatification of a world-renowned theologian who was an outspoken and avid long-time supporter of Maria Valtorta and who spent the latter years of his life studying, promoting, and defending the *Poem of the Man-God*: Blessed Gabriel M. Allegra, O.F.M. Furthermore, according to Cardinal Stanislaw Dziwisz, the secretary of Pope John Paul II, the Pope was a reader of Maria Valtorta. The cardinal testifies to having often seen one of the volumes of *The Gospel as Revealed to Me* [a.k.a. *The Poem of the Man-God*] on the Pope's bedside table.<sup>385</sup>

- **Fr. Marco Giraud, O.P.**, Commissioner of the Holy Office, was initially unaware of Pope Pius XII's statement and command to publish the *Poem of the Man-God*, as well as unaware of the certifications and approval of the *Poem* by many ecclesiastics in Rome, among them three Consultors of the Holy Office. In 1961, Fr. Giraud met with Fr. Corrado Berti multiple times, learned about Pope Pius XII's statement and command, and was handed the signed certifications of three Consultors to the Holy Office (Msgr. Bea, Msgr. Lattanzi, and Fr. Roschini). After reviewing everything and consulting his superiors, he stated to Fr. Berti, who was the one responsible for publishing Maria Valtorta's writings: "Continue to publish this second edition. We will see how the world receives it."<sup>386</sup>

- **Bishop Roman Danylak, S.T.L., J.U.D.**, Titular Bishop of Nyssa, who has a License in Sacred Theology and Doctorates in both Canon Law and Civil Law from the Pontifical Lateran University in Rome, issued an official [letter of endorsement](#) of the English translation of the *Poem of the Man-God* in 2001. Note that he was for a long time a bishop in the Ukrainian Greek Catholic Church, the largest Eastern Rite Catholic church in full communion with Rome. He has written many articles in favor of and in defense of the *Poem* and has been an outspoken supporter and defender of the *Poem* for many years. His full signed letter of endorsement is on the next page:



AMOR CHRISTI

**Bishop Roman Danylak**  
**Titular Bishop of Nyssa**  
**Toronto/Rome**

This testimonial has been several years in the making. My first was the canonical and theological defense of the **Poem of the Man God** in 1991 in response to some of the canonical and theological problems raised by various authors with this principal work of Maria Valtorta. Subsequently I have written several commendations for individual publications about the writings of Maria.

As a priest and bishop of the Catholic Church I have learned to breathe with the 'two lungs of Christianity', east and west. I was born and baptized in the Byzantine Ukrainian Catholic Church, and raised in the traditions of the Church of the east. The daily prayer of the eastern fathers is my daily fare. My theological, philosophical and canonical formation came from the schools of the west. Reading the texts of the **Poem of the Man-God**, or the **Gospel as revealed to Maria Valtorta**, again and again I experienced the literary richness of this Life of Christ by a master craftsman: the factual accuracy of her descriptions of the geography and the scenes of Israel and the events of the Gospel. She narrates a story that includes a cast of hundreds of apostles, disciples, friends and enemies of Christ. She weaves the masterful tapestry of the life and drama of our Divine Savior, and His Blessed Mother, against the background of the history and topography of Israel and Palestine of the first century of the Christian era, as a faithful and accurate chronicler of the divine drama of salvation history. We find many of these names recounted in the voluminous liturgical books of the Byzantine Church and the writings of the early Church Fathers.

- Who wishes to come to know Christ and His Blessed Mother, the sublime pedagogy of the Divine Teacher as He proclaims the gospel of salvation and forms this motley band of fishermen, a tax collector, and a converted zealot healed of leprosy, as He proclaims the sublime yet simple teachings of the Kingdom of God;
- Who wants to begin to understand the mystery of salvation and redemption of mankind through the passion and resurrection of Jesus Christ, God and Man;
- Who wants to come to know the face and the heart of the Father;
- Who wants to discover the truth of the Church of Jesus Christ;

Such a one will find an admirable guide and mentor in this monumental work of Maria Valtorta. St. John wrote in his gospel: "There is much else besides that Jesus did. If all of it were put in writing, I do not think the world itself would contain the books which would have to be written." (Jn 21, 25) This major work of Maria Valtorta, the **Poem of the Man-God**, is the Gospel expanded, and with her other writings, is in perfect consonance with the canonical Gospels, with the traditions and the magisterium of the Catholic Church.

Dated at Rome/Toronto, June 24, 2001  
The Feast of the Nativity of St. John the Baptist and Precursor

*+ Roman Danylak*

+ Roman Danylak, S.T.L., J.U.D.

Bishop Roman Danylak wrote:<sup>387</sup>

"I have studied *The Poem* in depth, not only in its English translation, but in the original Italian edition with the critical notes of Fr. Berti. I affirm their theological soundness, and I welcome the scholarship of Fr. Berti and his critical apparatus to the Italian edition of the works. I have further studied in their original Italian the *Quaderni* or *The Notebooks* of Maria Valtorta for the years from 1943 to 1950. And I want to affirm the theological orthodoxy of the writings of Maria Valtorta."

Bishop Roman Danylak, S.T.L., J.U.D., has also written many articles in favor of and in defense of the *Poem* and has been an outspoken supporter and defender of the *Poem* for many years. He wrote an article called "In Defense of the Poem", available here: [In Defense of the Poem by the Most Rev. Roman Danylak](#).

Bishop Danylak also wrote a letter to EWTN about a seriously flawed "Question and Answer" about the *Poem* written by Bill Bilton of EWTN. Bishop Danylak's letter is viewable here: [Letter to EWTN by the Most Rev. Roman Danylak, S.T.L., J.U.D.](#)

- **Saint Padre Pio** and at least two spiritual children of his approve the *Poem*. In 1967 (a year before Padre Pio's death), a long-time spiritual daughter of his, Mrs. Elisa Lucchi, asked him in Confession: "Father, I have heard mention of Maria Valtorta's books. Do you advise me to read them?" Saint Padre Pio responded: "I don't advise you to – I *order* you to!" This quote is taken from a letter dated January 7, 1989, to Dr. Emilio Pisani (the editor and publisher of Maria Valtorta's works) and which was written by Rosi Giordani, also a spiritual daughter of Saint Padre Pio herself. The book *Padre Pio and Maria Valtorta* has this letter in full and also recounts several documented mystical experiences that Maria Valtorta had with Saint Padre Pio while they were both alive. To read the entire letter detailing this occurrence with Padre Pio, and to read about the documented mystical experiences between Saint Padre Pio and Maria Valtorta, see the chapter of this e-book entitled "*Padre Pio and Maria Valtorta*".

St. Pio was one of the holiest saints of the 20<sup>th</sup> century. His insight into the usefulness of Maria Valtorta's revelations for spiritual reading is certainly most reliable, as he was a mystic who communicated often with Our Lord and Our Lady; he often had instantaneous spiritual insights (such as the ability to read hearts); he was a stigmatist, bilocater, and prophet; he obtained miraculous cures and other miracles for many people; and he had numerous documented mystical experiences with other people, as well as lived in the same country at the same time as Maria Valtorta, who herself testifies that she had mystical experiences with him, and who others testify that they have experienced or witnessed supernatural occurrences connected with Maria Valtorta and him.

- **Blessed Gabriel Allegra, O.F.M.**, a world-renowned and extremely learned exegete, theologian, and missionary priest; and the only biblical scholar beatified in the 20th century, wrote about the *Poem*:<sup>388</sup>

*For a book so engaging and challenging, so charismatic, so extraordinary even from just a human point of view as is Maria Valtorta's Poem of the Man-God – for such a book I find the theological justification in the First Epistle to the Corinthians 14:6, where St. Paul writes: "If I*

come to you, brethren, speaking in tongues, how shall I benefit you unless I bring you some revelation or knowledge or prophecy or doctrine?"

I assure you that *The Poem of the Man-God* immensely surpasses whatever descriptions — I do not say of mine, because I do not know how to write — *but of any other writer*... It is a work which makes one grow in the knowledge and love of the Lord Jesus and of His Holy Mother... I hold that the work demands a supernatural origin.... I find knowledge: and *such knowledge in the theological (especially mariological), exegetical, and mystical fields*, that if it is not infused I do not know how a poor, sick woman could acquire and master it, even if she was endowed with a signal intelligence... I find in her doctrine: and doctrine such as is sure; *it embraces almost all fields of revelation. Hence, it is multiple, immediate, luminous*... Gifts of nature and mystical gifts harmoniously joined explain this masterwork of Italian religious literature, and perhaps *I should say [a masterwork] of the world's Christian literature*... After the Gospels, *I do not know another life of Jesus that can compare to the Poem*. [emphasis added]

As to the Mariology of this work, I know of no other books which possess a Mariology so fascinating and convincing, so firm and so simple, so modern and at the same time so ancient, even while being open to its future advances.

On this point the *Poem* even, or rather above all, enriches our knowledge of the Madonna and irresistibly also our poor love, our languid devotion for Her.

In treating the mystery of Mary's Compassion, it seems to me that Valtorta through her breadth, profundity, and psychological probing of the Heart of the Virgin, surpasses even St. Bonaventure and St. Bernard. [emphasis added]

Blessed Gabriel Allegra was an outspoken and avid long-time supporter of Maria Valtorta and spent the latter years of his life studying, promoting, and defending the *Poem of the Man-God*. At the following link you can read the entire critique of the *Poem of the Man-God* by Blessed Allegra. Make sure to click onto "Go to Part I", "Go to Part II", "Go to Part III", and "Go to Part IV" successively at the bottom of the screen to read the entire thing: [Critiques, Notes, and Letters on the Poem of the Man-God by Blessed Gabriel Allegra, O.F.M.](#)

Father Leonard Anastasius, Vice-postulator of the Friars Minor, spoke of the contributions that Blessed Allegra gave to the analysis of Maria Valtorta in two letters to the editor (on the next page):<sup>389</sup>

"I am an assiduous reader of the Work of Maria Valtorta. In these days there has come under my eyes some handwritten pages found in the notebooks of Father Gabriel Allegra's diary, which speak of the previously mentioned writer [Valtorta]. You know that Father Allegra was a great admirer and diffuser of Maria Valtorta's writings, so much so that he may be called a 'Valtortian'. I have the joy of communicating to you that last January 14th, at Hong Kong, the process for his beatification was opened. I am its Vice-Postulator; and having found among his writings some pages which concern Maria Valtorta, I have made photocopies of them to send them off to you. They will be very useful to you. The judgment of Father Allegra is very valid, since he had been a biblical scholar of world renown." (Letter of 2/3/84).

"I have learned with pleasure the news given me, that is, that in the next number of the *Bollettino Valtortiano* [*Valtorta Bulletin*] you will speak of our Father Allegra whose cause for beatification has already been introduced. Truly, he can be considered a 'Valtortian'. He was very enthusiastic about the 'Poem of the Man-God.' He spoke of it frequently in his various encounters. In letters from him which I am reading, I often find his exhortations to read the 'Poem'. It had been he who advised me to read it in 1970. And from then on until today I have never stopped reading it. This very day I have sent to you some other photocopied pages of the writings of Father Allegra in which he speaks in a marvelous way of Maria Valtorta." (Letter of 4/12/84).

• **Fr. Gabriel Roschini, O.S.M.**, was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome in 1950 under Pope Pius XII, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints. During the pontificate of Pope Pius XII, he worked closely with the Vatican on Marian publications. He is considered by many to be the greatest Mariologist of the 20<sup>th</sup> century, was highly esteemed by all the Popes during his priestly life (especially Pope Pius XII), and was often referred to by Pope John Paul II as one of the greatest Mariologists who ever lived.

Fr. Roschini had also personally met Valtorta, but admitted that, like many others, he was a respectful and condescending skeptic. But after carefully studying her writings for himself, he underwent a radical and enthusiastic change of heart, later declaring Valtorta to be "one of the eighteen greatest mystics of all time."<sup>390</sup> In his last book of 395 pages, which he said was his most important book, *The Virgin Mary in the Writings of Maria Valtorta*, he declared that the Mariology found in Maria Valtorta's writings exceeds the sum total of everything he has read, studied, and published himself (and he has published over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long – almost all of which are on Mariology). His book, *The Virgin Mary in the Writings of Maria Valtorta*, received a letter of approval from Pope Paul

VI.<sup>391</sup> As material for a course which he taught at the Marianum Pontifical Theological Faculty in Rome on the Marian intuitions of the great mystics, Fr. Gabriel Roschini used both Maria Valtorta's *The Poem of the Man-God* as well as her other mystical writings as a basis for his course.<sup>392</sup> Fr. Roschini is also one of the authorities whose favorable certifications about Maria Valtorta was given to the Holy Office in 1961 by Fr. Corrado Berti, which led the Holy Office to grant their approval of the publication of the second edition of her work.<sup>393</sup>

Fr. Gabriel Roschini, O.S.M., wrote in his last book, *The Virgin Mary in the Writings of Maria Valtorta* (395 pages):<sup>394</sup>

I have been studying, teaching, preaching, and writing Mariology for half a century already. To do this, I had to read innumerable works and articles of all kinds on Mary: a real Marian library.

However, I must candidly admit that the Mariology found in all of Maria Valtorta's writings – both published or unpublished – has been for me a real discovery. No other Marian writings, not even the sum total of everything I have read and studied, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.

It seems to me that the conventional image of the Blessed Virgin, portrayed by myself and my fellow Mariologists, is merely a paper mache Madonna compared to the living and vibrant Virgin Mary envisioned by Maria Valtorta, a Virgin Mary perfect in every way.

...whoever wants to know the Blessed Virgin (a Virgin in perfect harmony with the Holy Scriptures, the Tradition of the Church, and the Church Magisterium) should draw from Valtorta's Mariology.

If anyone believes my declaration is only one of those ordinary hyperbolic slogans abused by publicity, I will say this only: let them read before they judge!

• **Archbishop Alfonso Carinci** was the Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was later renamed the Congregation for the Causes of Saints in 1969). Archbishop Carinci was in charge of investigating causes for pre-Vatican II beatification and canonization. He was conversant in recognizing true and false sanctity and was of distinguished repute. He was master of ceremonies for Pope Leo XIII and a confidant of Pope St. Pius X. He was also rector of the Almo Collegio Capranica from 1911 to 1930, where Cardinal Eugenio Pacelli (the future Pope Pius XII) was formed. Many prelates considered him to have passed away in the odor of sanctity.

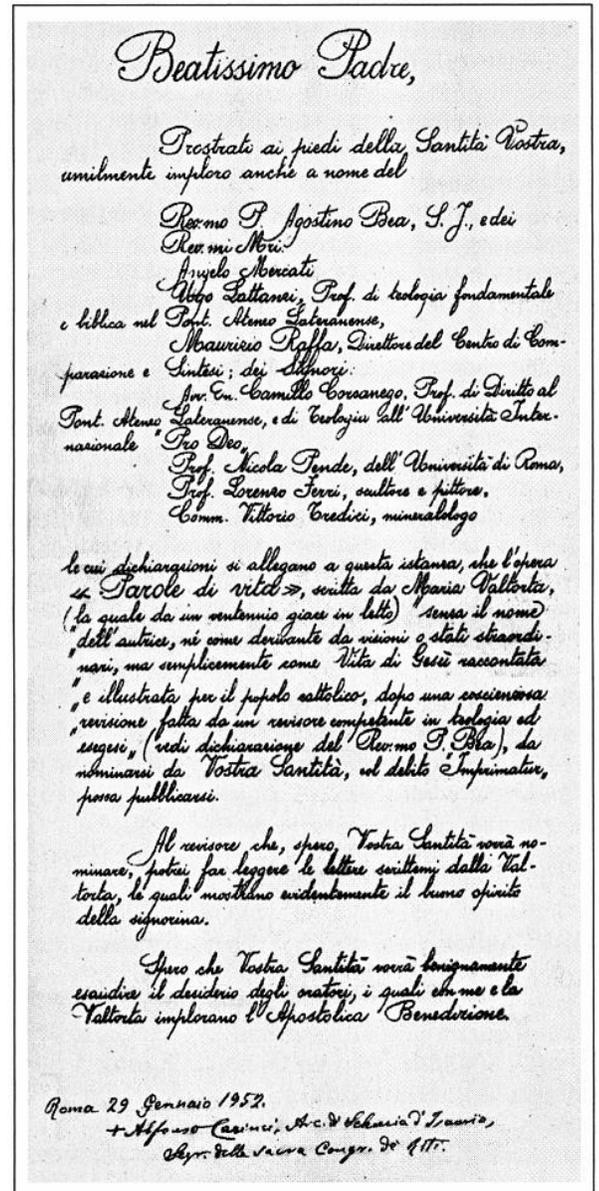
He praised Maria Valtorta and the *Poem*, writing in 1952:<sup>395</sup>

"There is nothing therein which is contrary to the Gospel. Rather, this work, a good complement to the Gospel, contributes towards a better understanding of its meaning... Our Lord's discourses do not contain anything which in any way might be contrary to His Spirit."

Archbishop Carinci also stated:<sup>396</sup>

"...it seems impossible to me that a woman of a very ordinary theological culture, and unprovided with any book useful to that end, had been able on her own to write with such exactness pages so sublime."

He visited Maria Valtorta three times, said Mass for her, read her writings in depth, wrote many letters back and forth with her, and analyzed her case. He was so convinced that her writings were inspired by God, that eyewitnesses report he would say to Maria Valtorta: "He is the Master. He is the Author," and in his letters to Maria Valtorta, he wrote "Author" with a capital "A".<sup>397</sup> Archbishop Carinci was one of two prominent authorities who advised Fr. Corrado Berti to deliver typewritten copies of the *Poem of the Man-God* to Pope Pius XII, which led to his papal command to publish it in 1948.<sup>398</sup> In January 1952, Archbishop Carinci also wrote a thorough certification and positive review of Valtorta's work (four pages long when



Signed handwritten letter of Archbishop Carinci, written on behalf of himself and eight other prominent authorities. Dated in Rome January 29, 1952.

typed), which has been published.<sup>399</sup> That same year, he also wrote a letter on behalf of himself and eight other prominent authorities (among them, two Consultants to the Holy Office, three professors at pontifical universities in Rome, a Consultant to the Sacred Congregation of Rites, and the Prefect of the Vatican Secret Archive) to be delivered to Pope Pius XII in an audience, although the audience wasn't able to be arranged.<sup>400</sup> Archbishop Carinci is also one of the authorities whose favorable certifications about Maria Valtorta was given to the Holy Office in 1961 by Fr. Corrado Berti, which led the Holy Office to grant their approval of the publication of the second edition of her work.<sup>401</sup>

The book *Lettere a Mons. Carinci (Letters to Archbishop Carinci)* is a collection of letters that Maria Valtorta and Archbishop Alfonso Carinci exchanged between January 9, 1949 and December 23, 1955. The book contains 39 letters in full written by Maria Valtorta to Archbishop Carinci and 21 letters in full written by Archbishop Carinci to Maria Valtorta, including photoscans of some of the original handwritten letters. In the book *Pro e contro Maria Valtorta*, on page 92 is a photocopy of the original signed handwritten letter of Archbishop Carinci, written on behalf of himself and eight other prominent authorities, to be delivered to Pope Pius XII in an audience and which is dated January 29, 1952. It also has a very positive certification and review of her work (four pages long when typed) written by Archbishop Carinci on January 17, 1952.

In this letter, Archbishop Carinci wrote:<sup>402</sup>

“Judging from the good one experiences in reading it [i.e., *The Poem*], I am of the humble opinion that this Work, once published, could bring so many souls to the Lord: sinners to conversion and the good to a more fervent and diligent life. [...] While the immoral press invades the world and exhibitions corrupt youth, one comes spontaneously to thank the Lord for having given us, by means of this suffering woman, confined to a bed, a Work of such literary beauty, so doctrinally and spiritually lofty, accessible and profound, drawing one to read it and capable of being reproduced in cinematic productions and sacred theater.”

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., relates more details about Archbishop Carinci:<sup>403</sup>

We could list several Church personalities who highly esteemed Valtorta's work. Let us mention only Archbishop Alphonso Carinci, Secretary of the Congregation of Rites, where he was in charge of the causes of beatification. He was also the confidant of Pope Pius XII. Born in 1862, Most Rev. Carinci outlived Maria Valtorta (1897-1961), whom he knew. He was over 100 years old when he died. He began reading some of her writings before 1948, and corresponded with her. Three times he traveled from Rome to Viareggio and visited her: in April 1948, June 1952, and January 1958. In 1952, since Valtorta was paraplegic and

bedridden, he said Mass, with two Servite priests, in her bedroom. He wore the ornaments for a great feast, having borrowed them from the Santissima Annunziata basilica in Florence. Marta Diciotti, Maria Valtorta's homemaker, knew Most Rev. Carinci, and said that he "entertained no doubts as to Maria Valtorta and her writings." Diciotti says that he used to comfort Valtorta with these words: "He is the Master. He is the Author." And Diciotti explains: "He used to say 'the Author' and write 'the Author' with a capital A." Such is the witness of a great archbishop, who knew in depth the discernment of spirits, since its role is fundamental in the beatification procedures.

• **Fr. Corrado Berti, O.S.M.**, was a professor of dogmatic and sacramental theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He supervised the editing and publication of the critical second edition of the *Poem*, and from 1960 to 1980 provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions (totaling over 5,675 footnotes). He visited Maria Valtorta often (totaling over 180 visits). He was one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* in 1948 wherein Pope Pius XII commanded him to publish the *Poem of the Man-God* "just as it is". He also dealt with the Holy Office concerning Maria Valtorta's works. He wrote a signed testimony on Maria Valtorta, *The Poem of the Man-God*, his audience with Pope Pius XII, and his dealings with the Holy Office regarding Valtorta's work. It is available here: [Testimony of Fr. Corrado Berti, O.S.M.](#)

He stated in his signed testimony written on December 8, 1978, in Rome:<sup>404</sup>

I knew Maria Valtorta in 1946, and, given the fact that she lived close enough to my mother, I often met with her at least once a month until the year of her death in 1961.

I read and annotated (by myself from 1960 to 1974; with the help of some confreres from 1974 on) all the Valtorta writings, both edited and unedited.

I can certify that Valtorta did not, by her own industry, possess all that vast, profound, clear, and varied learning which is evident in her writings. In fact, she possessed, and at times consulted, only the *Catechism of Pius X*, and a common popular [Italian] Bible.

Since Maria was a humble and sincere woman, we can accept the explanation which she herself furnished about her learning: attributing it to supernatural visions and dictations, besides her natural skill as a writer. And this is also the opinion of Miss Marta Diciotti who

assisted Valtorta for 30 years, and who today receives so many visitors in Valtorta's little room.<sup>17</sup>

Finally, this is also the opinion of the editor, Dr. Emilio Pisani, who hears the written and oral echo of very many readers.

• **Camillo Corsánego (1891-1963)** was National President of Catholic Action in Italy, Dean of the Consistorial Lawyers (where he functioned as advocate of causes of beatification and canonization), and a professor at the Pontifical Lateran University in Rome. He wrote in a signed testimony in 1952:<sup>405</sup>

Throughout my life, by now fairly long, I have read a very large number of works in apologetics, hagiography [saints' lives], theology, and biblical criticism; however, I have never found such a body of knowledge, art, devotion, and adherence to the traditional teachings of the Church, as in Miss Maria Valtorta's work on the Gospels.

Having read those numerous pages attentively and repeatedly, I must in all conscience declare that with respect to the woman who wrote them only two hypotheses can be made: a) either she was talented like Manzoni or Shakespeare, and her scriptural and theological learning and her knowledge of the Holy Places were perfect, at any rate superior to those of anyone alive in Italy today; b) or else "*digitus Dei est hic*" ["*God's finger is here*"].

Obedient as I am (and as, with God's grace, I intend being all my life) to the supreme and infallible Magisterium of the Church, I will never dare take its place. Yet, as a humble Christian, I profess that I think the publication of this work will help to take many souls back to God, and will arouse in the modern world an apologetic interest and a leavening of Christian life comparable only to the effects of the private revelation [of the Sacred Heart] to St. Marie Alacoque.

It has been said that the Work lowers the adorable Person of the Saviour. Nothing could be more wrong: Christians, I believe, usually after having affirmed faith in Jesus Christ, God and man, always forget to consider the humanity of the Incarnate Word, Whom He is regarded as the true God, but rarely as true Man, frustrating the invitation to many ways of sanctification, which is offered to us by the exemplary human life of the Son of God.

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<sup>17</sup> Note: Marta Diciotti passed away on February 5, 2001.

Anyone who reads [even] a limited number of these wonderful pages, literally perfect, if he has a mind free of prejudices, cannot not draw from them the fruits of Christian elevation.

- **Msgr. Hugo Lattanzi**, dean of the Faculty of Theology at the Lateran Pontifical University, and Consultant to the Holy Office, approved the *Poem* in 1952, stating: “The author...could not have written such an abundant amount of material...without being under the influence of a supernatural power.”<sup>406</sup> Msgr. Hugo Lattanzi wrote a certification of Maria Valtorta’s work to be delivered to Pope Pius XII in an audience in the early 1950s, although the audience wasn’t able to be arranged. Msgr. Lattanzi is also one of the authorities whose favorable certifications about Maria Valtorta was given to the Holy Office in 1961 by Fr. Corrado Berti, which led the Holy Office to grant their approval of the publication of the second edition of her work.<sup>407</sup>

- **Msgr. (later Cardinal) Augustin Bea, S.J.**, Rector of the Pontifical Biblical Institute and also Consultant to the Holy Office approved the *Poem* many times. He later became a cardinal and spiritual director of Pope Pius XII. Msgr. (later Cardinal) Augustin Bea was one of two prominent authorities who advised Fr. Corrado Berti to deliver typewritten copies of the *Poem of the Man-God* to Pope Pius XII, which led to his papal command to publish it in 1948.<sup>408</sup> Msgr. Bea also wrote a certification of Valtorta’s work to be delivered to Pope Pius XII in an audience in the early 1950s, although the audience wasn’t able to be arranged.<sup>409</sup> Msgr. Bea is also one of the authorities whose favorable certifications about Maria Valtorta was given to the Holy Office in 1961 by Fr. Corrado Berti, which led the Holy Office to grant their approval of the publication of the second edition of her work.<sup>410</sup> In the book *Pro e contro Maria Valtorta*, on page 67 is a photocopy of Msgr. (later Cardinal) Augustin Bea’s original signed letter dated January 23, 1952.

In 1952, Msgr. (later Cardinal) Augustin Bea, S.J., was asked to evaluate some of Maria Valtorta’s writings. He wrote:<sup>411</sup>

Some years ago [before being named Consultant of the Supreme Congregation of the Holy Office], I read several fascicles of the work written by the lady, Maria Valtorta, paying particular attention in my reading to the exegetical, historical, archeological, and topographical parts. As regards its exegesis, in none of the records I examined have I found errors of any relevance. I was, moreover, very impressed by the fact that the archeological and topographical descriptions were propounded with remarkable exactness...the reading of the work is not only interesting and pleasing, but truly edifying and, for people less well informed on the Mysteries of the life of Jesus, instructive.

- **Cardinal Giuseppe Siri**, president of the Italian Episcopal Conference from 1958-1965, praised the manuscript of the *Poem* that he read in 1956, stating in a signed letter on March 6, 1956: "...my impression from reading the typescript is excellent... I would willingly read some more. A larger volume would further substantiate a judgment, even if it be as modest as mine."<sup>412</sup> In the book *Pro e contra Maria Valtorta*, on page 96 is a photocopy of Cardinal Siri's original signed letter dated March 6, 1956.

- **Fr. Romualdo Migliorini, O.S.M.**, was Maria Valtorta's spiritual director from 1942 to 1946, and strongly believed her revelations were authentic. He was an Italian who had been a parish priest in Canada and a missionary to Africa. Pope Pius XII appointed him Apostolic Prefect in South Africa before he returned to Italy in 1939. He typed thousands of pages of Maria Valtorta's writings before he was recalled to Rome in 1946 by his superiors.<sup>413</sup> He was one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* in 1948 wherein Pope Pius XII commanded Fr. Berti to publish the *Poem of the Man-God* "just as it is".

- **Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D.**, the Director of the Valtorta Research Center, actively read, researched, and wrote in defense of Maria Valtorta's writings. Here is one prominent excerpt he wrote:<sup>414</sup>

### **Arguments for a Supernatural Origin**

[For those who state] that Valtorta's writings were not supernatural in origin, did they investigate to see what kind of person Valtorta was? Had they done so, they would have quickly found that she was a good, earnest, devout Catholic, an invalid who had a deep prayer life and lived according to high moral standards. They would have found that she often claimed, explicitly, in no uncertain terms that she was having visions and dictations from Jesus and other heavenly persons, and that she fully realized the gravity of her claims.

Now had her visions and dictations been mere literary forms of her own deliberate invention, she would have been an unscrupulous liar; but this hypothesis is excluded by the testimonies of all the priests and nuns and lay people who knew her.

Or what if Valtorta had been insane and had imagined all those visions and dictations and mistaken them for real mystical occurrences (and thus escaped the accusation of being a hoaxer)? This hypothesis of lunacy falls flat in the light of her daily living during the years that she wrote. Within the limits of her physical handicaps, she functioned very well: she cared for people, kept up-to-date on current world events, wrote coherent, insightful letters, and had a

witty, bright, keen mind as observed by all her visitors, some of whom were Church scholars or university educated laymen.

In either case, the charge that Valtorta's visions were "simply the literary forms used by the author to narrate in her own way the life of Jesus" seems quite amiss to say the least, as it would imply character shortcomings not found in her.

If one now moves on to consider Valtorta's visions and dictations in *The Poem of the Man-God*, the charge that she narrated the life of Jesus "in her own way," becomes even more untenable, from several points of view.

**Theologically:** Valtorta's writings exude a great, all-encompassing breadth of knowledge and a clear-mindedness and loftiness of concepts worthy of the greatest theologians, of the Church Fathers, and of the greatest mystics. How could a lunatic or a liar produce such writings? Furthermore, she had never studied philosophy or theology either at school or on her own. The only education she had received was the average education of upper-middle class Italian girls of the early 1900s. How could she have composed her lofty writings "in her own way"?

**Spiritually:** Valtorta's writings are outstandingly practical, drawing the reader to practice the Faith in everyday life. They are not in the least dry theological textbooks. They bring spirituality alive, they bring it home, to the reader's heart, by showing us Jesus intimately, personally. Many a reader has exclaimed that reading *The Poem* is like living with Jesus as the apostles did. As depicted in *The Poem*, His character – the perfect blend of warmth and reason, of mystical outlook and practical attentions, of holiness and love – has helped many a reader to reform a life of sin, to increase love for our Lord, to become holier. Jesus is portrayed in *The Poem* as in perhaps no other mystical work. It is quite doubtful that Valtorta could have produced such an uplifting portrait on her own, when she was the first to admit her "nothingness" and ascribed everything to Jesus.

**Even scientifically:** Valtorta's *The Poem of the Man-God* exhibits an uncanny accuracy with regard to the archeology, botany, geography, geology, mineralogy, and topography of Palestine in Jesus' time, an accuracy commended by various experts in those fields. Yet, given her lack of education and reading in those fields, and given the fact that she never traveled to Palestine, how could she have given accurate descriptions of places she never went to and never read about in any detail?

**Finally, from the literary point of view:** Valtorta wrote on the spur of the moment, without preliminary plans, without rough drafts. She wrote fast – over 10,000 handwritten pages in three years – with great consistency of thought and purpose, in masterly Italian combining the highest achievements of the Florentine style of the 1930s with the vividness and spontaneity of common folks when they are quoted. Few writers throughout the history of humanity have been that good and that prolific in that short a period of time; perhaps none of these wrote without rough drafts. Yet, she was bedridden and subjected to frequent physiological crises and down-to-earth interruptions by her relatives or neighbors. How then could she have written so well, when most writers crave solitude to be able to write?

When one ponders the theological and spiritual loftiness of Maria Valtorta's *The Poem of the Man-God*, as well as its scientific and literary remarkableness, in the light of her average education, lack of health, and in the light of her speed, accuracy, and greatness of achievement, how could one seriously entertain the thought that she accomplished all that without supernatural help? When one also ponders her personal lifestyle as a generous victim soul who practiced the virtues heroically, when one also ponders the sufferings which she daily offered to the Lord, then with all due respect, how could [anyone] casually dismiss her claims to supernatural visions and dictations without a public full-fledged investigation into her case?

- **Antonio Socci** is a leading Italian journalist, author, and public intellectual in Italy. He had his own television show, which he hosted, and is a prominent media personality, especially for topics on the Catholic Church. He has regularly held press conferences for cardinals (including Cardinal Ratzinger and Cardinal Bertone).

He is well known among many Catholics because of his book *The Fourth Secret of Fatima*, which is one of the most prominent books about Fatima (in particular, the Third Secret of Fatima) in recent times. Antonio Socci wrote an article about the *Poem of the Man-God* that was published in an Italian newspaper and which he also published on his blog on April 7, 2012. It is available online here: [Antonio Socci's Valtorta Article](#).

Here is a translation:<sup>415</sup>

**A wonderful gift to our generation: "The Gospel as was revealed to me" by Maria Valtorta**

April 7, 2012

It's a paradox, but modern "non-believers" seem literally fascinated by Jesus of Nazareth.

Ernst Renan calls Him **“a man who is incomparable, and great, to such a point that I would not feel like contradicting those who call Him God.”**

Another “anti-Christian” intellectual, Paul Louis Couchoud, admitted:

**“In the minds of men, in the ideal world that exists inside one’s head, Jesus is immeasurable. His dimensions are beyond comparison; His level of grandeur is hardly conceivable. The history of the West – from the Roman Empire onwards – is ordered around one central fact, one event-generator: the collective representation of Jesus and of His death. Everything else came forth from that, or adapted itself to it. Everything that has been done in the West for so many centuries has been done in the gigantic shadow of the Cross.”**

And so much do men greatly desire to learn more, that often writers, filmmakers, and intellectuals give free rein to their imagination in order to fabricate fables about the Gospels; to invent theories, or often lies; and maybe even to produce films, television series, or theatre – usually of a low-level – but which reap a large audience, because – as the Church says – “the whole world seeks His Face.”

The Gospels, in fact, are chronicles that are rather sparse, containing the necessary and essential facts, but leaving much to the imagination. Saint John concludes his own Gospel, in fact, with this: “There are still many other things done by Jesus which, if they were written out one by one, I think that the world itself would not suffice to contain the books that would need to be written.”

Well, if it is true that all would have desired to have been present there, to have seen Jesus of Nazareth – to have seen His Face, “The fairest of the sons of men” – to have listened to Him in some town’s market-square, along some dusty roads – to have been present at His tremendous, earth-shattering miracles; then it must be made known to everyone: **there exists a work – the only one of its kind in the world; the only one of its kind in history – which fulfills exactly this “impossible” desire.**

It was precisely for our very own generation that this exceptional gift was given. It is a work of ten volumes, about 5,000 pages – literally awe-inspiring – where is re-lived, day by day, as though broadcast live, the adventure of Jesus of Nazareth, the God-Man who overturned human history.

**It is entitled “The Gospel as it Was Revealed to Me,” and its author is Maria Valtorta.**

These pages are the fruit of several years of mystical experiences, in which Jesus literally made those days of two thousand years ago come back to life again for the visionary, just as if she had been there at that time; indeed, even more so because she also sees and hears things in those days that the apostles themselves were not able to see, know, and relate (such as the entire, long path of Judas's going astray from the beginning, which was known only by Jesus, Who tried in every way and with a love unheard of, for three years, to save him).

But who is Maria Valtorta? She was born on March 14, 1897. Beginning in 1913, the Valtorta family was living in Florence. She was an active member of Catholic Action and, during World War I, was a volunteer nurse.

Still living in Florence, in 1920, [while walking with her mother], a revolutionary struck the back of the young woman, who happened to be there by chance, thus establishing her condition and subsequent immobility.

In fact, after various painful experiences from April 1, 1934, until her death on October 12, 1961, she spent twenty-seven-and-a-half years "nailed" to her bed: a "Calvary," which she lived out with heroic faith.

For this reason, fifty years after her death, the number of those who await the opening of her beatification process is ever increasing. Valtorta was a lady of strong character – greatly reasonable and practical, in no way inclined towards fantastical suggestions – who never desired nor sought after mystical experiences.

The supernatural phenomena began in 1943, just when she thought she would not make it anymore and was close to death. On the morning of April 23, Good Friday, Jesus entered into her life and began daily supernatural visits to her, made by means of interior locutions, visions, and dictations, which bound Maria – already suffering on that bed – to an enormous transcription project: approximately fifteen thousand handwritten pages.

From 1944 to 1947 – by means of many successive visions – Maria Valtorta re-lived the whole history of Jesus, relating every episode and even describing smells and the wind.

These are exceptional pages, which practically contain all four Gospels and fill in missing periods, solving so many enigmatic points or apparent contradictions.

Reading these pages is not only an extraordinary adventure for the mind since it reveals everything you would want to know and illuminates every truth, but it also changes your heart

and changes your life.

Above all, it confirms the veracity of all the dogmas and teachings of the Church, of St. John, St. Paul, and of all the Councils.

For twenty years, after having laboriously stumbled through trying to read hundreds of biblical scholars' volumes, **I can say that – with the reading of the Work of Valtorta – two hundred years of Enlightenment-based, idealistic, and modernist chatter about the Gospels and about the Life of Jesus can be run through the shredder.**

And this perhaps is one of the reasons why this exceptional work – a work which moved even Pius XII – is still ignored and “repressed” by the official intelligentsia and by clerical modernism.

In spite of that, outside the normal channels of distribution, thanks to Emilio Pisani and Centro Editoriale Valtortiano, the Work has been read by a sea of people – every year, by tens of thousands of new readers – and has been translated into 21 languages.

A renowned Biblical scholar, [Blessed] Gabriel Allegra, has described it as **“a masterpiece of world-wide Christian literature.”** He also wrote about the “astonishing Scriptural knowledge” of the author who had never studied theology and who only had at her disposal an older, common version of the Bible.

Also significantly emblematic is the judgment which was expressed in 1952 by the Jesuit, Father Augustine Bea, an authority in the field of exegesis, as the Rector of the Pontifical Biblical Institute in Rome, (where, several years later, Carlo Maria Martini succeeded him). Bea was also a prominent personage of the Church because, after having been the confessor of Pope Pius XII, he became a cardinal and was one of the main protagonists of the Second Vatican Council.

Thus, in 1952, he wrote that he had examined an extract of the Work, “...paying particular attention in my reading to the exegetical, historical, archeological, and topographical parts.” Here is his judgment: “As regards its exegesis, in none of the records I examined have I found errors of any relevance. I was, moreover, very impressed by the fact that the archeological and topographical descriptions were propounded with remarkable exactness.”

All this is humanly inexplicable.

In Maria Valtorta's Work is found a reconstruction that is so accurate and rich in historical, geographical, and human facts about the Public Life of Jesus, that it is impossible to explain – especially if one considers that it came forth from the pen of a woman who was ignorant of these subjects and of theology, who was not familiar with the Holy Land, and who did not have any books to consult, lying sick and immobilized on a bed in Viareggio, on the Gothic Line, during the war's most ferocious months.

There are thousands of pages, overflowing with information and with the loftiest reflections and meditations; with geographical descriptions which only today, by going onsite, would be able to be done.

There are hundreds of topographical names and details and of descriptions of places, which were unknown to almost everyone and which only the latest research and archaeological excavations have brought to light. **Maria Valtorta's Work is, in truth, inexplicable by merely human means.** Even the literary style is very lofty and profound.

**But above all, the Giant – Who runs through these pages and Who fascinates by means of power, goodness, and beauty; Who inspires, by means of words and actions – is precisely that Jesus of Nazareth of Whom the Gospels speak. The world had not seen – nor will ever see – anything comparable.**

Antonio Socci

This is an amazing and important testimony, especially since he is a leading Italian journalist, author, public intellectual, and television host in Italy.

Antonio Socci also released in 2012 a fictional work in which Maria Valtorta's writings play a very prominent role. A May 20, 2012, *Vatican Insider* article discusses this, and is available here: [Vatican Insider Article About Antonio Socci's Book Featuring Maria Valtorta's Writings.](#)

Antonio Socci also released in March 2014 a book entitled *Tornati dall'Aldila (Returned from the Beyond)*, where Maria Valtorta's writings also play a prominent role. The January-June 2014 *Bollettino Valtortiano* #87 from the Centro Editoriale Valtortiano relates:<sup>416</sup>

A new book from Antonio Socci, entitled *Tornati dall'Aldila [Returned from the Beyond]*, published by Rizzoli, is being distributed in libraries as we send the present number of our Bulletin to press. Startling for the theme which it treats, and moving because of the experience of life which has inspired it, the book is surprising for its ample citations of the

Work of Maria Valtorta. We are grateful to the author for the dedication to Emilio and Claudia Pisani, coinciding [as it does] with the issuing of the book *Lettera a Claudia* [*Letter to Claudia*] of Emilio Pisani, published by CEV.

• **Archbishop Nuncio Apostolic Monsignor Pier Giacomo De Nicolò**, Papal Nuncio in Several Countries, gave a homily at the Basilica of the Annunciation in Florence, Italy, where Maria Valtorta is buried. This was given on October 15, 2011, on the occasion of the 50th anniversary of Maria Valtorta's death. You can view a 40-minute [video](#) showcasing parts of several Masses offered in Valtorta's honor, the beginning of the Archbishop's homily, excerpts from the talks of various speakers at this Valtorta conference, and see photos of the Archbishop during this event. In this homily, it is to be noted how much this Apostolic Delegate approves of Maria Valtorta's life and writings, as well as the insightful comments he makes on her life, the spreading of her works, and the good fruits that they have produced in countless souls:<sup>417</sup>

### THE APOSTOLIC DELEGATE'S HOMILY

(Preached during the Mass he celebrated at the Basilica of the Most Holy Annunciation in Florence, marking the 50<sup>th</sup> anniversary of Maria Valtorta's death)

The Homily of His Excellency  
Monsignor Pier Giacomo De Nicolò  
Archbishop Nuncio Apostolic  
at Mass on Saturday October 15, 2011

Dearest Faithful and Friends,

Our docile and humble response to the engaging impulse of the Spirit of the Lord has brought us here today, in this glorious Basilica of the Most Holy Annunciation, which has been the Marian heart of Florence for centuries, to deepen our Christian vocation through prayer. This happy occasion is presented to us on the 50<sup>th</sup> anniversary of the day Maria Valtorta was born into Heaven, whose hidden suffering offered to the Divine Spouse, brought to perfect completion, the earthly and eternal fruit of salvation to many people over the decades...

...In carrying out the reflections mentioned, in the light of the Holy Spirit – which have always been given to us if asked with peaceful and persevering humility – our thoughts would spontaneously return to Maria Valtorta, retracing her path on this existential walk.

In the passages of divine pedagogy, which are particularly eloquent, the creature aimed at attaining a full and vital communion with her Lord: an instrument, initially with no intrinsic value sufficient for a task of such elevated importance, chosen for a mission of redeeming salvation that would surmount by far any human possibility. Maria responded to the call with the heroic effort of

theological virtue that allowed her to surpass the dark night of purification, at the same time making it possible to receive special gifts for the benefit of her fellow man. However, these are accompanied by a growing and definitive identification with the cross of Christ under the impulse of genuine love, drenched incessantly with pain in order to unite herself to the redemptive work of her Jesus.

Examining the stages of this woman's life which is rich in consistency, courage, strength, dedication, and prudence, a victim hidden in silence and incomprehension, it was still not complete at this time. We note only that her natural talents cannot explain what she accomplished with rather moderate general knowledge and without any adequate means of consulting references. In each stage, the light was always her Faith; in every difficulty and pain, her Hope never lessened and she never gave up. The inner spring of her ascetic vitality and of her mystical life in union with the Lord was the Charity that transfigured every human feeling and aspiration.

Maria reached a heroic level of trust in God, that loving trust that can only open the Heart of her Beloved desiring to bring down His graces into the heart of man. Initially, she was distressed by how quickly humans revoked the soul's fulfillment that the world cannot satisfy. After this stage, she became all of the Lord, and even on the Cross, she relished the happiness because she was now aware of having the One who loved her with an absolute love she yearned: the infinite love of her God, her Spouse and her Jesus.

This is how she became the "instrument", "the means", "the pen of the Lord" as she liked to refer to herself. On the other hand, she wanted to remain hidden and unknown in life – this is an unmistakable sign of the authenticity of her charism – and she suffered enormously when the innocent indiscretions of her spiritual director would reveal her to the world. She felt she was all for the Lord, she reserved all praise for Him, and each day she wanted to "render to God that which is God's" namely, herself completely.

Concerning her work as a mystical writer, it is evident that the final judgment belongs to the Church, although in cases such as this, consideration made on behalf of qualified ecclesiastical bodies predominantly concerns the sanctity of life: examples in this regard are well known. And it is on such existential holiness that our reflection is addressed.

However, the work of Maria Valterra – which is free from error of doctrine and morals as noted by multiple parties – recognizes for more than half a century, a wide and silent circulation among the faithful (translated in about 30 different languages) of every social class throughout the world and without any publicity in particular. The grandeur, magnificence, and wisdom of the content has attracted numerous good fruits and conversions: even people immersed in the whirlwind of life and far from the Christian Faith, but nevertheless yearning to get in touch with solid truths, have opened their hearts to a meeting with the Absolute, with God-Love, and they have found full confirmation of the 2,000-year-old teaching of the Church.

Today's society in general, is experiencing a deep crisis of faith. It seems to have gone back to the origin of mankind: the temptation of building a world without God is great and, therefore,

without a future. The Holy Father never ceases to repeat: "We live in a time that is broadly characterized by a subliminal relativism that penetrates every area of life... [that] becomes aggressive when it opposes those who say that they know where the truth or meaning of life is to be found." For this reason, the faithful are called to offer a more authentic and credible testimony, becoming the light of the world.

To achieve this very great outcome, there is the admirable example that Maria Valtorta has given, and the even more solid support she will be able to give in the future; and even if some doubts and obscure misunderstandings still hover in the Valtortian skies, those of us together here present, will form the vital auspices that these will be quickly dispelled.

Our prayer in this Eucharist will also be offered up directly for this purpose: it will be a fervent and trusting plea *Ad Majorem Dei Gloriam – For the Greater Glory of God*. Amen.

- **Msgr. Angelo Mercati (1870-1955)** was the Prefect of the Vatican Secret Archive from 1925 to 1955. He was a learned and prolific writer and was the brother of the equally learned Cardinal Giovanni Mercati. In a handwritten signed letter written on January 21, 1952, he wrote: "...I well remember the very good impression that remained with me from the reading of the hundreds of different pages [of the *Poem of the Man-God*] communicated to me..."<sup>418</sup> In the book *Pro e contro Maria Valtorta*, on page 83 is a photocopy of Msgr. Angelo Mercati's original signed handwritten letter dated January 21, 1952.

- **Msgr. Gianfranco Nolli**, Director of the Vatican Museum, author, and noted biblical scholar wrote in 1971: "I read it with much interest, and I perceived that she really describes places, customs, costumes with a precision that one could rarely encounter even in someone who is familiar with them: it is a true pleasure to read it and one draws great profit from it."<sup>419</sup>

- **Msgr. Maurice Raffa**, Director of the International Center of Comparison and Synthesis, wrote about the *Poem of the Man-God*: "...I found therein incomparable riches...Wanting to express a judgment on its intrinsic and aesthetic value, I point out that to write just one of the many volumes composing the work, it would need an author (who today does not exist) who would be at once a great poet, an able biblical scholar, a profound theologian, an expert in archaeology and topography, and a profound connoisseur of human psychology."<sup>420</sup>

- **Professor Fabrizio Braccini** of the University of Palermo, in 1979, wrote "What constitutes the finish line for others, so to speak, is, on the contrary, Maria Valtorta's ascetic starting point."<sup>421</sup>

- **Fr. Cornelio Fabro, Ph.D.**, was considered by many to be one of the greatest Catholic philosophers of modern times. He earned a Doctorate in Theology at the Pontifical University of St. Thomas Aquinas in Rome (the *Angelicum*) in 1937, and taught at four universities throughout his

career, including at the Pontifical Lateran University in Rome from 1936 to 1940 and as a professor at the Pontifical Urbaniana University. His philosophy was traditional, non-modernist, and very much in support of and based on the philosophy of St. Thomas Aquinas. He wrote against “progressive theology” and atheistic philosophies. In a letter in 1979, he spoke of the *Poem of the Man-God* as "a spiritual work and style among the most singular in the contemporary Church for renewing, from within, our faith and love of the Redeemer of the world."<sup>422</sup> In another letter in 1981 he said, "...having to live amid philosophical aridity, this reading opens for me a gleam of light even in our time of agony of spirit."<sup>423</sup> In the book *Pro e contro Maria Valtorta*, on page 164 is a photocopy of Fr. Cornelio Fabro’s original signed handwritten letter dated December 22, 1979.

- **Bishop John Venancio** was the bishop of Fatima from 1954 to 1972, was a learned theologian who taught dogmatic theology at a pontifical university in Rome, and was the one who provided important evidence about the Third Secret of Fatima by holding the envelope of the Third Secret up to the light to observe how many lines of text and sheets of paper it was before handing it over to others, as described [in this Fatima.org article](#). The famous John Haffert, who was the co-founder and former head of the Blue Army of Our Lady of Fatima of 25 million members, in his booklet *That Wonderful Poem!* testifies to Bishop John Venancio’s support of the *Poem*.<sup>424</sup>

I happened to be in Rome with the Most Rev. John Venancio, the Bishop of Fatima, when he sought out a special bookstore to purchase the ten volumes of the Italian edition [of the *Poem of the Man-God*]. It had been recommended by a highly esteemed friend in Paris, the celebrated author-editor, Abbé André Richard.

Years later, after Bishop Venancio retired, whenever I visited him our conversation seemed to turn to the *Poem*. In his last years *the Bishop read from it every day*. He must have read all ten volumes over and over. *I began to wonder what could be so special about it*. The Bishop was widely read and had a sizable library. He had been a professor of dogmatic theology in Rome before becoming the Bishop of Fatima. Yet now, when he had ample time to read anything he wished, he seemed to spend all his time on this one book... Having struggled – like millions before me – with the mystery of the dual nature of Jesus, I said one day to Bishop Venancio, before I myself had begun to read the *Poem*: "Does it help you to understand Jesus at once as God and man?"

The holy bishop (and let it be remembered he was a learned theologian who had taught dogmatic theology at the university in Rome) seemed to be looking into the Divine Light, as he sighed: "*Oh, more and more!*"

Most who read the *Poem* will have this experience. They will discover Jesus. But how... except by those more than 3,000 pages... will they be able to tell others what He is really like?



Above: Most Rev. John Venancio, Bishop of Fatima, with John Haffert.

- **John Haffert** was a co-founder and the head of the famous Blue Army of Our Lady of Fatima, which is a public international association promoting Fatima that once consisted of 25 million members. John Haffert met with Sr. Lucy (the Fatima visionary) and worked with her to develop the “Fatima Pledge” in 1946 that all members had to ascribe to. He was also the editor of *Scapular Magazine*, which was responsible for helping one million Americans become enrolled in the Blue Army of Our Lady of Fatima.<sup>425</sup> John Haffert was a very significant figure in the Catholic Church from the 1940s until his retirement in 1987. He was a strong advocate of the *Poem of the Man-God*, and wrote a 17-page booklet about it entitled *That Wonderful Poem!* which is available online here: [That Wonderful Poem! by John M. Haffert](#). He wrote in 1995: “I have the 10 volumes of *The Poem of the Man-God* in Italian and French. It is the most wonderful work I have ever read and I consider it a blessing of God. I’m in my seventies. And in my entire life, among all the books I’ve read, *The Poem of the Man-God* is the one that has done me the most good in my spiritual life.”<sup>426</sup>

- **Archbishop George Pearce, S.M., D.D. (Doctor of Divinity)**, former Archbishop of Suva, Fiji, who is now active in Providence, Rhode Island, wrote in 1987:<sup>427</sup>

“I first came in contact with the work of Maria Valtorta in 1979 [...] I find it tremendously inspiring. It is impossible for me to imagine that anyone could read this tremendous work with an open mind and not be convinced that its author can be no one but the Holy Spirit of God.”

He was so impressed by the *Poem* that he translated passages of the *Poem* into English to circulate to his fellow priests, together with a circular letter announcing the English edition. He wrote a letter to Dr. Emilio Pisani on June 6, 1986 in which he said:<sup>428</sup>

The English edition is eagerly awaited.

May God bless your efforts and those of the entire editorial staff in spreading this extraordinary message given to us by the grace of God through the instrument of Maria Valtorta.

Sincerely yours in Christ,  
+ George H. Pearce, S.M., Former Archbishop of Suva (Fiji)

Archbishop George Pearce also heartily recommended the *Poem* in response to his being sent a publication by David Webster that utilizes the *Poem of the Man-God*. Archbishop George Pearce's response is given below:

By Archbishop George Hamilton Pearce  
*Emeritus Archbishop of Suva Fiji*

4 July 2011

I thank Mr. David Webster for the opportunity to view the copy of this book, which I heartily recommend to all who love the Word of God.

This volume summarizes the entire 4,134 pages of the *Poem of the Man-God*, Maria Valtorta's Masterpiece of biblical and spiritual literature, and links it to the Holy Gospels in a very convenient parallel harmony, with many most helpful indices. It will be both an introduction and companion to those undertaking the adventure of exploring the great gift to the modern age from the Sacred Heart of Jesus.

The expansive writings of Maria Valtorta are not so much merely "*Private Revelations*" as they are really "Supplementary Revelations" given for the good of the whole Church which has been so long affected with biblical pseudo-scholarship that gravely distorts God's Holy Word.

Our Divine Lord gave to this saintly mystic in the post World War II years, an insight into the whole plan of God and His Word, which is compelling to all who read it; clearly the finger of God is here. It was recognized by the last great Pope before the Vatican II era, and the last great biblical scholar, who are quoted in the introduction. His Mercy has lifted the veil for us all to clearly glimpse the depths of God's Truth and Love.

God's Word is needed for every soul. We hear it every Sunday in the Sacred Liturgy, explained ever so briefly and inadequately in the sermons. Once we go beyond that minimum required of all, as Mother Church invites us to do, the sources of true understanding come from several streams:

**The full 72 books of Canonical Sacred Scriptures:** *In a reliable translation with reliable footnotes.*

**The Fathers of the Church** (Apostolic, Ante-Nicene, Post-Nicene, later Fathers). These are masterfully summarized by St Thomas Aquinas in his Summa and Catena, and by Cornelius A Lapide, in his Great Commentary.

**The Magisterium** of the Church, that of which Jesus said in Luke 10:16: "He that heareth you heareth me: and he that despiseth you despiseth me: and he that despiseth me despiseth him that sent me." This is found in the various traditional and approved Papal teachings, Ecumenical Councils and Catechisms, along with the many dogmas and decrees against Protestant errors. These are like street signs, keeping us safe in our journey to Heaven. These two sources are supplemented by two more in the life of the Church; that of the **traditional sacred Liturgy**, where East and West we find living witness to the all-time understanding of the holy Gospels; and in those **supplementary revelations** given by God for the good of the Church in its various battles and needs.

This last stream is where the revelations of Valtorta find their role in illuminating the Gospel. Here we find light and clarity, especially in areas where the great Fathers are divided and the Magisterium has not decided. Here we find food for the souls of those who want to read nothing but the Gospel, and a reliable way of reading, delighting and understanding this heavenly gift. The book at hand will show you evidence, both internal and external, of the truth of the gift given to Maria Valtorta. It will invite you to explore the thick five-volume Masterpiece for yourself.

The Ukrainian Catholic Bishop Roman Danylak has granted the Imprimatur for all the published English translations of the writings of Maria Valtorta on June 24 in the year of Our Lord 2001.

The late and Venerable Pope Pius XII read through the manuscript and told the Servite Fathers to publish it in 1947. He said "He who reads it will understand".

God has also given us in the mid-20<sup>th</sup> Century, the discovery of the Dead Sea Scrolls, at the same time as Valtorta was receiving the visions from heaven. These manuscripts from pre-Christian days unto 70 A.D. contain reliable evidence of the profound reliability of the Bible in general and in particular of the Septuagint/Vulgate (which became the Douay-Rheims Bible). In this work, the Gospels from the renowned Douay Version have been only slightly updated in style for easier readership. It is the Italian version of this common (vulgate) version that Maria Valtorta used exclusively. It is put into a very useful four column outline of the Gospels in parallel harmony, so we can get the nuances of the different Evangelists and link them to the *Poem* of Valtorta.

I wish the widespread diffusion of this book for the greater glory of God and His Word.

+   
(signed)  
+ George Hamilton Pearce

4 July 2011

- **Servant of God George La Pira** was a university professor, three-times mayor of Florence, and now declared to be a "Servant of God" – a title given which is the first step of four in the canonization process, and which directly precedes the title "Venerable". He stated regarding Maria Valtorta's writings in 1952: "...there are no theological improprieties, and it is a matter of very singular interest."<sup>429</sup>
- **Servant of God Fr. Patrick Peyton, C.S.C.**, "the Rosary Priest", is well known for founding the famous and highly successful Family Rosary Crusade apostolate where he coordinated Rosary events in more than 40 countries (which sometimes gathered hundreds of thousands of people) and is responsible for gathering more than 28 million people worldwide in recitation of the Rosary. He founded Family Theater Productions in 1947, which has produced over 900 radio programs, films, and TV specials. The often-quoted statement, "The family that prays together, stays together" was coined by him. His cause for sainthood was officially opened in 2001, earning him the title "Servant of God". What is of interest to us regarding Maria Valtorta's writings is that it is reported that he used Maria Valtorta's work in some of his apostolic work, having become acquainted with the Italian original, thus entering the ranks of many other saintly priests who have found her writings useful in their apostolic work.<sup>430</sup>

- **William F. Buckley, Jr.** is considered the godfather of the American conservative movement. He was a famous talk show host for decades where he hosted 1,429 episodes of the acclaimed television show *Firing Line* for 33 years (which featured many of the most prominent intellectuals and public figures in the United States and won an Emmy Award in 1969). He was also a politician, a famous speaker, an author, and founded the highly influential magazine *National Review*. An article relates.<sup>431</sup>

The late William F. Buckley Jr. is usually recognized for his political work. Considered the godfather of the American conservative movement he founded the nation's most eminent conservative political magazine *National Review* and, for decades, hosted the television show *Firing Line*, discussing sociopolitical matters with guests as diverse as Jack Kerouac and Noam Chomsky. Charlie Rose always considered Buckley a personal role model to emulate as a talk show host. What less people may know about William Buckley is that, in addition to his political and media endeavors, he also led a fascinating spiritual life as a devout Roman Catholic.

As a mature man Buckley also exuded an interesting faith. He was a traditional Catholic who attended the Latin Mass, even after Vatican II reforms—many of which Buckley disagreed with. His son, the novelist Christopher Buckley, explained: “Pop was a defiantly pre-Vatican II Catholic.” To the point that he had a priest say “a private Latin Mass for him” every Sunday. Yet, at the same time, William Buckley held a personal devotion to the works of the Italian mystic Maria Valtorta, a significant but controversial figure within the Church.

In his spiritual memoir, *Nearer, My God*, William Buckley wrote of how he first encountered the revelations of Valtorta. “My nephew Fr. Michael Bozell thought to send me a few years ago some pages from Maria Valtorta, Italian writer and mystic (1897-1961). She wrote a huge five-volume book called *The Poem of the Man God*, and one part of the fifth volume was her fancied vision of the Crucifixion.”

“My friend and theological consultant Fr. Kevin Fitzpatrick, who is also a doctor of theology, was a little alarmed with the prospect of my using Valtorta,” Buckley wrote. “Not so much because her work was, for a while, on the Index of prohibited reading—that kind of thing happens, and there is often life after death.” No, Fr. Kevin's concern stemmed from a different matter.

Father Kevin wrote to Buckley: “My main problem is the use of private revelations not approved by the Church. This is not a legalistic concern, but a concern based on some

experience of people who, to be blunt, are not satisfied with Revelation which ended with the death of the last Apostle.”

Interestingly, despite his cautious approach, once Fr. Kevin, the doctor of theology, began to read Valtorta’s works to further advise Buckley, what he found – in Valtorta’s revelations – surprised the knowledgeable priest greatly.

“In fact, Valtorta seems to have solved the Synoptic problem that’s been plaguing scholars for centuries, viz., the contradictions between Matthew, Mark, and Luke,” Fr. Kevin wrote Buckley. Her revelations, instead of replacing the Gospels – what Fr. Kevin feared – filled in the gaps that the Gospels possessed which, as Fr. Kevin noted, had confused scholars for centuries. Thus, Valtorta’s revelations helped reconcile for the priest seeming contradictions that exist in the Synoptic Gospels of the New Testament.

...The Crucifixion details of Christ’s Passion were so powerful in Valtorta’s writings and revelations that William Buckley decided to reproduce them in his own spiritual memoir, dedicating 18 pages of his book *Nearer, My God*, to Valtorta’s visions of Christ’s sacrifice and suffering on the Cross.

...there is no question that Buckley was very open minded toward Valtorta’s work. He admitted, after all, that part of the ecclesial controversy surrounding Valtorta stemmed from the fact that, at one point, her writings were placed on the Church’s (now-abolished) *Index of Forbidden Books*. However, Buckley was astute enough to recognize that “that kind of thing happens, and there is often life after death.” He was quite correct with this insightful observation.

To this list of esteemed Catholics, deeply moved and supportive of Maria Valtorta’s writings and mystical experiences, add another influential Catholic: one of the most significant voices on American political discourse in the twentieth century – William F. Buckley, Jr.

- **Professor Lonnie Lee Van Zandt** was a professor of physics at Purdue University in Lafayette, Indiana, from 1967-1995. He wrote a scientific article entitled “Astronomical Dating of The Poem of the Man-God” (Dated November 1, 1994) which provides scientific evidence for the *Poem of the Man-God*. This article is viewable in its entirety online and is discussed by me in the astronomy proof chapter of this e-book. He affirmed his belief in the divine origin of her revelations, as shown by the conclusion of his paper (on the next page):<sup>432</sup>

That Valtorta, who was by all accounts mystified by a slide rule, and had no personal computer nor any other sort of calculating engine to use, could have carried out the sea of arithmetical operations necessary not merely to verify but actually to discover the Marian rainbow, all the while managing to keep permanently concealed the hundreds of pages of scratch sheets that anyone uses who does these things, must tax the credulity of even the immovable atheist more than the alternative that Jesus showed it to her. In the words of Sherlock Holmes, when you have eliminated the impossible, that which remains, however merely improbable, must be true.

• **Dr. Liberato De Caro** is a physicist and researcher of the National Board of Research with the Institute of Crystallography and is the author of hundreds of scientific works published in international reviews. In 2014, he released the book *The Heavens Proclaim: A Historical Study of Jesus in the Work of Maria Valtorta Through Astronomy* in which he expounds his research into her writings. Antonio Socci, a leading Italian journalist, TV show host, author, and public intellectual in Italy, wrote: “I have read with utmost interest the study of Doctor De Caro, and I believe that it is very rich with hints for anyone who wishes to delve deeply into questions related to Valtorta’s Work and the historicity of the Gospels.”<sup>433</sup> In December 2015, volume 2 of his work was also released. You can view the talk that Dr. Liberato De Caro gave at the first International Italian Valtorta Conference on October 22, 2016, here: [dott. Liberato De Caro: L'opera valtortiana al vaglio dell'astronomia](#). In the scientific journal *Scienze e Ricerche (Science and Research)*, [Professor Emilio Matriccioni](#) of the Department of Electronics, Information, and Bioengineering (DEIB) at the Polytechnic of Milan, and Dr. Liberato De Caro of the Institute of Crystallography, National Research Council (IC-CNR), Bari Polytechnic, co-authored an article entitled “Finzione letteraria o antiche osservazioni astronomiche e meteorologiche nell’opera di Maria Valtorta?” (“Literary fiction or ancient astronomical and meteorological observations in the work of Maria Valtorta?”). Here is the abstract from the article:<sup>434</sup>

*The Gospel As Revealed to Me (L’Evangelo come mi è stato rivelato)* is the main literary work by Maria Valtorta (1897-1961), written while she was bedridden for serious health problems in the years between the end of World War II and the first years after the war. In her voluminous work she reports detailed descriptions of uses, customs, landscape of Palestine at the time of Jesus of Nazareth, a large quantity of information of every kind: historical, archaeological, astronomical, geographical, meteorological. The richness of narrative elements has allowed pursuing many studies on her literary work because she states that it is not due to her imagination, but that she has written down everything she watched “in vision”. This should not be possible based only on logical reasoning because, as far as we know, it is not possible to have visions on past events which, in this case, would refer to 2000 years ago when Jesus walked the roads of Palestine. However, by a detailed analysis of explicit and

implicit calendar information, such as reference to lunar phases, constellations, planets visible in the night sky while she tells what is happening, verifiable with the Astronomy, it is ascertained that every event described implies a precise chronological reference – day, month, year – without being explicitly reported. For example, from this analysis it is inferred that the crucifixion should have occurred on Friday 23rd of April in the year 34, which coincides with one of the dates of crucifixion deducible with the help of Astronomy. Maria Valtorta has recorded also the days with rain and this allows a statistical test with the current meteorological data of Palestine, under the hypothesis of random observations and no important changes regarding rainfall daily frequency in Palestine. The annual or monthly average frequencies of rainy days deduced from the data available from the Israel Meteorological Service and the similar frequencies deduced from the analysis of the Maria Valtorta's work agree very well. These results are surprising and unexpected, and no scientific explanation seems to be immediate.

The above article by Professor Emilio Matricciani and Dr. Liberato De Caro has also been translated into English and published in the Swiss journal MDPI on June 9, 2017. You can view this article in HTML format [here](#) and download it in PDF format [here](#).

- **Professor Emilio Matricciani** is a professor in the Department of Electronics, Information, and Bioengineering (DEIB) at the Polytechnic of Milan. [Here](#) is a bio of him on the university website. In the n. 44, January 2016 edition of the scientific journal *Scienze e Ricerche* (Science and Research), Professor Emilio Matricciani and Dr. Liberato De Caro co-authored an article entitled “Finzione letteraria o antiche osservazioni astronomiche e meteorologiche nell’opera di Maria Valtorta?” (“Literary fiction or ancient astronomical and meteorological observations in the work of Maria Valtorta?”). The abstract from this article is given above in the section discussing Dr. Liberato De Caro. On June 9, 2017, the English translation of this article was also published in the Swiss journal MDPI. You can view this article in HTML format [here](#) and download it in PDF format [here](#).

- **Professor Vittorio Tredici** was a highly experienced mineralogist, geologist, President of the National Miner’s Association of Italy, and vice president of the Italian Corporation of Mining Industries. The book *Pro e Contro Maria Valtorta* relates:<sup>435</sup>

Professor Vittorio Tredici was a highly experienced mineralogist, president of the Italian Metallic Minerals Company, vice-president of the Extractive Industries Corporation, and president of the Italian Potassium Company.

The other types of offices he held were those of Senior Inspector in the National Insurance Institute, Mayor of Cagliari and Member of Parliament during the Fascist era (he joined the

National Fascist Party after having belonged to the Sardinian Action Party). He had not been removed from his field of research, so he also acted on behalf of mining companies, specializing in the study of phosphates in the Transjordan.

Married and father of nine children, Professor Tredici was a devout Catholic. Impressed by Maria Valtorta's writings, he went to meet her in Viareggio. In 1952, he issued his "declaration" as a man of science and of faith.

In a signed testimony dated January 1952, he wrote:<sup>436</sup>

I read a few volumes of the "Words of Life" written by Miss Maria Valtorta. ["Words of Life" is how Tredici referred to Valtorta's *The Poem of the Man-God*].

To the extent that I must consider myself as simply a layman from the viewpoint of theological training, the immediate impression that I got was that this Work could not be the fruit of simple human will, even if she was gifted with knowledge of the doctrine and the culture, and with truly superior capabilities.

I sensed here the unmistakable imprint of the Divine Master, even if He presents Himself to the eyes of the reader under so realistically human a light than would be apparent from just reading the Gospels. Yet this Humanity—while humble and natural—remains throughout the Work the true Humanity of Our Lord Jesus Christ—always, unmistakably—just as in our meditations and our aspirations we have continually envisioned Him near us in all our life as sinners. I also get the impression that while the Work is able to stir up an immense tumult of thoughts, feelings, and good works from the depths of our being, at the same time it convinces us—I dare to say definitively—that the truth exists solely and exclusively in the Gospel because – even in our highest concepts—He is accessible in a clear and perfect way in everyone's mind.

What struck me most deeply in the Work, from a critical point of view, was the perfect knowledge the writer had of Palestine and areas where the preaching of Our Lord Jesus Christ took place. This is knowledge that in some passages surpasses your average geographical or panoramic knowledge, becoming specifically topographical and even, geological and mineralogical. From this viewpoint, no publications exist —as far as I know—in such detail as in this account, above all for the area beyond the Jordan (now also Jordanian), that would allow even a scientist who has not physically been to the site, to imagine and describe whole paths and roads with such perfection as would perplex [or astound] those who have in fact had the opportunity of actually going there.

I have traveled all over Palestine and Jordan, and other Middle Eastern countries on numerous trips. I remained for a while in Jordan in particular for mining purposes so I was able to see and follow with a keen eye what *those sketchy and inaccurate English publications* (the only ones that exist on the subject for those areas) cannot even remotely offer.

Well I can declare with a clear conscience that after reading the description given in the Work about one of Our Lord Jesus Christ's journeys over the Jordan up to Jerash, I recognized the path of Our Lord so perfectly. With the vivid memory that sprang to my mind from my reading, I recognized the description made with such precision that only those who could actually see it or have seen it could possibly be able to describe it!

But my surprise was intensified further when, as I continued reading, I read a statement of a mineralogical nature where, in describing some protruding dykes like granite, [Valtorta] affirms that they are not, in fact, granite, but limestone! I declare that this distinction could be appreciated—on site—only by an expert!

And I continued to read that at a little distance across the summit, before resuming the gentle descent to Jerash, there is a small spring where Our Lord Jesus Christ stopped with a caravan to eat a quick breakfast. Now I think that this spring is so small and inconspicuous that it would have been missed by anyone, even passing close by it, who had not been particularly attentive.

In addition to the description of that whole journey, there are elements where the tradition in that area is supported by confirming that the towns and countries that I have seen are still almost 100% Christian, in a predominantly Muslim country. And they have been so from the time Our Lord Jesus Christ preached there. This factor cannot leave anyone feeling indifferent.

These facts and others, which I do not quote for the sake of brevity, have struck my critical spirit and have reinforced in me the absolute conviction that this Work is the fruit of the Supernatural; if not, I would not be able to find a humanly convincing explanation for these facts that I have cited and which are nevertheless completely verifiable. But, more than my critical spirit, it is my heart that feels better every time I read more pages from this Work, which assures me that it is "God's Work".

With all my being, I hope that this Work will become the heritage and dominion of all mankind, as soon as possible – to be urgently propagated – because I think and I feel that through these Works many, many, many wandering souls will return to the Fold.

Rome, January 1952, Vittorio Tredici.

• **Professor Lorenzo Ferri** (1902-1975) was a famous Italian artist, sculptor, and Shroud of Turin scholar. Professor Ferri regularly met with Maria Valtorta in order to accurately draw over 300 illustrations of portraits and drawings of scenes from the *Poem of the Man-God*. In his signed testimony dated January 21, 1952, he wrote about Valtorta: “I have personally known Valtorta and I found that she is a simple woman, energetic, intelligent, and sincere. While doing a portrait I felt a great sense of peace.”<sup>437</sup>

In his signed testimony, he also had this to say about her major work, the *Poem of the Man-God*:<sup>438</sup>

“I have carefully read and examined the entire Work written by Maria Valtorta, about the life of Christ and the Apostles...My opinion as an artist and scholar is as follows: places, environments, and customs of Palestine are outlined with such exactness as to give the impression that the writer has actually lived in those places and in those environments.”

The article below gives a history of his connection with Maria Valtorta:<sup>439</sup>

Lorenzo Ferri said that he became acquainted with Maria Valtorta through Father Berti, whom he met while setting up a project display for the Door of St. Peter’s Basilica. As they walked home together towards the Monteverde neighborhood in Rome, he spoke about his research-studies on the Shroud of Turin and about his desire to know the Face of Christ.

Father Berti said to him, “There is someone who can describe that very Face, which she sees every day.” The artist understood he was speaking of visions, and then replied, “Look, in all modesty, I am a scholar; and therefore, I can only accept data which is reliable – results from experiments. The [research on the] Shroud is a serious affair, so you cannot take visions and visionaries into consideration!” Father Berti answered: “Come to Viareggio and judge for yourself! Many others before you have been amazed!”

Lorenzo Ferri met Maria Valtorta in 1949 at Viareggio where the writer was living, bedridden due to paralysis. She seemed to him to be lucid, practical, and highly intelligent – the exact opposite of a fanatic. The artist showed her a photograph of his own lifelike reconstruction of the bust of the Shroud which was well received by expert Shroud researchers. However, he did not receive a praiseworthy review from her because “...it’s not like the Face of Christ that she sees.”

Overcome by irritation, Ferri asks her to describe what she sees and then he will try to draw it. This is how the adventure began between the artist, a skeptic who barely manages to restrain his impulsiveness, and Valtorta with her authoritative and frank character. They agree to work in a particular way: he would sit with his back to her with a pad of paper in hand so that she could observe his quick sketches and make suggestions. Then, he would put in the detail at home and submit it to her for approval.

The “dictated” illustrations were carried out over the course of about four years, but they are not the simple transcription of what Maria Valtorta described. Even though Ferri was on the same wavelength as Maria, the artist would give life and form to the faces and ambience using his own, unmistakable traits. If one of the drawings required more time, Lorenzo Ferri would complete the details in his studio in Rome, in which case her criticism or approval would arrive by mail. “The ambience of the [Last] Supper you sent me has been done well, but what happened to the faces?... Why didn’t you draw the faces like the ones you did here at my place in 1950? As for the resurrection of Lazarus, I only half liked it because you had drawn him naked, whereas he should have been covered in bandages... Jesus’ face is really handsome, gentle and expressive – exactly as I remember Him during the (rare) moments when He was happy, serene, prayerful” (Letter of Maria Valtorta to Lorenzo Ferri, July 21, 1953).

One day while entering Valtorta’s room, Ferri noticed that her face was extremely white. She explained that she saw Jesus in the courtyard (where she could not go) [due to her physical condition] and He was showing His approval by nodding in front of Ferri’s pastel drawing of the Apostles that had been placed outside for the protective varnish to dry. He approved of them all with the exception of John, who was drawn with an excessively strong jaw. Without hesitation, the artist cut out that sheet and redesigned the jaw.

The meeting of Lorenzo Ferri and Maria Valtorta was an encounter between two strong-willed characters that were not easily influenced, tense, with neither one of them holding back. This ultimately led to a sincere friendship, reinforced by commonly shared religious convictions. In the letter that Valtorta wrote to Ferri on October 23, 1954, she reproached him for not having had a more lively personality, but Ferri was too absorbed in his study of the Shroud. Maria Valtorta’s initial comment: “Professor, study better” had, in fact, revolutionized all the knowledge he acquired in his research.

There exists a similarity between Valtorta’s descriptions and Ferri’s studies of the Shroud. The artist spent years of research on the cloth and on the three stages of scientific testing for a synthetic reconstruction. One of the sketches he made under the guidance of Valtorta’s

dictation made him realize that right there under his eyes, he instantly had an image bearing a complete resemblance to the one that had cost him years of effort and experimentation to produce. [That is, after a quickly drawn sketch under Maria Valtorta's dictations and suggestions, Ferri was able to draw the equivalent with a level of accuracy and detail that he could only have achieved after years of research on the Shroud].

Ferri saw his encounter with Valtorta as being like the keystone of his Shroud research, which lasted twenty years and from that time, was very connected to undisputed and universally accepted knowledge. She was a part of that group of people that the artist called, "perfect opposites," who forced him to focus on a problem which was always bringing him to more and more in-depth, scientific testing. For his part, Ferri was a true witness of Valtorta throughout those years, of which the personal letters and the artistic illustrations are a living reflection.

Pietro Ferri  
Association President  
Lorenzo Ferri Cultural Center

A description of the book *Valtorta and Ferri* is given by Valtorta Publishing.<sup>440</sup>

Artist Lorenzo Ferri met with Maria Valtorta in 1949, introduced by Father Berti, OSM. Ferri drew portraits of Jesus, Mary, Joseph, Anne, Joachim, Elizabeth, Zacharias, John the Baptist, the Apostles, Lazarus, Mary Magdalene, Martha, and many others, at the direction of Maria Valtorta for most of the drawings.

There are over 300 illustrations of portraits and drawings of scenes from Maria Valtorta's masterpiece: *The Poem of the Man-God*.

Lorenzo Ferri was also a Shroud of Turin scholar, and he made a sculpture of Jesus based on the Shroud and Maria Valtorta's description. He also did a beautiful sculpture of Mary based on Maria's description.

Note that in the introduction of *Valtorta and Ferri*, it says:<sup>441</sup>

Ferri and Valtorta met in 1949 through P. Corrado M. Berti, of the Order of the Servants of Mary, and together, they decided to work on illustrations for this major piece of work on the life of Jesus [the *Poem of the Man-God*]. Some of these illustrations were carried out by Ferri at Viareggio, at Valtorta's bedside, while adhering to her instructions; others, instead, were completed in Rome through correspondence. It is uncertain whether Maria Valtorta actually

saw and approved of all of Ferri's works which illustrate the monumental literary work written by her on the life of Jesus. It is for this very reason that we are now presenting these illustrations in a separate volume, following various attempts to insert them in Valtorta's major work.

If you want to see two samples of Lorenzo Ferri's portraits of characters from the *Poem*, see: [The Apostle Philip](#)  
[Joseph of Arimathea](#)

While this has no connection to the *Poem of the Man-God* in and of itself, there is an interesting story about Lorenzo Ferri and Saint Padre Pio here (you'll have to scroll down near the bottom of this article to read the part about Ferri): [Lorenzo Ferri and Padre Pio](#).

Also, you can see a slideshow of 13 photos of Lorenzo Ferri working on sculptures and paintings based on the Shroud of Turin here: [Photos of Lorenzo Ferri](#).

You can buy a book called *Valtorta and Ferri* which contains over 300 illustrations of portraits and drawings of scenes in the *Poem* which Lorenzo Ferri drew with Maria Valtorta's guidance. For more details, read about the book *Valtorta and Ferri* under the subchapter entitled "*Other Writings of Maria Valtorta and Recommended Books*" under the higher hierarchical chapter entitled "*Supplemental Resources for the Poem of the Man-God and Additional Maria Valtorta Reading*".

• **Dr. Nicholas Pende**, an illustrious medical clinician, world-renowned endocrinologist, and a Consultant to the Sacred Congregation of Rites for the scientific examination of healings considered miraculous, wrote in a signed testimony dated January 23, 1952:<sup>442</sup>

...for me, it is a true masterwork both from the aspect of its style as from the beauty of its language and form.

...What has aroused in me, a physician, the greatest admiration—and amazement—is for the expertise with which Valtorta describes a phenomenology which only a *few consummate physicians* would know how to explain—the scene of the agony of Jesus on the Cross... Pity and the greatest emotion invade the Christian reader on reading this astonishing page, with its truly medical style, of Maria Valtorta's manuscript. [emphasis added]

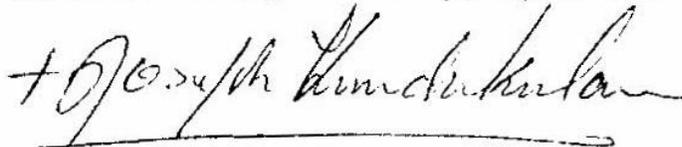
In the book *Pro e contro Maria Valtorta*, on page 84 is a photocopy of Dr. Nicholas Pende's original signed testimony dated January 23, 1952.

• **Bishop (later Archbishop) Kundukulam** was the Bishop of Trichur, India, from 1970 to 1996. Here is a signed letter he wrote on March 25, 1992 (the English translation is on the next page):

**BISHOP'S HOUSE  
TRICHUR**

മരിയ വാൾതൊർത്തായുടെ “ദൈവമനുഷ്യന്റെ സ്നേഹ ഗീത” (The Poem of the Man - God) ഇംഗ്ലീഷിൽ 800 പേജുള്ള 5 പുസ്തകങ്ങളിലാണ് എഴുതപ്പെട്ടിരിക്കുന്നത്. ക്രിസ്തുവിന്റെ ജീവചരിത്രം മുഴുവൻ ഈ പുസ്തകങ്ങളിൽ രേഖപ്പെടുത്തിയിരിക്കുന്നു. സുവിശേഷ സംഭവങ്ങൾ, നേരിട്ട കണ്ടു എഴുതിയതു പോലെ സജീവമായിരിക്കുന്നു. ഒരു നോവൽ എന്ന പോലെ വായിക്കാം. ഇതിലെ നൂറുകണക്കിനുള്ള കഥാപാത്രങ്ങളുടെ വിവരണങ്ങളും സംഭാഷണങ്ങളും ഓരോരുത്തരുടേയും സ്വഭാവത്തിനു യോജിച്ച വിധത്തിലായിരിക്കുന്നു. ഒരു സ്ത്രീയുടെ ഭാവനകൊണ്ടു ഇതിൽ രേഖപ്പെടുത്തിയിട്ടുള്ള സംഭവങ്ങളും പശ്ചാത്തലവിവരണങ്ങളും, സംഭാഷണങ്ങളും ഉണ്ടാക്കുക സാധ്യമല്ല. വിശ്വാസത്തിനോ സന്മാർഗ്ഗത്തിനോ എതിരായിട്ടുള്ള യാതൊന്നും ഇതിലില്ല. 28 വർഷങ്ങളോളം രോഗിണിയായി കിടന്ന ഒരു സ്ത്രീക്കു പാശ്ചാത്യ പൗരസ്ത്യ സംസ്കാരങ്ങളെപ്പറ്റിയും, ക്രിസ്തുവിന്റെ ജീവിതകാലഘട്ടത്തെപ്പറ്റിയും ഇത്രയും അറിവ് ലഭിക്കുക അത്ഭുതകരമായിരിക്കുന്നു. ഈശോയും പരിശുദ്ധകന്യകാമറിയവും മരിയയ്ക്കു നൽകിയ നിരവധി ദർശനങ്ങളിൽ അവർ പറഞ്ഞുകൊടുത്തു എഴുതിയതാണ് ഈ ഗ്രന്ഥമെന്ന് പറയപ്പെടുന്നു. മരിയയുടെ മരണശേഷം മാത്രമാണ്, ഈശോയുടെ നിർദ്ദേശപ്രകാരം, ഈ ഗ്രന്ഥം വെളിച്ചം കണ്ടത്. പന്ത്രണ്ടാം പീയൂസ് മാർപാപ്പ ഈ പുസ്തകങ്ങൾ വായിച്ചതിനുശേഷം, ഈ ദർശനങ്ങളിൽ വിശ്വാസം പ്രകടിപ്പിച്ചിട്ടുണ്ട്. തിരുസ്സഭ ഒരുദ്യോഗികമായി ഈ ദർശനങ്ങൾ സത്യമാണെന്ന് പ്രസ്താവിച്ചിട്ടില്ലെങ്കിലും, വായനക്കാർക്ക് ഈ പുസ്തകം ഉപകാരപ്രദമായി ആദ്യ്യാത്മിക ഉണർവോടെ വായിക്കാം. സുവിശേഷകന്മാർ വളരെ ചുരുക്കത്തിൽ പറഞ്ഞിരിക്കുന്നവയുടെ വിശദാംശങ്ങൾ മനസ്സിലാക്കാം. സംഭാഷണങ്ങളും പശ്ചാത്തലവിവരണങ്ങളും വളരെ നീണ്ടുപോയിട്ടുണ്ട്. പക്ഷെ ക്രിസ്തുവിന്റെയും അവിടുത്തെ സ്നേഹിതരുടേയും ശത്രുക്കളുടേയും ജീവിതങ്ങൾ പലസ്തീനയിൽ നേരിട്ട കണ്ടറിഞ്ഞ ഒരാളുടെ പേനയിൽ നിന്ന് വന്നതുപോലെയുള്ള അനുഭവമാണ് വായനക്കാർക്കുണ്ടാവുക.

ഈ പുസ്തകത്തിന്റെ മലയാള പരിഭാഷയ്ക്കു പ്രചുര പ്രചാരം നേരുന്നു.



തുൾശൂർ  
25-3-92

† മാർ ജോസഫ് കുണ്ടുകുളം  
തുൾശൂർ ബിഷപ്പ്.

**English translation of the letter of Bishop Kundukulam of Trichur posted on the previous page:**

Bishop's House

Trichur

March 25, 1992

Maria Valtorta's *Poem of the Man-God* in English is written in five volumes of around 800 pages. The full life story of Christ has been recorded in these books. The Gospel events are alive as if written after seeing them in person. The work can be read as a novel. The descriptions and conversations of hundreds of characters are fitting to each of their personalities. It is not possible to produce events, conversations, and narratives recorded in this from a woman's imagination.

There is nothing contrary to faith and morals in this work. It is incredible that a woman sick in bed for 28 years seems to have so much knowledge about the cultures of the east and west and the period of Christ's lifetime.

It is said that this work was written from numerous visions and dictations given by Jesus and the Blessed Virgin Mary to Maria. It is after Maria's death, according to the instruction of Jesus, this work saw light. Pope Pius XII, after reading it, has expressed confidence in the visions to be true, the readers can read them beneficially with spiritual invigoration and understand the details of what the Gospel writers have written succinctly. The conversations and narratives are quite long. But the readers get the impression that it is from the pen of one who has seen in person the life of Christ, His friends, and His enemies in Palestine.

Blessings for an extensive circulation of the Malayalam translation of this work.

Signature.

+ Mar Joseph Kindukulam  
Bishop of Trichur

• **Cardinal Antony Padiyara** was the Major Archbishop of Ernakulam-Angamaly, India, from 1985 to 1996. Here is a signed letter he wrote on June 14, 1996:



Phone: (0484) 352629,  
352906, 369660  
Fax: 91-484 - 366028

Major Archbishop's House  
Post Box No. 2580  
Cochin - 682 031  
India

GRAMS : CARDINAL

ANTONY CARDINAL PADIYARA  
ARCHBISHOP OF ERNAKULAM

R&B/4718

June 14, 1996

Dear Mother Agnes Therese,

I have come to understand that the Poem of the Man-God by Maria Valtorta, an Italian Mystic, was being translated into Malayalam and published by Rev. Fr. Louis Koduppuna who expired in 1995 and was unable to complete the work.

Now, you have undertaken the laudable work of translation and publication of the remaining volumes. These volumes deal with the life and activities of our Lord Jesus Christ in minute details of day life revealing the personality of Jesus and of our Bl. Mother as no other book has ever done.

I invoke the blessing of Jesus on all who collaborate in this work and upon all our Malayalee readers inside and outside our country.

Antony Cardinal Padiyara  
Major Archbishop of  
Ernakulam - Angamaly

• **Bishop Aldo Patroni, S.J.**, was the Bishop of Calicut, India, from 1948 to 1980. He wrote his first letter to the editor and publisher of Maria Valtorta's work on April 18, 1984:<sup>443</sup>

Dear Mr. Pisani,

I read with awe the ten volumes of Maria Valtorta's "The Poem of the Man-God". I would be interested to know if there are other published writings of Maria Valtorta, and also, if your publishing house is thinking of translating the "Poem" into English. If you are unable to respond to these inquiries, could you let me know who to contact in order to obtain this information?

How much will it cost to ship the complete 10-volume set of the "Poem" by air or by sea? Is it possible to pay with Italian currency from India?

I would be grateful for a prompt reply. Happy Easter.

+ Aldo M. Patroni, S.J.  
former Bishop of Calicut

He wrote in a second letter to the editor and publisher on November 21, 1986:

Dear Mr. Pisani,

...“The Poem of the Man-God” by Maria Valtorta (in Italian) is highly cherished by the Italian Missionaries here in India who are reading it. In fact, I am rereading it for the fifth time. I mentioned this Work to two Indian Bishops who came to visit me, and they are also eager to read it, but in English. Is the English edition ready? Where can I purchase a copy? What is the cost? I would be most grateful if you could let me know.

My heartfelt thanks and, at this time of the year, I wish you a Merry Christmas!

+ Aldo M. Patroni, S.J.

He wrote in a third letter to the editor on September 5, 1987:

Dear Mr. Pisani.

I am pleased to inform you that here in India that *The Poem of the Man-God* of Maria Valtorta

is known and appreciated by many. Too bad we only have the Italian text, and we Italians remaining in the Missionary Field can be counted on the fingers of one hand.

I, who am a Retired Bishop for seven years, and now recovering from a serious illness, had occasion to speak about the "Poem" to several Indian Bishops who came to visit me. They were very excited and want nothing more than to be able to enjoy the book of the living Gospel in the English translation themselves. The same can be said of the many religious to whom I had the occasion to speak of the "Poem" either in conversation or in sermons. As you can see, the English edition is greatly anticipated.

Dear Sir, please be so kind as to let me know, if this English edition is ready, where you can get it, and at what price... I did write to you previously on November 21, 1986 with the same enquiry, but sad to say, I did not receive a response. Perhaps that Aerogram did not reach its destination.

Please do this favor for an old bishop, who in his rest and recovery reads very little other than the *Poem* or *The Notebooks: 1943-50*.

Eagerly awaiting your reply with advanced thanks.

+ Aldo M. Patroni, S.J.

The editor relates:

We informed him [Bishop Aldo M. Patroni] of the successful publication of the first volume of the English edition and the upcoming release of the second volume. His subsequent letters showed the commitment of Bishop Patroni to involve the bookstores of the Society of St. Paul in the distribution of those first two volumes, which he had received and appreciated: "I congratulate the Valtorta Publishing House for the translation of the Work into English and the formatting of the book which looks good."

With an unsteady hand, this is how he ended his last letter, dated July 31, 1988:

"I am thinking of preparing a brief summary of the "Poem" in English presenting its most attractive features or summing up the purpose of the work as Jesus says at the end of the book. On September 22, I will be 84-years-old.

My heartfelt blessings. + Aldo M. Patroni S.J."

In response to our letter to Bishop Aldo M. Patroni, S.J., that contained wishes for a happy birthday, it was his successor, Maxwell V. Noronha, who replied on October 24, 1988:

Dear Mr. Emilio Pisani,

This letter is in reference to your recent communication to Bishop Aldo Maria Patroni , S.J., dated September 9, 1988.

I am sorry to inform you that Bishop Patroni never received the letter. By the time it arrived, he had already died. He suffered a heart attack on September 22, 1988 [his birthday] at 6:30 pm and he is resting in peace. The funeral took place on September 24.

The day before his death, he sent a statement of approval for the book "The Poem of the Man-God" in order that it would spread. However, he died the next day and he did not see it printed. So we printed and circulated it among all the priests and sisters. Enclosed is a copy of that printed letter.

I wish you God's blessings.

Sincerely, in Our Lord,  
+ Maxwell V. Noronha  
Bishop of Calicut

- **Bishop Egidio Gavazzi** was a Benedictine abbot and ordinary (i.e, bishop) of Subiaco, Italy, from 1964 to 1974. Don Franco Bertolotti, from the monastery of Subiaco, knew him better than anyone and recounts memories about Bishop Gavazzi in a letter sent to the editor, Dr. Pisani, on May 9, 1991. In this letter, he writes:<sup>444</sup>

[The bishop] would often say to me: "One day, the Holy Mother Church will thank Maria Valtorta for the *Poem of the Man-God*. There is everything in this Work: moral theology, dogma, spirituality. It is an inexhaustible source." It was a Jesuit, Father Bortone who insisted that he read it. As he was a great man, Bishop Egidio Gavazzi wanted to please him and so he began reading it. When he finished the 10th volume, he would start all over again. He confided in me (in 1986) that the *Poem* was his daily spiritual reading, and the more he read and meditated on it, the more he would find enlightenment and comfort. Whenever he left the Monastery's grounds, there was always a volume of the *Poem* in his travel bag with the Breviary. I do not want to err in saying this, but in the last fifteen years of his life, he must have read the *Poem* more than 20 times. He allowed me to share in his confidence and his

meditations, and this is how I discovered how much kindness and patience was beneath his prudent exterior. For me it was a huge gift and I do not know why, but I think I knew him better than anyone. I will not hide the fact that I cried when he left us. I was far away at the time, so I could not be at the funeral. Now he prays for us all from Heaven with Mary.

• **Bishop Angelico Melotto, O.F.M.**, was the Bishop of Solola, Guatemala, from 1959 to 1986. In 1991 some friends of his gave him the *Poem of the Man-God* volumes and three of *The Notebooks*. He wrote to the editor in a letter on July 21, 1992:<sup>445</sup>

For me personally, reading the writings of Valtorta was like discovering the precious pearl recalled in the Gospel, with a deep regret for not having discovered it sooner. After this discovery, I began to pray so that Valtorta would be made known all over the world, asking that God glorify her even on earth, because I am convinced that it would be a great asset to the Roman Catholic Apostolic Church, which Valtorta loved passionately...

I await the next Bulletin and some other writings that you are still working on which you will, no doubt, publish. Receive my respectful regards.

+ A. M. Melotto OFM.

In a letter he sent on July 1, 1993:

*Bollettino Valtortiano* no. 45 also arrived, where I read with great interest the positive opinion that the servant of God, P.G. Allegra had of Valtorta, whom I had the fortune of meeting in China where I came to appreciate his genuine holiness, his extraordinary intelligence, and his immense knowledge. It is my opinion that Valtorta could not have had a more devout admirer than the illustrious Fr. G. Allegra, an expert director of mystical souls.

I will continue to pray until the person, Maria Valtorta, and her writings become known everywhere for the good of souls and for the triumph of the Catholic Church around the world. With renewed thanks, my respectful regards. + Angelico M. Melotto O.F.M.

In a letter he sent on February 4, 1995:

Dear Mr. Pisani:

I read with great interest a complimentary copy of your book "For and Against Maria Valtorta" that you were kind enough to send me. Reading it has increased my admiration for all the

writings of Valtorta and I definitely remain in the company of the Venerable Gabriele M. Allegra in accepting his conclusive opinion on the work of Valtorta.

My heartfelt thanks for the new edition of "The Gospel as it was Revealed to Me." I have already received the fifth volume.

Again many thanks and best wishes for the worldwide dissemination of the Valtortian writings *ad maiorem Dei gloriam* [to the greater glory of God].

+ Angelico M. Melotto O.F.M.  
Bishop Emeritus of Sololá  
Guatemala

• **Archbishop Vito Roberti**, Archbishop of Caserta, Italy, from 1965 to 1987. He communicated with the editor and in a letter dated February 27, 1973, wrote:<sup>446</sup>

I thoroughly welcomed the gift of the writings of that chosen soul, Maria Valtorta. Thank you for the lovely thought, and I assure you that reading this magnificent work, this sublime testimony of deep spirituality, will be of joy and comfort to those who seek more than ever in the tumult of these times, and in the anguish and anxiety in which we live, a certainty and hope of the life-giving breath of the Faith.

• **Archbishop Giovanni Bulaitis** was Titular Archbishop of Naronia and Apostolic Nuncio to Albania. He asked Dr. Pisani for permission to print excerpts from Maria Valtorta for private use. He was given permission, and wrote in response to the editor on December 8, 2002: "I have read almost all the works of Maria Valtorta not once but twice. One should have these books alongside the Holy Scriptures."<sup>447</sup>

Archbishop Bulaitis then wrote in a letter on April 2, 2003 how these works are spreading. He wrote: "There is much talk now among the people and the youth of Maria Valtorta. The *Poem* is a spiritual treasure of which Albania has been in such great need after so many years of persecution and atheism."

• **Dr. Mark Miravalle, S.T.D.**, earned a Licentiate of Sacred Theology and Doctor of Sacred Theology degrees at the Pontifical University of St. Thomas Aquinas (*Angelicum*) in Rome. He wrote an *excellent* defense article about the *Poem of the Man-God*, which is available here: [In Response to Various Questions Regarding "The Poem of the Man-God"](#).

Here is an excerpt from near the end:<sup>448</sup>

In sum, *The Poem of the Man-God* constitutes a text which may be licitly read and discerned by the contemporary faithful Catholic. I would invite interested Catholics to examine *The Poem* for themselves, while always retaining a determinate commitment of obedience to the final and definitive judgement of the Church regarding these reported private revelations. I personally have found these writings to be particularly inspiring in bringing to yet greater light and life the fathomless mysteries of the life of our Incarnate God as contained in the ineffable and infallible Word of God in the New Testament.

• **Blessed Mother Maria Inés Teresa of the Most Blessed Sacrament** is famous for founding the Congregation of Claretian Missionaries in 1945, which has grown to include 36 missionary houses in 14 countries. Before a crowd of 12,000 faithful, Mother Maria Inés Teresa of the Most Blessed Sacrament was beatified on April 21, 2012, at the famous Basilica of Our Lady of Guadalupe in Mexico City by the Prefect of the Congregation for the Causes of the Saints, Cardinal Angelo Amato, S.D.B., who represented Pope Benedict XVI.<sup>449</sup>

The publisher of Maria Valtorta's works, Dr. Emilio Pisani, relates in 2012 in *Bollettino Valtortiano* No. 83:<sup>450</sup>

From "Misioneras Clarisas of Santísimo Sacramento" we received an invitation to participate in the rite of beatification of their Founder, Mother María Inés Teresa. The celebration, presided by Cardinal Angelo Amato, SDB, Papal Delegate, Prefect of the Congregation for the Causes of Saints, is scheduled for April 21, 2012, in the famous Basilica of Guadalupe in Mexico City.

We personally met the new Blessed when she lived in Rome at the General House of the Missionaries of the Poor Clares, the religious institution founded by her. The kindness of her character is documented in a letter from Rome, May 22, 1978. This we quote verbatim:

Dear Mr. Emilio Pisani,

Thank you very much for the precious gift you have given to us: "The Notebooks of 1943" and "Lessons of the Epistle of Paul to the Romans", both of the writer Maria Valtorta.

I am very fond of reading "The Poem of the Man-God." It has really become one of the most beautiful sources of spiritual reading. For this reason, these writings are interesting as well as beautiful.

Thanks again, Mr. Pisani, for this precious gift that I have already begun to read. I usually work until one or two in the morning and then, before I fall asleep, I do my meditation in the quiet of the night and enjoy my books.

Best wishes to you and to your wife, and I await the day when – as you promised – you will accept my invitation to dine with us at our home.

Regards,

María Inés-Teresa Arias,  
Superior General  
Missionary of the Poor Clares

The new Blessed was not only a reader of the Work of Maria Valtorta. Here is a letter (this time translated from Spanish) of July 19, 2001, which we received from one of her Religious:

Dear Mr. Emilio Pisani,

I am a Missionary of the Poor Clares, daughter of Mother Teresa María Inés-Teresa Arias, whom you knew and held in high esteem.

When it began to come out [the Spanish edition of the *Poem*], I, on behalf of Our Reverend Mother, made all the orders to provide the "Poem of the Man-God" to the 35 houses scattered around the world that had been founded by our Mother, because she liked them very much, and she also gave to bishops, priests, and people the four volumes from the series in Spanish and Italian.

I am now writing because the Mother Superior of Ireland is asking for Volume 5 in Spanish [...]. In all the other houses, we have the first 4 of the series but only some have the fifth [...].

I thank you, and ask you to forgive me for writing in Spanish (as I cannot write in Italian). Give my regards to your wife, Claudia.

Affectionately yours always,  
Maria Gpe. Uranga L.  
Missionary of the Poor Clares

The publisher of Maria Valtorta's works, Dr. Emilio Pisani, relates in 2012 in *Bollettino Valtortiano* No. 84:<sup>451</sup>

On April 12, in Mexico City, the Pontifical Delegate Cardinal Angelo Amato, Prefect of the Congregation for the Causes of Saints, proclaimed Mexican Mother Maria Inés Teresa, founder of the Missionaries of the Poor Clares of the Blessed Sacrament, a Blessed.

We briefly talked about her on the fourth page of the previous edition number 83 [of the *Bollettino Valtortiano*], quoting a letter of 1978 that showed her warm friendship with Emilio and Claudia Pisani, where they had personally met in Rome. In that letter, she said that she hoped to have them one day for lunch at the General House of the Congregation that she had founded, and stated that she was "very fond of reading the work" of Maria Valtorta which had "become one of the most beautiful sources of spiritual reading".

The new Blessed was not only a reader, but also a propagator of Valtorta's works. Here is a testimony, in a letter twenty years after her death, from a nun who had been her close collaborator: "when it began to come out [the Spanish edition of the *Poem*], I, on behalf of Our Reverend Mother, made all the orders to provide the 'Poem of the Man-God' to the 35 houses scattered around the world that had been founded by our Mother, because she liked them very much, and she also gave to bishops, priests, and people the four volumes from the series in Spanish and Italian."

Blessed Mother Maria Inés Teresa of the Most Blessed Sacrament is another noteworthy witness to the greatness of Maria Valtorta's writings, especially in its usefulness for evangelization and missionary work, personal sanctification for religious and lay faithful, and its eminence among books for spiritual reading and meditation. She is a significant witness, having found the Congregation of Claretian Missionaries, approved by the Holy See in 1945, which has grown to include 36 missionary houses in 14 countries, where she propagated and promoted Maria Valtorta's writings.

- **Saint Mother Teresa of Calcutta** is world-famous for founding the Missionaries of Charity, consisting of over 4,500 religious sisters serving the poorest of the poor in 133 countries. She was beatified in 2003 and was the recipient of the 1979 Nobel Peace Prize. She was an inspiration and role model to thousands of people around the world. What is interesting for us is that one of the books most dearest to her and that she often carried with her in her travels was none other than Maria Valtorta's *The Poem of the Man-God*. Fr. Leo Maasburg, National Director of the Pontifical Mission Societies in Austria, was a close associate of Mother Teresa of Calcutta. He accompanied her on many of her journeys, was present at the occasion of the opening of new Missionaries of

Charity houses on multiple continents, and preached retreats for her sisters all over the world. When Mother Teresa opened her first houses in Moscow and Armenia in 1988, Fr. Maasburg was their spiritual counselor for several months and through these means was the first official Catholic priest allowed back into the Soviet Union. He published a book about Mother Teresa in October 2011 that relates 50 eyewitness stories about her and her astounding life and accomplishments. What is significant for us is that in 2009, he was interviewed by *Christian Magazine* and reported that Mother Teresa frequently carried the *Poem of the Man-God* with her in her travels and that she told him multiple times to read it. Considering that her holy charity and selflessness (which served to unite her to Christ in a special way) surpassed the vast majority of people on Earth, her special devotion to reading Maria Valtorta's *The Poem of the Man-God* is a tremendous testimony. An article relates:<sup>452</sup>

According to a report by Fr. Leo Maasburg, national leader of the missions in Vienna, Austria and an occasional confessor of Mother Teresa for 4 years, she always traveled with three books: The Bible, her Breviary, and a third book. When Fr. Leo asked her about the third work, she said to him that it was a book by Maria Valtorta. Upon his [multiple] inquiries about the content of it, she told him, "read it" and simply repeated that.

Recently interviewed by *Christian Magazine* on the advice of Mother Teresa on the work of Maria Valtorta, Fr. Leo Maasburg simply confirms: "For what is the attitude of Mother Teresa about Valtorta, I clearly remember her positive reaction without recalling more details". (Extract from *Christian Magazine*, No. 218 of 03/15/2009, page 5).

Susan Conroy is an artist who has given several of her drawings to Mother Teresa. On Susan's website you can find a photo of her presenting her artwork to Mother Teresa in person. The last drawing that she gave to Mother Teresa was a portrait of Our Lady that was drawn from a dictation to Maria Valtorta wherein Our Lady asked to have a drawing made with very specific details and a statement accompanying it. This drawing – based upon a dictation given to Maria Valtorta – was given to Mother Teresa by Susan Conroy. Susan testifies on her website: "Mother Teresa wrote to me just weeks before she died and assured me: *I did receive your picture. It is still hanging on my wall.*"<sup>453</sup>

Note: I am aware that Mother Teresa of Calcutta said some heterodox things on several occasions not consistent with true Catholic teaching. I do not support those heterodox comments. However, regarding her virtue and exemplary work in the corporal works of mercy, there are relatively very few Catholic souls in the world who did as much as she did in this area in modern times. Therefore, despite her incorrect theological understanding of the Catholic Faith in certain areas, her works of mercy are still extraordinary and her personal work and the 4,500 religious she inspired to perform

corporal works of mercy in 133 countries changed the lives of tens of thousands of people, and therefore, her support and use of Valtorta is still a significant testimony to most Catholics.

• **Bishop Kureethara** was the Bishop of Kochi, India, from 1975 to 1999. Here is a signed letter he wrote on March 10, 1992 (the English translation is on the next page):



Tel. : (0484) 25222

**BISHOP'S HOUSE**  
COCHIN 682 001  
S. I N D I A

March 10, 1992

സ്നേഹമുള്ള അച്ചാ.

പുതിയ നിയമത്തിലെ സുവിശേഷങ്ങളും അപ്പസ്തോലിക നടപടികളും, ലേഖനങ്ങളും യേശുവിന്റെ ജീവിതത്തെപ്പറ്റി വളരെ പരിമിതമായ വിവരണമാണ് നമുക്കു നല്കുന്നത്. വിശുദ്ധ യോഹന്നാൻ തന്നെ രേഖപ്പെടുത്തിയിട്ടുണ്ട്, "യേശു ചെയ്ത മറ്റു പല കാര്യങ്ങളും ഉണ്ട്. അതെല്ലാം എഴുതിയിരുന്നെങ്കിൽ, ആ ഗ്രന്ഥങ്ങൾ ഉൾക്കൊള്ളാൻ ലോകത്തിനു തന്നെ സാധിക്കാതെ വരുമെന്നാണ് എനിക്കു തോന്നുന്നത്." (യോഹ. 21:25)

മൈസത്തിന്റെ പ്രത്യേകവും, വ്യക്തിപരവുമായ വെളിപാടി പൂർണ്ണ യേശുവിന്റെ അനുദിന ജീവിതത്തിലുടനീളം നടന്ന സംഭവങ്ങൾ നേരിട്ടു കാണുകയും, കേൾക്കുകയും, അനുഭവിക്കുകയും ചെയ്ത ഒരു വ്യക്തിയുടെ അനുഭവസമ്പത്താണ് മരിച്ച വാൾതോർ മനമ്പുഴ 'മൈസത്തിന്റെ സ്നേഹഗീത്' എന്ന ഗ്രന്ഥത്തിലുള്ളത്. സാമൂഹികവും, മൂലകാർമ്മികപരവും, ചരിത്രപരവുമായ അന്നത്തെ സാഹചര്യങ്ങൾ കൃത്യമായി മനസ്സിലാക്കുവാൻ ഈ ഗ്രന്ഥം ഉപകരിക്കുന്നുണ്ട്. മൈസത്തിന്റെയും, സന്മാർഗ്ഗികപരവുമായ കാര്യങ്ങൾ ധാരാളം അപമാനങ്ങൾ ഈ ഗ്രന്ഥത്തിൽ കാണുന്നില്ല. മാപ്പി സുവിശേഷഗാന്ധിമാർ കൂടുതൽ ആഴത്തിൽ പഠിക്കുന്നതിനും, മനസ്സിലാക്കുന്നതിനും വ്യക്തമാക്കുന്നതിനും ഏറ്റവും നല്ല ഒരു ഗ്രന്ഥമായി ഞാൻ ഇതിനെ കാണുന്നു.

*+ Joseph Kureethara*

† ലേഖനം കൃതിത്തം  
കൊച്ചി മെത്രാൻ

**English translation of the letter of Bishop Kureethara of Kochi posted on the previous page:**

Bishop's House

Cochin 682 001  
S. India

March 10, 1992

Dear Father,

The New Testament Gospels, Acts of the Apostles, and Epistles give us limited narratives about the life of Jesus. St. John himself has recorded, "But there are also many other things which Jesus did; were every one of them to be written, I suppose that the world itself could not contain the books that would be written." (John 21:25)

Maria Valtorta's *Poem of the Man-God* has the wealth of experience of someone who has seen, heard, and experienced in person the events of the daily life of Christ through a special personal (private) revelation. This work is helpful to understand clearly the social, geographic, and historic circumstances of those times. No flaws in theological or moral matters are seen. On the contrary, I see this as the best work to study more deeply, understand, and interpret the Gospels.

Signature.

+ Joseph Kureethara  
Bishop of Kochi

• **Bishop D'souza** was the Bishop of Pune, India, from 1977 to 2009. Here is a signed letter he wrote on February 25, 1992:

**BISHOP OF PUNE**  
Tel. 667001  
71:92

**BISHOP'S HOUSE**  
**PUNE 411 001**  
25 February, 1992

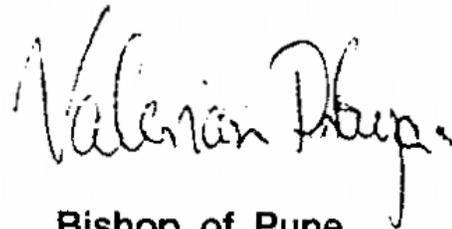
Dear Fr. Louis,

The "Poem of the Man God" by Maria Valtorta has given me very much for my own personal life and for my ministry. These 5 volumes should be widely distributed and read. I myself have made many priests, religious and also lay people aware of this work and encouraged them to read it.

That you are having the "Poem of the Man God" translated into Malayalam is a very great service you are doing to those who speak Malayalam. It is an enormous task and I marvel at your enterprise and courage.

Wishing you God's abundant blessings,

Yours fraternally in Christ,



Valerian D'Souza

**Bishop of Pune**

• **Bishop (later Archbishop) Soosa** was Bishop of Trivandrum, India, from 1991 to 2004. Here is a signed letter he wrote on March 26, 1992:

Phone: 60367  
**BISHOP'S HOUSE**  
VELLAYAMBALAM  
TRIVANDRUM- 695 003, KERALA

26th March 1992.

Dear Rev. Fr. Louis Koduppana,

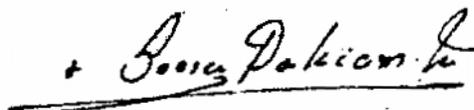
It is a subject of wonderment to know that one of the most unique and irreplaceable book - "The Poem of the Man God" with English version is now going to be translated and published into the Malayalam version having fifteen volumes.

This is truly a labour of love, a laudable enterprise and an invaluable contribution to the Mission of the the Church, to make Our Lord and Saviour Jesus Christ, known and loved! The issue will be feasible to anyone and everyone in all walks of life irrespective of age or status. It will certainly be presenting a compendium, to mark the programme of the Church for Evangelisation 2000.

My hearty Congratulations to you! May Mary the Mother of the Man God, be your constant guide and stay, and strengthen you in your arduous and zealous mission of spreading the Gospel of Love.

God bless and crown your enterprise with success.

Yours sincerely in Jesus and Mary,



† Soosa Pakiam M.  
Bishop of Trivandrum.

Bishop (later Archbishop) Soosa Pakiam M. of Trivandrum, India, also granted the imprimatur of the Malayalam translation of the *Poem of the Man-God* in 1993. Below is his imprimatur letter:

Phone : 60367

*Bishop's House*

VELLAYAMBALAM  
TRIVANDRUM-695003  
KERALA

No. 181/93/12-0 dated 17.3.1993

Rev Fr Louis Koduppana  
Nirmal Hrudaya Kendra  
Near Post Office  
Thiruvallam  
Trivandrum  
695 027

Dear Rev Father,

As requested by you through your kind letter dated 25th February 1993, 'Imprimatur' is hereby given to print and publish the following books:-

1. 'Poem of Man-God' - Malayalam, 15 Volumes
2. 'Mercy of God' - Malayalam
3. 'Nirmal Hrudaya Family Rosary Crusade' - Malayalam and Tamil



With all good wishes,

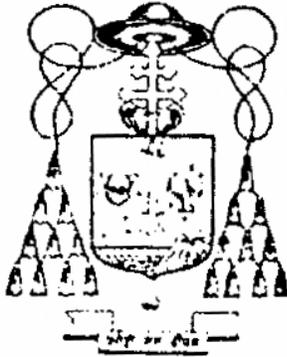
Yours in Jesus and Mary,

*+ Soosa Pakiam M.*

+ Soosa Pakiam M.

Bishop of Trivandrum

• **Archbishop Gregorous** was Archbishop of Trivandrum, India, from 1955 to 1994. Here is a signed letter he wrote on March 20, 1992:



**Most Rev. Mar Gregorous**  
O.I.C., M.A., D.D.  
ARCHBISHOP OF TRIVANDRUM

Tel: 437642 & 437643  
**ARCHBISHOP'S HOUSE,**  
TRIVANDRUM - 695 004  
KERALA, INDIA  
20 March 1992.

Dear Father Louis,

It is very kind of you to have sent me the copy of "The Poem of the Man-God" of the mystic, Maria Valtorta. I congratulate you for making this available to Malayalam readers. It will make Our Blessed Lord Jesus Christ better known and loved by our people.

The Person of Our Lord irresistably draws men and women of good-will to Himself, Who is the Way, the Truth and the Life. Unfortunately we do very little to make Him and His message of love, compassion and peace, known far and wide. Your strenuous and dedicated efforts will fill this gap to some extent.

I earnestly pray that in a world full of debauchery, selfishness and despair, the presence and the grace of the Man-God may bring hope, virtue and joy.

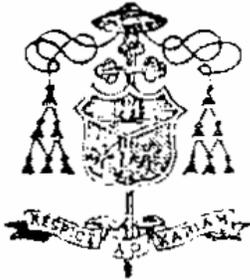
Wishing you and all your good efforts abundant success and God's rich blessings,

I remain,

Yours devotedly in Christ,

Archbishop of Trivandrum

• **Bishop Benjamin** was Bishop of Darjeeling, India, from 1962 to 1994. Here is a signed letter he wrote on March 30, 1992:



Phone : 2045  
**BISHOP'S HOUSE**  
DARJEELING 734 101  
WEST BENGAL  
INDIA

I am informed that the book 'Poem of the Man-God' is being translated into the Malayalam language in view of its publication in the vernacular unto the inspiration and spiritual growth of a greater number of people. The venture is great but worthwhile, considering the inner worth and popularity of the book. I wish the efforts of Fr. Louis Koduppana and his collaborators God's blessing and every success in the wider dissemination of the book.

† Eric Benjamin  
Bishop of Darjeeling  
30th March 1992.

- **Father Vernard Poslusney, O. Carm. (Carmelites of the Ancient Observance)** was a respected theologian and advisor to the Holy office on private revelation. He has published 36 conferences about the *Poem of the Man-God* online at the following link: [Conferences on The Poem of The Man-God by Father Vernard Poslusney, O. Carm.](#) A website says this about Father Poslusney:<sup>454</sup>

Father Vernard Poslusney is considered by many people throughout Austria, Canada, Rome, and the United States to be one of the finest Roman Catholic orators of our time. He served as a Carmelite retreat director, conducting well over three hundred conferences, days of prayer, homilies, lectures, retreats, seminars, sermons, teachings, and workshops. Some of these were with Archbishop Fulton J. Sheen in the 1970's. His stratospheric religious discernment and wisdom has enlightened many on the spirituality of Saint John of the Cross, Saint Teresa of Avila, and Saint Thérèse of Lisieux, as well as public and private revelation. He was an advisor to the Holy Office in the area of private revelation, as well as the author of four time-honored books: "Attaining Spiritual Maturity for Contemplation", "The Imitation of Christ, According to St. John of the Cross", "Prayer, Aspiration, and Contemplation", and "Union with the Lord in Prayer". Father Vernard was a very strong advocate of the writings of Maria Valtorta, particularly the "Poem of the Man-God". He was born in 1918, ordained in 1942, and entered Eternal Life on December 15, 2005 at the age of 87.

- **Bishop (later Archbishop) Gaetano Bonicelli**, then bishop of Albano, Italy, granted an imprimatur to the book entitled *The Holy Shroud and the Visions of Maria Valtorta* on May 28, 1978. This book is a scholarly work written by a Shroud of Turin expert which describes the detailed findings on the miraculous Shroud of Turin by modern scientific studies and its exact agreement with the visions of Christ's Passion, Death, and Burial in the writings of Maria Valtorta. This book is very pro-Valtorta and highly praises Valtorta's writings. The granting of an imprimatur for this work by the bishop can only be interpreted as his showing a favorable view about Maria Valtorta and her writings.

- **Archbishop Alberto Ramos** of Belem, Brazil, granted the imprimatur to an anthology of the *Poem of the Man-God* that was published in 1978.<sup>455</sup>

- **Bishop Johanan-Mariam Cazenave** is the Secretary of the Syrian-French Synod. On February 22, 2012, Bishop Cazenave wrote the preface to the highly pro-Valtorta book *L'Énigme Valtorta (The Valtorta Enigma)*, which is a 339-page book that provides concrete evidence to prove the divine origin of Maria Valtorta's writings and visions from very many areas of science. In this preface, Bishop Cazenave calls Maria Valtorta "the greatest visionary in the history of Christianity." You can read his preface online here: [Preface to L'Énigme Valtorta \(The Valtorta Enigma\)](#).

• **Archbishop Pietro Santoro**, bishop since 1967, had been Archbishop of Campobasso-Boiano, Italy, from 1979 to 1989. He retired to a nursing home in San Giovanni Rotondo (Foggia) and wrote on August 20, 1994 to the editor:<sup>456</sup>

Dear Sir,

During my long years as a Bishop, I never had a chance to read the volumes of Valtorta, but I have always maintained a positive attitude towards them because I realized that in some souls this reading did a great deal of good. May I now ask you to allow me to have these volumes for careful consideration and to cure me from that kind of distrust that meandered during the years gone-by? I admire your sacrifices in promoting this initiative. Thank you! I bless you and pray for you all.

+ Peter Santoro

After he received the volumes, he sent a thank you to the editor on September 20, 1994:

Affectionately grateful for the precious gift. I assure you of prayers for the spiritual fruitfulness of Valtorta's work. It brings me comfort and support in my old age. I embrace you and bless you. + P. Santoro

• **Archbishop Giuliano Agresti** was the Archbishop of Lucca, Italy (Maria Valtorta's diocese), from 1973 to 1990. He became interested in the writings of Maria Valtorta and wrote to the editor on July 12, 1984:<sup>457</sup>

Dear Dr. Pisani,

Thank you for the gift of the book *The Notebooks* by Maria Valtorta... I am reading this book with interest. I bless you and greet you in the Lord.

+ Julian Agresti

In the book *Pro e contro Maria Valtorta*, on page 270 is a photocopy of Archbishop Agresti's original signed handwritten letter dated July 12, 1986.

• **Archbishop (later Cardinal) Angelo Comastri** was previously Archbishop of Loreto, Italy, and now a cardinal and Vicar General of His Holiness to the City of the Vatican. He has a Licentiate of Sacred Theology. He wrote to Gabriella Lambertini that he has found lots of good fruit in the souls under

his charge that have read Maria Valtorta's books.<sup>458</sup> You can read the original Italian excerpt from Archbishop (later Cardinal) Angelo Comastri on page 278 in the book *Pro e contro Maria Valtorta*.

- **Archbishop Domenico Luca Capozzi, O.F.M.**, was the Archbishop of Taiyuan, China, from 1946 to 1983. He communicated with the editor from 1970 to 1981 and expressed his support and love of the *Poem of the Man-God*. You can read the original Italian excerpts from Archbishop Domenico Luca Capozzi, O.F.M., on pages 267-268 in the book *Pro e contro Maria Valtorta*.

- **Fr. Federico Barbaro, S.D.B.** (1913-1996), was a Salesian priest who was a well-known biblical scholar in Japan and had translated the entire Bible into Japanese. I have heard from a Japanese Catholic book publisher that although there are new translations of the Bible now, many old-time Catholics still value Fr. Barbaro's translation. Besides being the first to translate the Bible into Japanese, Fr. Barbaro was also the first to translate the missal and *The Imitation of Christ* into Japanese. I have heard from several people that Fr. Barbaro was a scholarly gentleman and had a strong reputation for holiness.

What is of particular interest to us is that Fr. Barbaro translated Maria Valtorta's entire work into Japanese. A Catholic book publisher in Japan informed me that he knew that one of his former employees, as of 20 years ago, had sold 28,000 copies of the combined 10 volumes of the Japanese translation of Maria Valtorta's work, and probably more since that time. He also told me, "It was a very pleasant surprise when a few years ago the previous Apostolic Nuncio to Japan stopped by our store, saw the *Poem* on the shelves, and encouraged me to read them." The book information on the Fr. Barbaro's Japanese translation of Maria Valtorta's work is available here: [Maria Valtorta's Work in Japanese](#).

An article relates:<sup>459</sup>

Federico Barbaro, S.D.B. (February 18, 1913 - February 29, 1996), was an Italian missionary in Japan, of the congregation of the Salesians of Don Bosco, also active as a teacher, translator and essayist.

Barbaro was born in the Cimpello sector of the town of Fiume Veneto, at that time part of the Province of Udine. After taking his first religious vows in 1931 and doing philosophical studies at the Pontifical Gregorian University in Rome, he left for Japan in 1935. He finished his theological studies there and in 1941 was ordained as a priest in Tokyo. Afterwards he served as a teacher of philosophy and theology at the Salesian Institute of Misaki and Tokyo as well as various private and public Japanese lecture courses. From 1950 to 1956 he directed the

Salesian publisher *Don Bosco Sha* in Tokyo. There he produced the journal *Katorikku Seikatsu* (*Catholic Life*).

Barbaro's bibliography includes over 120 publications and 2000 articles. His name is especially associated with a complete translation of the Bible into modern Japanese.

Barbaro retired to his native country and was stationed at the Don Bosco Center in the city of Pordenone, where he died.

• **Msgr. René Laurentin** is a well-known expert in the field of Mariology. He has written over 150 books and 1,000 articles. An article relates:<sup>460</sup>

In 1955, Laurentin was nominated to serve in the Pontifical International Marian Academy (l'Académie pontificale mariale internationale). Also in 1955, he was appointed Professor of Theology at the Catholic University of Angers. [...] Laurentin has served on the theology faculty at the University of Florence and the University of Milan and has served as a visiting professor at several universities in Europe and North America. From the 1970s through the early 2000s, he taught courses for the Marian Summer Institutes and the International Marian Research Institute (founded 1975) at the University of Dayton. Laurentin also served as Vice President of the French Mariological Society (Société française d'études mariales) from 1962-1997.

He has written favorably of Maria Valtorta and her work. He wrote:<sup>461</sup>

“Maria Valtorta is distinguished and stands out in many [different] ways. (...) Her sanctity is attested to by her life of long sufferings, lived out in a spirit of total abandonment to God. As for the Gospel, in no way at all does she ever diverge away from it; she never contradicts a single part of it; she does not add any strange or unfamiliar teachings to it; and, she [always] remains conformed to the Gospel's spirit. But on the other hand, it is precisely she who, in addition to the episodes already given by the Gospel, adds yet many others which have been unknown, even though these latter could easily be inserted into the Gospel's margins without any contradiction or rupture — which serves to plead in her favor, also. (...) She has received the most prodigious endorsements, the pinnacle of which is that of Pius XII, who discretely protected her from the Holy Office. (...) It need not be said that Maria Valtorta's account is not a fifth Gospel.”

In 2012, he published *Dictionnaire des personnages de l'Évangile selon Maria Valtorta* (*The dictionary of the characters of the Gospel according to Maria Valtorta*), René Laurentin / François-Michel Debroise / Jean-François Lavère, 2012, Éditions Salvator, ISBN-13: 9782706709616. This

dictionary compares the descriptions of the 700 characters from the writings of the mystic Maria Valtorta to the data of the Gospel and to the historical knowledge concerning them.

- **Fr. Yannik Bonnet, D.Sc.**, is a Doctor of Science from Polytechnique School, which is the most famous school in France for engineers as well as for chairmen in many domains. In France, Polytechnique may be compared to Yale, MIT, or Harvard. In France, D.Sc. is considered a higher doctorate than a Ph.D. Fr. Bonnet was not only a professor, but was for eleven years the director of Ecole Supérieure de Chimie de Lyon (a university for engineers). After being widowed in 1995, he was ordained a priest in 1999, and is now writing in many religious newspapers. Fr. Yannik Bonnet, D.Sc., spoke at the French Maria Valtorta Conference on May 28, 2016, where he gave his testimony about how the work of Maria Valtorta entered into his life and discussed various aspects of her work. He discusses the characters in her work in his talk here: [Maria Valtorta / Quelques personnages dans l'oeuvre / Père Yannik Bonnet - 28 mai 2016](#). He gives his talk “Maria Valtorta: The best training for a pastoral priest” here: [Maria Valtorta: La meilleure formation pour un prêtre à la pastorale](#). Fr. Bonnet also gave a talk at the second French Valtorta Conference on May 20, 2017, and appeared on Radio Notre Dame. Fr. Bonnet and Florian Boucansaud (former professional soccer player) talk about Maria Valtorta on the program “Ecclesia” by Maxime Dalle on Radio Notre Dame on May 19, 2017. You can listen to this show here: [Maria Valtorta: Le père Yannik Bonnet et Florian Boucansaud sur Radio Notre Dame](#).

- **Florian Boucansaud**, a former professional soccer player in France for eight years in the clubs of Gueugnon, Nice, Troyes, and Caen, gave a testimony on his profound conversion to Jesus through reading the works of Maria Valtorta at the second French Valtorta Conference on May 20, 2017.<sup>462</sup> For those who are curious, you can see his professional soccer game stats [here](#) and a noteworthy image of him in the middle of the air during a game [here](#). He also gave an [interview](#) on March 31, 2017, about his professional soccer career and his journey in finding God, and consequently, peace and joy.

- At the first International Italian Valtorta Conference that took place in Pisa, Italy, on October 22-23, 2016, six professors, two other doctors, an engineer, a geologist, a professional astronomer, a professional artist, a professional musician, a publisher, and a devout father gave presentations about Maria Valtorta and her writings. Each talk focused on a different topic. I will list each of the speakers below. Next to their name will be the title of their talk in Italian or French (with an English translation of the talk title). Click on the title of their talk to watch it.

**Don Ernesto Zucchini** is president of the Maria Valtorta Foundation (distinct from the Maria Valtorta Foundation CEV Onlus) and is a Professor of Theology since 2009 at the School of Theological Formation (Scuola di Formazione Teologica) of the diocese of Massa Carrara. He is the

main speaker in a Radio Maria broadcast on the mystic and a parish priest at Pontremoli, in the province of Massa Carrara and in four other, neighboring localities. He hosted the first International Italian Valtorta Conference took place in Pisa, Italy, on October 22-23, 2016. Zenit, a popular international news agency, published two articles about the conference (the first one is an interview with Don Zucchini about the conference):

[Discovering the “Gospel” of Maria Valtorta](#)  
[Maria Valtorta: Science and Faith Converge](#)

The first article is an interview with Don Zucchini and the second article discusses the conference. You can find out more information about the conference and listen to Don Zucchini’s talk which will be uploaded in the near future on the [conference](#) page.

**Professor Fernando La Greca:** [Ci sono anacronismi storici nell'Opera di Maria Valtorta? \(Are There Historical Anachronisms in the Work of Maria Valtorta?\)](#)

**Professor Maria Grazia Sovrano:** [Gesù e i gentili \(Jesus and the Gentiles\)](#)

**Professor Emilio Biagini:** [La Sacra Sindone e Maria Valtorta \(The Holy Shroud and Maria Valtorta\)](#)

**Dr. Liberato De Caro:** [L'opera valtortiana al vaglio dell'astronomia \(Valtorta's Work from an Astronomical Viewpoint\)](#)

**Geologist Thomas Dubé:** [Chronology, History, and Astronomy in the Writings of Maria Valtorta](#)

**Professor Francesco Rizzi:** [L'Assunta in Maria Valtorta, Dante e San Tommaso \(The Assumption in Maria Valtorta, Dante, and St. Thomas\)](#)

**Professor Anna Maria Costa:** [Maria Ss. Corredentrice nella vita quotidiana \(Most Holy Mary as Redemptrix in Everyday Life\)](#)

**Professor Ruben Pineda Esteban:** [L'Immolazione nelle opere di Maria Valtorta \(Immolation in the Works of Maria Valtorta\)](#)

**Professor Giuseppe Fioravanti:** [Considerazioni sul laicato al tempo di Maria Valtorta \(A Reflection on the Laity in Maria Valtorta's Time\)](#)

**Monsieur Bruno Perrinet:** [L'histoire et les différentes activités de l'Association Maria Valtorta \(The History and the Various Activities of the Maria Valtorta Association\)](#)

**Engineer Stephen Austin:** [Promoting Maria Valtorta's Extraordinary Writings Around the World](#)

**Maestro Giovanni Mezzasalma:** [Riflessioni sull'arte sacra alla luce dell'Opera valtortiana \(Reflections on Sacred Art in the Light of the Work of Valtorta\)](#)

**Ivano Conti:** [concerto su Maria, testi e canzoni sulla vita della Madre di Gesù \(Concert of Maria, Texts and Songs About the Life of the Mother of Jesus\)](#)

**Signore Michael Mellner:** [Maria Valtorta e la Chiesa Cattolica \(Maria Valtorta and the Catholic Church\)](#)

- **Peter Bannister** is an exceptionally talented musician who holds graduate degrees in music from King's College Cambridge and systematic/philosophical theology from the University of Wales. He has been the recipient of numerous awards and has been invited to give concert performances in many countries. His bio is [here](#). He gave his testimony at the 2016 French Valtorta Conference and wrote an article in favor of Maria Valtorta on the Sciences & Religion website. His article is available here: [Les écrits de Maria Valtorta \(1897-1961\) - imagination surchauffée ou percée pour l'exégèse biblique?](#)

- **Fr. Kevin Robinson** has written many excellent comments about the *Poem of the Man-God*, many of which are quoted in this e-book. Here is an excerpt of some of his writings:<sup>463</sup>

I received a letter from Cardinal Gagnon in Rome (Jan 3, 1992) assuring me that many good people are benefiting from Valtorta's works, but that Cardinal Ratzinger's office has only the negative side of the story. He suggested that more people write to Cardinal Ratzinger to request a clarification.

Given the genuine approval, widespread growth, and immense spiritual fruit of *The Poem of the Man-God*, it would be rash to deny, refuse, or fight against this great gift of God (see Gamaliel's advice, Acts 5: 38-39).

Let us not forget that even the works of St. Thomas Aquinas were at first condemned, as were the person of St. Athanasius and the writings of Saint Faustina Kowalska. Truth will find its way in the end, and the judgement of Pope Pius XII will be clearly vindicated. In 1978 an anthology [of the *Poem*] was published in Portuguese with the imprimatur of the Archbishop

of Belem, Brazil. In India seven bishops have sent warm letters of congratulations to the publisher of the Malayan translation. One of these bishops gave his imprimatur in 1993. Don't forget, the approval of Pope Pius XII was more than an imprimatur (permission to publish). It was an **instruction** to publish, given at the Vatican before official witnesses on February 26, 1948.

[...] The writings of Maria Valtorta are in no way opposed to the Catholic faith or morals, they were never put on the *Index of Forbidden Books* for any valid reason, and they continue to edify the Church resulting in many conversions and vocations. Valtorta's writings were specially given by Christ Our Lord as a gift to His priests, to support the work of His Vicar St. Pius X to combat Modernism (see *The Poem*, Vol. 5, p. 946), and to reveal the truth of the Gospel in a special way. They fill in the gaps. They put you in the picture. They amplify the sacred text, e.g., the Passion may be five pages in your Gospel, it is 100 pages in *The Poem*.

If *The Poem* at times seems sentimental, it is really the remedy of sentimentalism in matters of faith. It is no more sensual than the works of St. Ignatius, who encourages the use of all five senses, plus imagination, in his 'Spiritual Exercises'. The Biblical Book 'Canticle of Canticles' could be charged with the same falsehood by the spiritually immature. Valtorta always leads from the senses to the spiritual, the sublime, and the supernatural.

It is a masterpiece of sacred literature, unlike anything ever written. In some ways it is like being in the first seminary, trained by the Master Himself. A professor and sculptor friend of Maria Valtorta wrote in 1965: "[her works] have completely transformed my inner life. The knowledge of Christ has become so total as to make the Gospels clear to me and make me live them in everyday life better" (Lorenzo Ferri). All those among our parishioners who have read Valtorta say the same thing.

[...] I have read about a 1,000 pages a year of Valtorta for 20 years.

I have in my office a huge file "**pro**", and a small file "**con**" of the works of Maria Valtorta. I have the 10-volume Italian edition for reference with its many profound footnotes. The pros far outweigh the cons.

The holiest and most learned clergy I know are those who appreciate Valtorta, including two Rome-trained Pre-Vatican II Doctors of Canon Law.

The objections raised so far are meaningless in context. There is only one genuine mistake in all the 20,000 pages (plus) of Valtorta's writings that I have read: On Good Shepherd Sunday,

the commentary on the Mass (*Book of Azariah*) includes the word “Maronite” among the schismatics. The original probably has “Mariavites”, a Polish schismatic sect that St. Pius X condemned.

The work continues to bring about conversions and vocations and deeper insight into the Holy Word of God. It is another weapon in our fight against Modernism.

- **Bishop Richard Williamson** was the rector of the SSPX St. Thomas Aquinas Seminary from 1983 to 2003 and rector of the SSPX seminary in Argentina from 2003 to 2009. For almost two decades, he used Maria Valtorta’s writings in the SSPX St. Thomas Aquinas Seminary (particularly during retreats and in Scripture classes). He wrote about the *Poem of the Man-God* in two of his letters to friends & benefactors, both of which were written during his time as rector at St. Thomas Aquinas Seminary. His January 1987 letter is viewable [here](#). His March 2002 letter is available [here](#).

He also wrote Eleison Comments [articles](#) about the *Poem of the Man-God* on May 21, 2011, October 20, 2012, and September 12, 2015 recommending and defending the *Poem of the Man-God*.

- **Two Rome-Trained Pre-Vatican II Doctors of Canon Law:** Fr. Kevin Robinson wrote: “The holiest and most learned clergy I know are those who appreciate Valtorta, including two Rome-trained Pre-Vatican II Doctors of Canon Law.”<sup>464</sup>

- **Dr. Nicandro Picozzi, M.A., D.D. (Doctor of Divinity)**, translated all of the *Poem of the Man-God* volumes from the original Italian into English (approximately 4,200 pages). Obviously, this learned doctor would not devote hundreds of hours to translating Maria Valtorta’s writings if he didn’t think most highly of it.

- **Testimonials from Lay Faithful:** For many testimonials from lay faithful see: [Reader Testimonials About the Poem of the Man-God](#).

More testimonials can be read in the Maria Valtorta Readers’ Group newsletter bulletins here: [Maria Valtorta Readers’ Group Newsletter Archive](#).

## The Best Grand Summary Article of Proofs of its Supernatural Origin I Could Find by Anyone

I have quoted bits and pieces of this article earlier in this e-book, but the article in its entirety is below. It is the best grand summary article of proofs of the divine origin of the *Poem of the Man-God* I could find by anyone. David Webster has given me permission to post this article in its entirety below.

### ***The Poem – One Incredible Revelation!***<sup>465</sup>

By David Webster, M.Div.

What the CDF (Congregation for the Doctrine of the Faith) claims *The Poem of the Man-God* to be, a mere human creation (which assassinates the character of its author), is the one thing it *cannot be*. No human being, or any group of human beings, could have put together the kind of information we see in such abundance in *The Poem* with such detail, consistency, and accuracy. There is information throughout *The Poem* that could only have been known by a much later generation using computer programs of planetary positioning and lunar phases. This information has made the dating of every episode of this work possible, and for most this provides the very day on which the episode took place! ...

Personally, without *The Poem of the Man-God*, neither I nor my family would be in the Catholic Church today. That work is clearly the most powerful and incontrovertible testimony to the truthfulness and reliability of Sacred Scripture and the absolute truth of the Catholic Faith to have been given to the Church in its 2,000 year history. It is clearly the most powerful testimony the Church has ever received against the ravaging errors of modernism, liberalism, and moral relativism in our day... If, indeed, the Word of God is “living and effectual, and more piercing than any two edged sword...and is a discerner of the thoughts and intents of the heart,” then we have in *The Poem* that Word in the most powerful and complete form I have seen *anywhere in the Church*. No one is claiming that *The Poem* can replace the Gospels or would even hold a place of significance in the Church without that ancient, but much less complete, record of Sacred Scripture. The ancient Gospel accounts establish the underlying certainty of the life and teachings of Christ and the Church. Precisely because *The Poem* contains such an astonishing amount of authenticating evidence of its supernatural origin, its affirmation of the Old Testament and the New Testament records and Holy Catholic Tradition is extremely significant in our day when so much of Scripture and Holy Tradition is being questioned. *The Poem* verifies every significant element of the Catholic Faith that has become seriously muddled in the quagmire of today’s rampant materialism, sensuality, rationalism, and egoism. The potential for this work playing a

major role in the renewal of the Church is absolutely unquestionable. I have read all five volumes five times, and can tell you that one would not even have to have one bit of spiritual discernment to see that no human mind *or any group of human minds* could have written these volumes within anyone's lifetime, let alone in the 3½ years it took Maria Valtorta, confined to a sick bed, to write it.

Here are a few examples of the *many* lines of incontrovertible evidences for the supernatural origin of this work that should be understandable even for those with no spiritual discernment. This work consists of 647 Gospel episodes recorded within a 3½ year period (1944 to 1947), not in chronological order, but often according to the visionary's own personal spiritual needs and in conjunction with the events of the Church calendar. We know this not only from the original copies that were all dated, but because Maria Valtorta shows lack of familiarity with persons and places in later episodes of Christ's life, whereas in the earlier ones she shows a great deal of familiarity. We have here an astonishing 20,000 handwritten pages from her (10,000 for *The Poem*), written in mixed order (and with hardly a correction), that, when assembled at Jesus' instruction in proper sequence, present a perfectly flowing story with not one person, place, or thing out of place. Even the best novelists, who develop their work in sequence with far shorter, far less involved story lines and far fewer characters (*The Poem* presents over 500 personalities!), have often been caught with irregularities in these matters. Not so with Maria Valtorta and the *Poem of the Man-God*.

This has all been accomplished while incorporating in its body and expanding upon nearly the entire content of all four Gospel accounts. Only 6 short Gospel texts have not been found in the body of this work. In addition to this we also discover an astonishing 950 quotations and references from some 40 books of the Old Testament, many of which are found in Jesus' many teachings and sermons. It would have taken a special team of Old Testament biblical scholars to incorporate this many Old Testament Scriptures into any kind of series of teaching and preaching, let alone one that had to fit the particular settings carefully described in *The Poem*. These elements alone make the thought of human authorship absurd.

An additional line of incontrovertible evidence (which Valtorta was encouraged by Jesus to include for the benefit of "the difficult doctors" of the Church) deals with the vast amount of geographical, climatic, agricultural, historical, astronomical, and cartographical information given in her work. Authorities in these fields have verified the accuracy of what she has reported with appropriate astonishment. Valtorta accurately identifies this agricultural and climatic information that is often unique to Palestine with the appropriate calendar period which she often specifically identifies. Without any evidence of planning and with hardly any corrections, Valtorta ends up with a perfectly flowing 3½ year story line with Jesus appropriately in Jerusalem and Judea for Passover

and Pentecost in all four spring seasons, and at the Tabernacles in all three fall seasons of His ministry. Valtorta shows Jesus to have traversed the land of Palestine from one end to another in at least six cycles (some 4,000 miles), ministering in some 350 named locations, including places in Palestine known only to specialized archaeologists. Not once, however, does she have Jesus (or any one of the other 500 characters) in a place inconsistent with either the story line or distance or timing necessities.

For this work to be of human origin would have also required, in addition to numerous technical resources in several fields, the use of a pre-existing harmony of the Gospels, the four Gospels arranged both in parallel and in an *acceptable* chronological order. No one could have written a work that includes the entire content of all four Gospels without such a harmony without missing significant material, adding material contradictory to an overlooked parallel account, or duplicating accounts, mistaking some parallel accounts for more than one event. *The Poem*, however, while maintaining absolute integrity in all these areas, follows an altogether different arrangement than any previous harmony. Previous harmonies cluster all the ministry events of Christ into a single Judean, Galilean, and Perea ministry. *The Poem* has six distinct Judean ministries with excursions into Perea and Samaria, with all but the first centered around the Passover or Tabernacles when Jesus would naturally have been in Judea. It has six distinct Galilean ministries with excursions into Syro-Phoenicia and Decapolis, always between these two feasts. Though this is an altogether new arrangement, those few events in the Gospels identified by scholars as belonging to specific calendar, seasonal periods, or geographical locations are all correctly placed. In respect to the great many Gospel events whose calendar or seasonal placement could not be determined from the biblical data, we find an incredible number of differences in sequence in *The Poem* compared to other harmonies, all of which rearrangements would have been completely unnecessary if the only purpose were to create an acceptable fictional account of the life of Christ. Of the 269 New Testament Gospel episodes occurring in the three full years of Christ's ministry according to a standard arrangement, over half of them (146) are located differently in *The Poem*, and of these, 92 of them are placed in an altogether different ministry year. The lack of necessity for any rearrangement and the utter complexity involved in such a vast number of rearrangements rules out any reasonable possibility of human authorship *on this one account alone*.

Valtorta's numerous descriptions of moon phases, planets, and constellations, their positions in the night sky, her continual noting of the time of year, seasons, months, climate, Sabbath days and feast days (though never claiming these to be without possible misjudgment), are so precise that every one of her 647 episodes have been dated using the [Julian] calendar of that day and computer programs of the heavens for that period of time. This has resulted in the untangling of every one of those 269 New Testament Gospel episodes from the chronological disorder we find

them in the New Testament, and their fitting into a perfectly flowing and consistent story line that includes fully developed and continually intersecting accounts of over 500 persons with no contradictions or irregularities. What is now being determined is how this calendar sequence relates to our Gregorian calendar. From the preliminary research done by Thomas Dubé of Washington State it seems that the Church may have been correct in assigning the date of the Birth of Christ to late December of 1 BC!

Also supporting *The Poem's* claim of divine origin are the solutions it presents to problems in the Gospel accounts which scholars have struggled with for years. I offer four examples. Certain elements of the Resurrection story have frustrated scholars for centuries. Obviously, for the Gospel writers, the actual account was unnecessarily complicated for their purposes, so they simplified their accounts by telling only part of the story, or, as Matthew did, by blending the accounts. What is most obvious from the Gospels in this story is also what has up to now been so unexplainable, and, frankly, almost impossible to believe. How could at least three groups of women *separately* visit and expect entrance to a sealed and guarded tomb in the darkness of an early dawn? No one has been able to explain how this could have happened. That is a real predicament, especially because it involves testimony to the most important event of Christian Faith. The account in *The Poem* not only untangles the five visits to the tomb (the first three groups of women, with the Magdalene visiting twice, and then the one later group), but explains very simply why the first three groups of women quite unintentionally ended up visiting the tomb separately, and why from the outset they, all together (with Mary Magdalene), were confident they could gain access to a sealed and guarded tomb.

The Gospel account of the story of the crowing of the cock after Peter's denials has presented an equally challenging problem for those who have maintained the integrity of Scripture. Critics have, for centuries, pointed to this account as undeniable proof of error, and no biblical scholar has ever been able to satisfactorily explain the apparent discrepancies. The account in *The Poem* solves this age-old problem by supplying the missing information, the lack of which only made the Scripture account appear to be contradictory. *The Poem* also offers clear evidence that could also settle the debate over the authorship of Hebrews and the important and logical reason this work was attributed to Paul, though language style shows he was not, at least, the primary author. *The Poem* gives evidence that none other than Gamaliel was its primary author. A most fascinating theme in *The Poem* is Gamaliel's spiritual journey to Christian faith. Gamaliel, who had always shown the highest respect for Jesus, becomes a firm believer in Christ at the Crucifixion, though he does not openly identify with the Church in Christian baptism until near his death. Besides its lofty Hebrew style the major clue that points to Gamaliel as the author is that Valtorta reports seeing Gamaliel with a wax tablet and parchment recording the discourse of Jesus in the Temple that contains a whole series of thoughts and themes found in Hebrews. (Compare pages 465-468 of

Volume IV of *The Poem* to Hebrews 1:5,6,13,14; 2:5,11,14-17; 7:2,3,11-13,15-17; 9:11,12; 10:9,10). If this was the origin of Hebrews, then it would have been circulating long before the Gospels were compiled. That could first of all explain why this very important discourse of Jesus was not included in any of the four Gospels. And, if Gamaliel was the author, it would only be logical that he, not wishing at the time to openly identify with the Church, would have given this work to his former student Paul, who had also been converted, to disseminate it.

Perhaps the most striking example of divine authorship I discovered while puzzling over a four and a half month ministry in Galilee which was detailed in over 330 pages of *The Poem* but completely missing in the New Testament Gospels. While working on a parallel harmony of the four Gospels according to *The Poem*, I discovered, to my amazement, evidence substantiating this very missing ministry, hidden in one single verse in Luke. It was the sixth Galilean ministry, according to *The Poem*, that was completely missing from the Gospels. That text (Luke 17:11) comes right at the proper place at the tail end of what *The Poem* describes as the fifth ministry cycle. Luke admits at this very point skipping over a ministry in Galilee and Samaria. That this verse was placed into Sacred Scripture could only have been for one reason, to help authenticate a revelation God knew He would give us in the 20th century! Luke 17:11 serves no other purpose. *The Poem* also clarifies the meaning of Luke's rather strange statement in the same verse that Jesus, throughout that 4½ month ministry in *the north* of Palestine, is actually "going to Jerusalem!" Going through Samaria and Galilee is certainly a strange way to go to Jerusalem! But, once again, the narrative in *The Poem* describing this ministry in Galilee and Samaria shows us why Luke said what he did. Jesus was in this ministry anticipating His final trip to Jerusalem for His Passion and Crucifixion. Everywhere He went we see Him in *The Poem* bidding farewell. I could cite many other examples of the *Poem's* attention to such detail, but this should be sufficient evidence that we are dealing here with a most extraordinary treasure of *unmistakable* divine origin. The greatest evidence of its divine origin, however, is in its profound purity and holiness, its depth of spiritual wisdom and insight. In this it is unparalleled.

While Maria Valtorta obviously had a very gifted mind with some real literary skill, she was only of average education, and was confined to her bed the entire time she wrote and until her death in 1961. She had access only to her Bible and catechism. She often had no way to even access her own previous writings. Fatima and the dancing sun seen by 70,000 is nothing compared to the evidence of the divine hand in this revelation. The evidence here does not depend on the witness of others. The evidence here will not fade with time. It is inscribed in black and white on every one of over 4,000 pages, waiting for anyone interested enough to look at it honestly. Those willing to do that have done so in increasing numbers and in increasing conviction of the significance of Maria Valtorta and her works. So it has been that despite the serious maligning of her character and her writing from the highest office in the Vatican – outside of the Pope and the Secretary of

State – the massive effort to begin her beatification process has now been completed. But as someone has said, you cannot win arguing with the Devil regardless of the evidence presented. Apparently, too much evidence can be as bad as too little! One of the serious criticisms leveled against this work's claim to be of God was that it describes a Mariology and a Christology in terms that *only* "modern theologians" would use! Is it possible there are those in the Church who could believe that our modern theologians have transcended the wisdom, theological and literary skill of Jesus Christ Himself? Heaven forbid the thought that Jesus Christ of the first century could equal our modern theologians in their theologizing! There appears to be many in our day who cannot imagine any generation before them as intellectually advanced as their own. Beyond this, there are those who would also deny Jesus Christ any right to contemporize His first century language for us, if indeed that is what He did. Our biblical scholars, linguists, and our priests can take the greatest liberties in contemporizing the first century message of the Word and express their own opinions as to what Jesus said to His first century audience in today's language, but yet these would deny the Word Himself that same right? I do not know about you, but I can hear the hiss and rattle of a serpent under this, and all the other cold hard rocks that human pride and arrogance have thrown against this work, every one of which are hiding a very certain but subtle hatred for Jesus Christ and His Word. One day, this whole rock pile of human resistance to God within the Church that has too long been crushing the life out of the people of God will be consumed with an unquenchable fire. Woe be to those who have filled their own heads and hearts with such rocks!

## ***Padre Pio and Maria Valtorta***

### **Letter from a Spiritual Daughter of Padre Pio's Telling About His Verbal Command to Read Maria Valtorta's Works**

The following is an exact copy of a letter written by a spiritual daughter of Padre Pio, Rosi Giordani, to Dr. Emilio Pisani, the editor and publisher of Maria Valtorta's works. In this letter, Rosi Giordani attests to the words of Padre Pio directed to a spiritual daughter of his, ordering her to read Maria Valtorta's books (Maria Valtorta's works, of course, includes the *Poem of the Man-God*). This letter is taken from the book *Padre Pio and Maria Valtorta*.<sup>466</sup>

For Dr. Emilio Pisani,  
Beloved in Jesus!

My name is Rosi Giordani, a spiritual daughter of Padre Pio. I am from Bologna, but have been living here for many years with my mother, who was born in 1897, like Maria Valtorta. Father has been at rest for twelve years in the cemetery of this town. In 1981 I was present with Mother at the Basilica of the Annunciation in Florence for the celebration of the anniversary of Maria Valtorta's death. I was with dear Domenico Fiorillo. I embraced Marta and listened to her lovely talk.

I am writing particularly to tell you the following: a spiritual daughter of Padre Pio from the outset, Mrs. Elisa Lucchi, known as Malvina, from Forlì, a year before Padre Pio's death asked him in Confession, "Father, I have heard mention of Maria Valtorta's books. Do you advise me to read them?" Padre Pio replied, "I don't advise you to—I order you to!"

San Giovanni Rotondo  
January 7, 1989

Rosi Giordani

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Padre Pio once wrote about the special care and solicitude that he had for his spiritual children: "I belong entirely to everyone. Everyone can say: 'Padre Pio is mine.' I deeply love my brothers in exile. I love my spiritual children as much as my own soul and even more. I have regenerated them to Jesus through suffering and love. I can forget myself, but not my spiritual children. Indeed, I can assure you that when the Lord calls me I will say to Him: 'Lord, I will remain at the gates of Paradise; I will go in when I have seen the last of my children enter.'"<sup>467</sup>

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**Introduction to the Mystical Experiences Between Padre Pio and Maria Valtorta: A Publication of San Giovanni Rotondo (The Place Where Padre Pio Spent the Last 52 Years of His Life)**

The following are recollections of Maria Valtorta among the followers of Padre Pio. What is quoted below is from a fortnightly publication on Padre Pio's work, and this was reprinted in the book *Padre Pio and Maria Valtorta*.<sup>468</sup>

The following is news published regarding the Our Lady of Grace Prayer Group in Ancona, taken from *La Casa Sollievo della Sofferenza*, a magazine published twice monthly by Padre Pio's foundation in San Giovanni Rotondo (vol. XXVIII, no. 14, July 16-31, 1977):

“After the usual Eucharistic celebration, followed by recitation of a third of the meditated rosary, the group's spiritual director, the Most Rev. Bernardino Piccinelli, Auxiliary Bishop of Ancona, permitted a public reading of one of the most interesting instances testifying to Padre Pio's extraordinary relations with Maria Valtorta of Viareggio, who had died a few years before with a reputation for holiness and was the author of famous literary works...”

**From Maria Valtorta's *The Notebooks* (1943 and 1944): Mystical Experience of Communicating with Padre Pio in Dreams & the Experience of His Well-Known Supernatural Rose Fragrance on Multiple Occasions**

For those who are unfamiliar with the many miraculous occurrences that frequently occurred with the holy saint, prophet, and mystic, St. Padre Pio, I recommend the following article as a good place to start acquainting yourself with these phenomena: [Life and Miracles of Padre Pio](#). Near the top of that article, there are links that go to additional articles dedicated to specific themes of his miracles, including stigmata, bilocation, gift of healing, gift of reading souls, encounters with his guardian angel, triumph over the devil, etc.

In this particular chapter about Padre Pio and Maria Valtorta, several of his common miraculous phenomena that occurred between Maria Valtorta and him that we will discuss was his well-known supernatural rose fragrance as well as him appearing in dreams. Before we proceed further, I want to put into context and establish what is meant by “his well-known supernatural rose fragrance”. Throughout history, various saints have miraculously exhibited a very strong scent of roses which cannot be attributed to natural causes. This is indicative of great holiness and the sign of God’s Presence. This has sometimes been called the “heavenly fragrance”, “celestial perfume”, or simply “miraculous scent of roses”.

Jim Dunning from the popular website, *Mystics of the Church*, relates:<sup>469</sup>

Although [Padre Pio] never left the monastery in a physical sense, he was observed at different places many miles away on numerous occasions. Thus he possessed a gift shared by very few saints; that of bilocation. Sometimes he appeared beside someone he wished to help; at other times he made his presence felt by the perception of a singular fragrance. This was noticed by everyone in the vicinity at the time.

An unusual aspect of this latter gift is that Padre Pio held it while still alive. Saint Teresa of Avila was reported to have emitted heavenly scents immediately after her death. A similar account was given of Saint Thérèse of Lisieux (the Little Flower), whose body at death was said to have produced a strong scent of roses. There are numerous accounts of saints’ bodies possessing a distinctive fragrance years after their burial, but few in modern times were so honored during their lifetime.

Another article relates:<sup>470</sup>

The aromas are a feature of Padre Pio's spiritual views. He used to say to those who felt the scent: "What is there to explain... It is my presence."

Also note that many people have testified to having had mystical experiences with Padre Pio appearing to them in their dreams, and in them, speaking to them. The supernatural origin of these dreams has often been confirmed by subsequent miracles (such as healings) or by prophetic statements from Padre Pio in the dream that later came true (for example, he may tell them that something is going to happen that they would never have been able to guess would happen and would have no way of knowing it, and it in fact does occur).

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***From Maria Valtorta's The Notebooks (1943): Mystical Experience of Communicating with Padre Pio in Dreams & the Experience of His Well-Known Supernatural Rose Fragrance***

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Maria Valtorta relates in *The Notebooks*, in 1943:<sup>471</sup>

I have seen and spoken to Padre Pio of Pietrelcina (in dreams). In dreams, too, I have seen him in ecstasy, after Holy Mass. I have seen his penetrating gaze and felt the scar of the stigmata on my hand when he took me by the hand. And, not when dreaming, but *wide awake*, I have noted his fragrance. No garden packed with fully-blossoming flowers can emit the heavenly scents which flooded my room on the night between July 25 and 26, 1941 or the afternoon of September 21, 1942, precisely while a friend of ours was speaking to Padre Pio about me (I did not know he had left for San Giovanni Rotondo). On both occasions I later obtained the graces requested. The scent was also perceived by Marta. It was so intense that it woke her up. It then ceased all at once, as it had come all at once.

Br. Daniel Klimek, T.O.R., discusses this dream and makes some good points (especially the third paragraph):<sup>472</sup>

Notice all of the sacred components surrounding Valtorta's dream, signs signifying that her encounter was, indeed, more than a simple dream. It was something deeper. First, she encounters the experience after Holy Mass, the holiest of all rituals between God and man on earth. Second, she encounters the experience in a state of ecstasy; thus, it has the feeling of an out-of-body experience for the mystic. Third, there is a vividness to the dream that is evident in Valtorta's intimate details of the encounter – from the fact that touch is accentuated in the way that Padre Pio held her hand and she could clearly see the details of

the painful stigmata, to the fact that she describes Saint Pio's "penetrating gaze," showing us a poignant personalism in the encounter between these two Italian mystics. This personalism is further noticeable in the very fact that Valtorta reported speaking with Padre Pio. Thus, it wasn't simply a casual dream of a saint that she experienced, but a deeply personal and intimate interaction *with a saint*.

The fact that a powerful, sacred fragrance remained afterward while Valtorta was wide awake, a fragrance so powerful that no "garden bursting with flowers in full bloom can give off the celestial scents" which filled her room and which even woke up her friend Marta, further shows us that her experience was something special. Notice that the second time that this fragrance came, according to Valtorta's description, was when a friend of the family's was speaking of Valtorta to a priest in Saint Giovanni Rotondo, the site famous for a hospital founded by Padre Pio.

What further merits attention is that Valtorta experienced the encounter in the 1940s, back when Padre Pio was still a controversial figure in the world of Catholicism as a mystic. It would not be until decades later, in 2002, that Padre Pio would finally be recognized as a saint through formal canonization during the papacy of Pope John Paul II, who himself revered the famous stigmatic. Yet, before Padre's ecclesial recognition by Rome, the friar remained a controversial figure, admired and revered by countless of people but, unfortunately, also demonized by his bishop who spread many falsehoods about Padre's reputation and sanctity. The path of controversy is the path that every mystic must walk. Valtorta is no stranger to this reality, having both strong supporters and critics in the Church while her writings continue to inspire a wider audience. Perhaps her early encounter with Padre Pio, recognized today as an unquestionably holy presence, an encounter that took place back when Saint Pio's sanctity was still being questioned by many, hints at a sacred source behind Valtorta's own mystical experiences: for she saw authenticity in a holy man before the Church even recognized that authenticity.

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***From Maria Valtorta's The Notebooks (1944): the Experience of Padre Pio's Well-Known Supernatural Rose Fragrance Again***

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Maria Valtorta relates in *The Notebooks*, in 1944:<sup>473</sup>

July 25, 1944

Yesterday there was no dictation. Rest for my weary shoulders, crushed by abundant writing in recent days. But not an absence of heavenly favors.

First of all, a lot of peace, and then the visible presence of my Heavenly Friends and their caresses and—perceptible to others as well—that scent of roses, which is sometimes pure, as if there were tufts of just-cut roses in the room, and sometimes seems fused to a tenuous smell of iodine and vinegar, as if the roses had withered a little on their stems. The perfume comes slowly; at the outset, it is barely a nuance; it then intensifies and grows, virtually coming in waves, at times very forceful and at times less marked. It then disperses as it has come.

It is generally the smell of roses. But sometimes it is complex, as if there were gardenias, jasmines, violets, lilies of the valley, normal lilies, and tuberose. I never smell carnations, irises, daffodils, freesias, or other flowers. Only the ones I mentioned above.

I think it is brought by some “Friend” or comes with the blessing of Padre Pio. But I do not know exactly. And I greet it every time with thanksgiving, saying, “Whoever you are, thank you for your perceptible protection.” For I feel protected when I am in the midst of those fragrances, even more than usual. As if I were in the arms of someone who loves me with the perfection of a saint.

November 29, 1944

...Eight days ago, on November 22, precisely the night preceding Marta's going down to Lucca to find out about permission for haulage, in my short sleep at dawn, I dreamt of heading for Viareggio (on foot), together with Marta, and meeting Padre Pio, or a Franciscan—but I think it was Padre Pio—who looked at me and said, as if speaking to himself, “It is bitter, though, to have gotten enthusiastic about returning and to experience such delay!” I turned around and, a bit irritated and excited, asked, “What's that? What's that?” He replied, “Nothing. I was saying that it is bitter to have gotten enthusiastic about returning and to experience such delay.” He said that twice and disappeared.

I woke up with concern and said to Marta, “You'll see that nothing can be done.” Marta replied, “Why, no! On the contrary, Padre Pio came to say that the delay has been bitter, but it is over.” I responded, “No, no. You'll see that it's beginning now. He was too sad on saying those words.”

Marta went to Lucca...and found out that it was impossible to leave until after the 30<sup>th</sup> because permission was denied.

## A Testimony About Padre Pio's Words About Maria Valtorta's Sufferings

Before I quote the testimony of Marta Diciotti (Maria Valtorta's live-in housekeeper, friend, and confidant until the day of her death) concerning Padre Pio's words about Maria Valtorta's illnesses and sufferings, it is important to put her illnesses into context.

In 1920, at the age of 23, while walking down the street with her mother, Maria was struck in the back with an iron bar by a communist anarchist delinquent. She was confined to a bed for three months, and then recovered enough to be able to move around again. In 1925, she read the autobiography of St. Thérèse of the Child Jesus, and, inspired by it, offered herself as a victim soul to the Divine Merciful Love. Five years later, she took private vows of virginity, poverty, and obedience, and then (after much deliberation and preparation) offered herself also as a victim to Divine Justice.

God accepted her offer. As a result of complications from her injury in 1920, as well as having contracted numerous, terrible illnesses which caused her great pain, she was bedridden beginning in 1934, and was forced to remain bedridden for the remaining 28 years of her life. She suffered excruciatingly.

I will give a couple of excerpts from her autobiography where she explains her many illnesses and, important for this subchapter, describes how she offers up her sufferings willingly for God, does not want to be relieved of them, and she turns down potential healings for the sake of others. This is important when we later see what Saint Padre Pio said of her sufferings.

First, it should be noted that she suffered from five major chronic illnesses and ten other minor ones during the entire time she wrote her works. Her illnesses included progressive paralysis, myocarditis, an ovarian tumor, lung ailments, chronic peritonitis, volvulus, neuritis, and others.

Maria Valtorta writes in her autobiography:<sup>474</sup>

On February 2, 1935, after a heavy sopor and a terrible cardiac crisis, paresis appeared. It was then that the family doctor had his theory accepted by the consultants that not only my heart was damaged, but also the spine, or, rather, the spinal marrow. We do not know if it is a tumor or the formation of liquid resulting from the blow received in 1920, but the lesion exists.

After the consultation I wrote as follows (I copy from my diary): "My soul is full of song. An incomprehensible song and incomprehensible gladness for someone unaware of the most

burning longing of my heart...! You, my Good, know why I am happy...! The fact is that I do not have *one* malady, but *three* afflicting me! I kiss this trinity of pain wherein I see the will of the Trinity reflected and worship God, who adorns me with three such gifts, and with St. Francis I cry, 'Lord, I am not worthy of such a great treasure!' I clasp these three nails to my heart, your three nails, O my King, O my Christ, O my All, and since the more love grows, the more it sees itself comprehended and compensated, with the boldness of lovers I ask You, 'Why just three wounds? Why not five, like yours?' And I trustingly wait, for I feel that You will adorn me with *all, all* your jewels of pain...."

The three maladies were myocarditis, the ovarian tumor (now formed), and the spinal lesion. But I saw that the doctor was concealing something. And I prodded him to speak out.

On the morning of the 3rd I observed an undecipherable sign from the doctor to Mother. They went to the front hall and shut themselves in. "Just fine," I said, "now I'm coming too." Holding on to the furniture, I went barefoot to the glass door and, grasping the sewing machine to keep myself erect, I looked through the glass and heard the conversation. "The professor informs you that it is a form of progressive paralysis. Very slow, but extremely dangerous and inexorable in its course. As a result of a scare or some emotion or other, it may accelerate, strike the diaphragm and the bulbar centers, and provoke instant death. If there are no factors speeding it up, it may last years, gradually extinguishing the life of the organs...."

I went back to bed because—my heart was leaping and my legs, bending. Not from fear, but from exhaustion. I now knew enough, though. I have always wanted to know the *truth*. *And to tell the truth*.

The paresis beginning in the lower abdomen had little by little spread to many other organs and from time to time gives signs of paralyzing others. When it rises, it is the head which is affected; when it descends, the thorax. It is most painful because, according to the bulbar center stricken, it occasions blindness or deafness, or impairments involving speech, swallowing, breathing, digestion, renal filtration, writing.... A mine of troubles.

It was then that I made a *solemn* pact with Jesus to rescue a soul for every crisis. I had done so before informally. And how happy I was if I had many crises a day.

Maria Valtorta writes in her autobiography:<sup>475</sup>

The doctor obstinately maintained that either tuberculosis or hysteria was present. Analysis after analysis.... And the tuberculosis would not make up its mind to pop out so as to please him. Test after test to establish hysteria. But neither did it want to show up to make him happy. And I suffered terribly.

Another consultation with a surgeon. "It's appendicitis! It should be operated on immediately!" Boom! In 1920 the same thing had been said, and after fourteen years the appendicitis had still not appeared. I am still waiting for it. And I live on raw salad, peas, and similar delights for an intestine which, according to the surgeon, is nearly perforated...!

Another consultation: "It's a case of genital insufficiency." Boom thrice over! I had never suffered in that sense. Insufficiency, of course! If anything, there was a tendency towards super-sufficiency! But that had to be the breeding ground. There was no solution. Very comfortable for doctors to take care of women! What they are unable to classify by its proper name is called hysteria, and we're taken care of! Ovarian hormone treatment. The result: my heart remained the same. An ovarian inflammation leading to the tumor which gives me so much pain and *not only physical* troubles.

Then, since they had failed to hit the bull's-eye, ladies and gentlemen, it was time for a change. The physiologist came back once again. Properly worked on by the family doctor—oh, human inconsistency!—he took back his *entire* diagnosis of a short time before, and whereas he had previously put me on water fresh from the tap and fruit juices for my pressure, he now ordered super-nutrition; whereas he had previously ordered complete immobility, under pain of death, he now ordered me to get up and go to the pinewood; whereas he had previously decalcified my arteries with all the nitrates possible, he now ordered calcium again without interruption, because there was bilateral tuberculosis (boom!), which, if not checked by supernutrition, air, movement, and calcium, would take me to the cemetery in three months (boom! boom!) amidst tremendous hemoptyses (boom! boom! boom!).

It was September 4, 1934. Today is April 8, 1943. I have eaten less and less, have not taken air, except for what comes in through the window, have not moved about, have not ingested calcium, and I am here—waiting....

I had to engage in movement, but *none* of the three consultants committed himself to taking me in the ambulance to have the X-ray done.... They knew that on moving I risked death, if I did not precipitate it as well.

In short, one gave me alcohol in any case; another prohibited even watered-down white wine; one administered heavy doses of caffeine, and another prohibited coffee; one fed me to excess, provoking crisis after crisis, and another put me on water and fruit juice.... Enough to drive you crazy!

Finally, a professor came who was a friend of ours. “Why, who has given you all this stuff?” he exclaimed *on seeing the pharmacy* I had on my bedside table. “But they’re mad! I’d throw everything into the middle of the street.” An examination and the complete exclusion of tuberculosis. A serious myocarditis, definitely, and now an ovarian inflammation. Bed, complete repose, nutritious but very limited food intake, cardiotoxic injections, and that was all. “And then I’ll see to finding the doctor you need.” And he found him.

This is my current physician, who has been treating me for eight-and-a-half years and who, if not a genius healing all maladies, is at least a good psychologist who understands *the causes of ills*. And this is already quite a bit for a patient, particularly for *certain* patients!

With respect to my recovery... He has often stated for years, “We can do nothing in this case. *We are faced with forces stronger than medicine* which impede the slightest relief of the patient’s condition just as they impede her death, for, in human terms, she should have died years ago, on account of both the violence of the maladies gnawing at her and the foolish treatment applied at the outset. I am not a convinced believer, but I surrender to the evidence of a miracle: a miracle even greater than that of a cure. I do nothing. I merely follow the malady as best I can because I feel that even if I accomplished the impossible, I would collide with a Will which would annul my every effort.”

It’s a good thing he understood! But the others—those who were just “passing through,” shall we say, like the consultants—also reached the same conclusion. “If you are a believer, go to Lourdes or Loreto. Here the hand of God is present, and He alone can work a cure.”

It has often been proposed that I go to Lourdes or Loreto. My parish priest at the outset also suggested accompanying me there gratis. But, though grateful to him, I refused. First of all, as I have already written, it would be a serious inconsistency. *What has been donated is not asked for*. In the second place, I renounce the grace of health which might be granted me in favor of another ill creature who is not resigned to infirmity.

Every time there is a pilgrimage of patients or a solemn novena, like the ones to Our Lady of Lourdes, St. Joseph, St. Anthony, and others, I say to the Lord: “If I went, if I asked, You, Infinite Goodness, would bring me, too, back to health. But I ask and beseech You, instead, to

give someone else the health, or at least the relief from agony, which You would give me. May another enjoy it and give You praise. There are so many fathers and mothers of a family who are ill and needed by their children! Heal one of these! There are so many patients who despair over being such: heal one of them! It is enough for there to be another creature who loves and blesses You, and I am content, much more than if I were to get well or my agony were to diminish.”

Just think how lovely Paradise will be for me, where I shall meet those who were healed through my renunciation! Healed of physical maladies and of distrust or despair! Now I do not know who they are. But in Heaven I shall know. My Lord Himself will be the one Who points them out to me when, clasping me to His Heart, He says, “Come, blessed one, for I was ill and you healed Me.”

This blessedness, too, will certainly exist for those who renounced recovery to heal another! Not even a glass of water given in His Name is in vain or goes unrewarded.... What, then, will be the reward for having given the grace of health in His Name to an ill brother?

Oh, I am so happy when I suffer very, very much...! My mission is *to suffer*. Every time the doctors’ compassion thinks up a remedy and every time the compassion of believers utters prayers for my improvement, a more serious deterioration and more acute suffering are observed.

In the economy governing the Universe everything has its reason for existence and its mission to carry out. The circling stars give us light and send forth astral forces influencing the fructification of lesser elements and the laws of the tides. The waters obey the eternal code directing them to descend in rain and snow from the clouds which amass them to sprinkle the earth and form glaciers nourishing the rivers, which, flowing into the lakes and seas, sustain them with their substance and turn them into a kind of enormous reservoir from which the sun draws up the evaporating vapors to create new clouds giving rain. Fish, the quite dimwitted fish, serve to clean the waters as well as for human food. Birds serve to exterminate insects and for the spontaneous sowing of the flowers’ seeds. The trees, respectful of vegetable laws, robe themselves in leafy branches in the spring to provide an abode for nests and shade for man or cover themselves with fruit to feed man and the good Lord’s birds. Seeds agree to be buried in the black earth, where nothing creeps but little worms, so as to sprout, in due course, as small plants supplying bread and food of every kind. Sheep cover themselves with thicker wool during the autumn to give tufts in the springtime to the birds building their nests and the warmth of clothing to the sons of man. Bees and butterflies serve to spread pollen, without which the flowering of plants would be of no use.

Winds have their reason for existence, for they regulate heat, sweep clean the sky, purify the seas, and act as paranymphs in the vegetable marriages between flowers. Even the brambles have their mission. They are a defense for the hanging nests filled with tender bodies against the danger of man and snakes and serve as a hook for the tufts of wool sought out by the birds and donated by the flocks.

Everything, everything has its reason in creation, and everything has its mission, given to it by the Creator. I have mine: to suffer, to expiate, to love. To suffer for those who are unable to suffer, to expiate for those who are unable to expiate, to love for those who are unable to love. I do not think of myself. I say to the good Lord, "I trust You!" and that's all I say to Him.

In fact, Jesus told her in one of His dictations to her:<sup>476</sup>

You are a nothing. But I have called you to this mission. I formed you for this, watching over even your mental formation. I have given to you an uncommon faculty for composition, because I needed to make you the illustrator of My Gospel....

I have crucified you in heart and flesh *for this*. So that you could be free of any bondage of affection, and would be the mistress of many more hours of time than anyone who is healthy could have. I have suppressed in you even the physical needs of nourishment, of sleep, and of rest, reducing them to an insignificant minimum, *for this*.

In your body, tormented and consumed by five grave and painful major illnesses, and by another ten minor ones, I have increased your energy in order to bring you to be able to do that which a healthy and well-nourished person could not do, *for this*. And I would wish this to be understood as an authentic sign. But this arid and perverse generation understands nothing.

...You are a nothing. But into this, your "nothing," I have entered and said: "See, speak, write." That "nothing" has become My instrument.

Now we will discuss what Saint Padre Pio said about Maria Valtorta's sufferings.

If you are not familiar with Saint Padre Pio's history of obtaining miraculous cures for countless people, see: [Padre Pio and the Gift of Healing](#).

Testimony by Marta Diciotti, Maria Valtorta's live-in housekeeper, friend, and confidant until the day of her death, taken from the book *Recollections of Women Who Knew Maria Valtorta*:<sup>477</sup>

The professor (Nicola Pende) wanted to take Maria to Rome, to his clinic on Salaria Street. And he would have provided transportation for her, either in his fine car, which was big and comfortable, or in an ambulance—whichever she preferred.

“Yes, yes, Professor,” Maria said. “Later, on arriving there, I would become a guinea pig.” In this way she shielded herself against the numerous proposals. In addition, she once said to me, “It’s useless all the same... They won’t cure me. They make me suffer more, and that’s all.”

And I replied, “Why not say so?”

She answered, “Why let others in on my secrets? No one can cure me anyway.”

She said this to me on many, many occasions. And, in addition, more than once she said, “The Lord wants me like this in any case! And even worse than this,” or “Once I was cured, I would make all my offerings again.”

I remember that once a warrant officer from Marina, who lived alone with his wife near here, on Vittorio Veneto Street, and was named Arena, spoke to Padre Pio, whom he had gone to see, about Maria. In fact, at one time men in particular could also speak with that famous Capuchin, not just make a confession. This warrant officer, then, who felt pity over Maria’s many sufferings, by his own initiative asked Padre Pio to have her obtain the grace of getting healed, or at least of suffering a little less.

“Look, Father, that poor woman is suffering so,” this man said.

“Yes, yes, I know, I know. But if I can do anything, it will be for her soul. But I can do nothing for her body, to relieve her afflictions.”

And while he was speaking with Padre Pio, a big wave of perfume was perceived here. When he returned home, he came to see Maria and told her about his request and the answer he had received. She smiled and said “Well, yes! He’s right.” And she asked him about the time of that conversation with the friar in San Giovanni Rotondo. Well, the time—and, obviously, the day—correspond exactly to the moment that wave of perfume was perceived.

Maria Valtorta writes in her autobiography:<sup>478</sup>

When pain loosens its hold, when I know prayer is being offered for my recovery, I tremble and become anxious about my treasure’s being taken from me. It would be the only thing that would make me waver in the limitless trust, the boundless confidence I have in God. I would be tempted to think that God had found me *so unworthy* that He no longer associated me with the redeeming work of His Son.... And I, who recognize my *worthlessness*, but am familiar with the infinite mercy of my God, who raises us—poor human wretches—to the degree of redeemers, would fall into discouragement and weep immensely. *But I trust my God!*

As she wrote earlier:<sup>479</sup>

Every time the doctors' compassion thinks up a remedy and every time the compassion of believers utters prayers for my improvement, a more serious deterioration and more acute suffering are observed.

...It has often been proposed that I go to Lourdes or Loreto. My parish priest at the outset also suggested accompanying me there gratis. But, though grateful to him, I refused. First of all, as I have already written, it would be a serious inconsistency. *What has been donated is not asked for.*

These last two excerpts show why Saint Padre Pio said of her:

“Yes, yes, I know, I know [she is suffering]. But if I can do anything, it will be for her soul. But I can do nothing for her body, to relieve her afflictions.”

He could do nothing for her body to relieve her afflictions not because he couldn't obtain a healing for her (which he has obtained for numberless other people during his life), but because her afflictions were God's Will for her for the benefit and salvation of other souls. To heal her would be to undo her offering, which she would then make all over again, undoing the healing. As the doctor said:<sup>480</sup>

“We can do nothing in this case. *We are faced with forces stronger than medicine* which impede the slightest relief of the patient's condition just as they impede her death, for, in human terms, she should have died years ago, on account of both the violence of the maladies gnawing at her and the foolish treatment applied at the outset. I am not a convinced believer, but I surrender to the evidence of a miracle: a miracle even greater than that of a cure. I do nothing. I merely follow the malady as best I can because I feel that even if I accomplished the impossible, I would collide with a Will which would annul my every effort.”

***Testimony of Fr. Corrado Berti, O.S.M. on Maria Valtorta, Her work, and His Dealings with Pope Pius XII and the Holy Office Concerning Valtorta's Work (Professor of Dogmatic and Sacramental Theology at the Pontifical Marianum Theological Faculty in Rome from 1939 Onward, and Secretary of that Faculty from 1950 to 1959)***

The following testimony, starting on the next page, translated from a photostated copy of Fr. Berti's original signed Italian typescript, is presented here with grateful acknowledgment to Prof. Leo A. Brodeur, Ph.D., of the Maria Valtorta Research Center (Cedival Inc.), 31 King St. West, #212; Sherbrooke, QC; J1H 1N5; Canada. The original typescript is in possession by Dr. Emilio Pisani in Isola del Liri, Italy. A photocopy of the original signed Italian typescript can be downloaded [here](#).

[Father Corrado (Conrad) Berti, O.S.M. (1911-1980+), professor of dogmatic and sacramental theology at the Pontifical "Marianum" Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959, as well as consultant to some of the Fathers of the Second Vatican Council, was asked to supervise the editing and publication of the critical second Italian edition of Valtorta's *Poem of the Man-God*. He also provided the extensive theological and biblical annotations that accompany that edition, and which is the basis of all current translations into English and other languages. Speaking sometimes in the third person, he recounts in this Testimony the history of *The Poem* as well as that of Valtorta's other mystical writings. —Trans.]



COLLEGIO INTERNAZIONALE  
S. ALESSIO FALCONIERI  
DEI SERVI DI MARIA  
Viale Trento Aprile, 6 - 00153 ROMA  
Tel. 58.90.441

## 1. BIOGRAPHICAL NOTES

For anyone who wants to know more about Maria Valtorta, biographical notes about her are sufficiently available in her *Autobiography* (treated briefly in #12 below). In addition, one may read the article by Renzo Allegri, which appeared in the August 26, 1978 issue of the Italian Review *Gente*, pp.52-57. It is substantially well done. Its imperfections are only marginal. Finally, one could read the accurate little volume, *Maria Valtorta, the Person and her Writings*, composed and published by Doctor Emilio Pisani, in 1976, pp.46.

## 2. THE ORDER OF THE SERVITES OF MARY

In 1944 and 1946, the infirm Maria Valtorta, by means of spiritual documents, and later by legal documents, entrusted her writings to the Order of the Servites of Mary, of which she was a Tertiary, so they might preserve them, have them printed and diffuse them with the approval and blessing of the Church, to which she was very attached. The Order of the Servites of Mary occupied itself with such writings above all through three of its priests: Rev. Romualdo M. Migliorini, who was for four years the spiritual director of the infirm Valtorta, and who typed out her writings; Rev. Corrado Berti, who provided the writings with theological notes; and Rev. Gabriel M. Roschini, who wrote a volume entitled: *The Virgin Mary in the Writings of Maria Valtorta*, preceded by an interesting introduction on the phenomenon. Both these [latter two] priests were professors in the Pontifical "Marianum" Theological Faculty in Rome. Some priests of the Order administered the Holy Sacraments to Valtorta. Others helped Father Berti, who meanwhile had become aged and suffering.

### 3. HIS HOLINESS POPE PIUS XII

Since the writings of Maria Valtorta present themselves as emanating from supernatural Visions and Dictations, the aforementioned Father Corrado M. Berti took council with two very experienced persons, that is with his Excellency Msgr. Alphonse Carinci, Secretary of the Sacred Congregation of Rites, and vicar for the Causes of the Saints; and with Rev. Augustin Bea, S.J., confessor of Pope Pius XII, and rector and professor of the Pontifical Biblical Institute of Rome. Both advised having type-written copies of such writings conveyed to his Holiness Pope Pius XII, through a prelate of the Secretary of State.

Pius XII became personally acquainted with these writings, as I was assured by the bearer himself of the typescript. And on the 26th of February, 1948, the Pontiff received in special audience—attested by *L'Osservatore Romano* of those days<sup>18</sup>—Father Corrado Berti, accompanied by two confreres, Father Romualdo M. Migliorini, ex-prefect apostolic in Africa, and Father Andrew M. Cecchin, Prior of the international College of the Servites of Mary in Rome, and [the Pontiff] pronounced the following verbatim words: "Publish this work just as it is; he who reads will understand." And he added: "One hears talk of so many visions and revelations. I do not say that all are true; but some of them could be true."

Father Berti asked the Pope if they should remove the inscriptions: "Visions" and "Dictations" [from *The Poem* before publishing it]. And he answered that nothing should be removed. As soon as the three priests had come out of the papal audience, they stopped by the stairs and wrote on a card the verbatim words of the Pope, in order never to forget them.

### 4. THE HOLY OFFICE

But, in 1949, the Holy Office, of which Cardinal Alfredo Ottaviani was then secretary, and Msgr. Pietro Parente the assessor, summoned the Father Procurator General of the Order of the Servites of Mary and Father Corrado M. Berti, who was considered to be the principal person accountable. Msgr. Pepe and Father Berruti, O.P., officials of the Holy Office, read the judgment [of the Holy Office] and wanted Father Berti to sign it.

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<sup>18</sup> Some critics of Valtorta and her *Poem of the Man-God* claim without warrant that this meeting with Pius XII, and his oral approval, did not take place. However, the meeting is clearly documented on the first page of the February 27, 1948, edition of *L'Osservatore Romano*, (Citta Del Vaticano, no. 48), where the three Religious priests cited in #3 above are specifically named for a private audience with the Pope.

With this judgment they commanded Father Berti to deliver to the Holy Office all of Maria Valtorta's manuscripts and typescripts, evidently in order to destroy them or keep them shut away for ever: "Here they will remain as in a tomb," said Msgr. Pepe.

Father Berti brought all the typescripts in his possession; but he could not deliver the manuscripts, because they were kept by the writer [Valtorta]; and he could not deliver all of the typescripts, because [some were] possessed by other persons who did not want to be deprived of them. Moreover, and finally, the Holy Office forbade the publication of the Work, threatening to place it on the Index in case of eventual publication.

Father Berti was unable to reveal to the Holy Office the words spoken to him by Pope Pius XII in audience, because he was not permitted to speak, but was only allowed to listen and to sign the judgment without comment. Such were the methods of that time before the [Vatican II] Council. The Holy Office, however, was good to the infirm Maria Valtorta, and did not communicate the judgment to her. She knew it from Father Berti, out of necessity, and was made desolate over it. Her condition worsened.

## **5. ATTEMPTS AT APPEAL**

Fr. Berti, to console Maria Valtorta—growing always more ill—observed to her that the Pope was above the Holy Office, and therefore the word of the Pope ("Publish" [it]) was of greater worth than that of the Holy Office ("Forbidden to publish" [it]). But the writer [Valtorta] remained perplexed and feared the Index and excommunication. Therefore she desired and asked for an appeal, that the sentence of the Holy Office be revoked. And some did appeal to that Congregation, but in vain. The response was: "Id melius quod prius". In other words: "Let stand what was decided before."

Then Maria Valtorta expressed the desire that an appeal be attempted to the Holy Father himself, Pius XII, who in 1948 had said "Publish" [it].

Archbishop Msgr. Alphonse Carinci, secretary of the Sacred Congregation of Rites, friend, protector, admirer of the person and the writings of Maria Valtorta, went more than once to visit her, promised her an appeal to the Pope and wrote a fine certification to deliver to the Pope in audience.

When Fr. Bea, S.J. (recalled above), saw and read the certification of Msgr. [Archbishop] Carinci, he wanted to draw up one of his own, very favorable, in which he compared Valtorta to the mystic Anne Catherine Emmerich.

After Fr. Bea, Msgr. Lattanzi, dean of the Lateran Theological Faculty and consultant to the Holy Office, also wrote a favorable certification; and so also legal counselor Professor Camilo Corsanego, dean of consistorial counselors for the Holy See and a teacher at the Lateran. All these certifications were joined to that written by Fr. Gabriel M. Roschini, OSM, renowned mariologist of the Pontifical "Marianum" and Lateran Theological Faculty. Msgr. [Archbishop] Carinci wanted a photostat copy of these, to present in audience to the Holy Father, Pius XII. But such an audience did not take place in 1950, given the heavy work of the Holy Year which burdened the Pontiff.

## **6. PUBLICATION OF THE FIRST EDITION OF THE LIFE OF JESUS, ENTITLED "*THE POEM OF THE MAN-GOD*"**

In the meantime the months passed and Fr. Gabriel M. Roschini, OSM, consultant to the Holy Office, who knew of Valtorta and was an admirer of her mystical writings, said with insistence to Fr. Berti: "Go to the Pisani Publishing House!"

Since Fr. Roschini was of the Holy Office, Fr. Berti thought that Dicastery had meanwhile become favorable to publication [of *The Poem*]. So one day he went to the Isle of Liri, in the province of Frosinone, and there met with Sir Michael Pisani, proprietor of the Publishing House, who, having promptly become acquainted with Maria Valtorta whom he visited, and with her writings, decided to print them. Fr. Berti was afraid of the Holy Office, Valtorta was terrified of it and did not want to make a decision to give her permission and lend out the typescripts. But later she decided to stipulate a standard contract with Michael Pisani, who declared once again that he harbored no fear about the outcome of the work, being encouraged in this by his friends. And so the first edition of the *Life of Jesus* came out, entitled in the meantime, *The Poem of the Man-God*, but without any [theological] notes, without any Introduction, with a modest typographical appearance, and in four excessively large volumes. But all of it came out within the year 1959.

## 7. PLACEMENT ON THE INDEX OF FORBIDDEN BOOKS

But the Holy Office did not forget its command: the prohibition and threat pronounced in 1949. And on January 6, 1960, the Holy Office placed the first edition of *The Poem...* on the Index of Forbidden Books.

*L'Osservatore Romano*, in an article for that day, justified the aforesaid condemnation, not for doctrinal errors, but for the offense of disobedience. But in truth there was no disobedience, because Pope Pius XII, in 1948, had said "Publish [it]"; and only the Holy Office—which was subject to him—had strangely prohibited its publication.

All this notwithstanding, that first edition spread, was appreciated, and many readers felt in it the Hand of God.

## 8. SECOND EDITION OF "THE POEM OF THE MAN-GOD"

Sir Michael Pisani was not impressed by the aforesaid *Life of Jesus* being placed on the Index. But feeling somewhat aged and suffering, he instead entrusted the task of publishing the Valtorta writings to his son, Doctor Emilio Pisani, a doctor of jurisprudence and at that time in the prime of life.

It was then that the Pisani Publishing House, with full confidence in God's help and in the future, conceived and decided on the publication of a second edition of *The Poem*, with a better cover and better paper, with newer and cleaner type, and in less thick volumes. Moreover, Dr. Emilio asked Fr. Berti to provide the new edition with explanatory notes of difficult passages, and to point out the biblical substrata of the Work. The edition was provided also with illustrations redacted by professor Lorenzo Ferri, under the personal guidance of Maria Valtorta.

Thus this Work on the Gospel came out in ten fine volumes, provided with an introduction and notes, and was pleasing to all. The previously mentioned Fr. Gabriel M. Roschini, consultant of the Holy Office, customarily repeated that such a new edition was not to be considered to be on the Index, because it was totally renewed, conformed in all to the original, and provided with notes that removed any doubt and which demonstrated the solidity and orthodoxy of the Work.

## 9. ATTEMPTED INTERVIEW WITH HIS HOLINESS POPE PAUL VI

Fr. Berti was nevertheless always worried and very anxious because of the placing of *The Poem* on the Index, though it was only of the first edition; and, in his confidence of having the decision revoked and obtaining security for the Second edition, he began by asking for an audience with Msgr. Pasquale Macchi, the faithful and dynamic private secretary of Pope Paul VI. (1963).

Msgr. Macchi engaged in an amiable dialogue with Fr. Berti for about an hour during which, with lively astonishment, he was heard to repeat that the Work was not on the Index and that the Pope [Paul VI], when he was Archbishop of Milan, had read one volume, had appreciated it and sent the whole Work to the Seminary [of Milan].

The secretary accepted the various volumes of the Second edition, which had meanwhile come out, but after a few days, he diplomatically had them returned to Fr. Berti with a note in which he suggested that [Fr. Berti] direct himself to the Secretary of State, in the event he wished to approach His Holiness in person. And thus evaporated the desire and project of an interview with Paul VI.

## 10. THE HOLY OFFICE AUTHORIZES THE SECOND EDITION

In December of 1960, Fr. Berti was called to the Holy Office and was received by Fr. Mark Giraudo, O.P., Commissioner of that Congregation, who was very amiable. Fr. Berti, seeing that this time he could handle it calmly, related to the Commissioner the words ("Publish [it]") given in audience by Pope Pius XII in 1948, and brought to him photostats of the certifications on the *Life of Jesus* [i.e., *The Poem...*] by Maria Valtorta —three of these certifications turned out to be drawn up by the consultants of the Holy Office, that is, those by Fr. [later, Cardinal] Bea, S.J., by Msgr. Lattanzi and by Fr. Roschini, OSM.

Fr. Giraudo, who knew nothing of the words of Pius XII and of the certifications of these three personages of the Holy Office itself, after having received Fr. Berti many times, after having himself consulted with his Superiors and having pondered on the certifications, spoke these words: "Continue to publish this second edition. We will see how the world receives it." And thus *The Poem* came out, and continues to come out, not only by order of Pius XII, but also with the approval of the Holy Office. (1961).

## 11. SUPPRESSION OF THE INDEX OF FORBIDDEN BOOKS

But in 1966, Pope Paul VI, who carried the II Vatican Ecumenical Council forward, as well as to its completion, who effected the reform of the Roman liturgy, who brought about the renewal of the Curia, including the Holy Office, also accomplished the courageous act of suppressing the Index of Forbidden Books on which *The Poem* written by Maria Valtorta had strangely been placed. And thus, from 1966 on, *The Poem...* found itself free of any ecclesiastical sanction.

Perhaps it was of this [Papal] act, already known only to him, that Msgr. Macchi was thinking, when in his interview he asserted to Fr. Berti that *The Poem* was not on the Index.

Some readers have wanted to propose the hypothesis that Paul VI had suppressed the Index just to liberate *The Poem* in a dignified way. But it is not known if this hypothesis, though not impossible, has any basis; and therefore it is wise not to give it out as certain.

## 12. VALTORTA WRITINGS EDITED THROUGH 1978

The first work published was the *Life of Jesus*. It was originally entitled: *The Gospel of Our Lord Jesus Christ, as revealed to Little John*. This name of "Little John" approximated Valtorta to John, the great apostle and evangelist, and at the same time distinguished her from him, indicating simultaneously her humility and inferiority [to him]. But that earlier title seemed a little imprudent to Valtorta herself, who imagined various other ones, yet without being satisfied with them. Then the great physician, professor Nicholas Pende, admirer of Valtorta and of her writings, suggested to her the title of *Poem of Jesus*. But since this title already existed for a little poetic composition, and its author protested, [the title] was retouched by Fr. Berti into: *The Poem of the Man-God*. And thus conceived and retouched, it pleased Maria Valtorta herself who approved it and made it her own.

Two editions, quite different, of this life of Jesus [*The Poem...*] have been published. The first, printed in the years 1956-59 [as stated above in #6], was very modest: four overly thick volumes, without an introduction, unprovided with even the most prudent notes. It was imperfect even as regards the text, because it did not directly reproduce the Valtorta manuscript, but a typewritten copy very unfaithful and incomplete. And this was the edition that met the difficulties described in their place (#7 above).

The second edition, instead, under the editorship of Dr. Emilio Pisani, printed in the years 1960-67 in ten manageable volumes, was redacted on the basis of a strict comparison with the original

Valtorta manuscript and was provided with thousands of theological notes, especially biblical, prepared with years of intense labor by Fr. Corrado M. Berti of the Order of the Servites of Mary, professor in the Pontifical "Marianum" Theological Faculty at Rome. And this second edition is the one which has met with no trouble, but had been authorized in 1961, even by the Holy Office, now called the Sacred Congregation for the Doctrine of the Faith, as was related above in these pages at the proper place (#10 above).

This edition has been reprinted many times. Rather, in considering these reprintings, those who do not reflect that where there is a new typesetting, it is a new edition, usually speak of a third and fourth edition.<sup>19</sup>

The second doctrinal work printed (1972), and up till now in a single edition but well disseminated and appreciated, is the *Book of Azaria*. This volume was originally entitled *Angelic Masses*, that is, Sunday and Festive Masses, illuminated under the Dictation of Maria Valtorta's Guardian Angel, Azaria. —So she said. But to exclude the possibility of erroneous interpretation, that is, that the Angels celebrate the Holy Mass as do priests on earth, among the various prospective titles, and after reflection and prayer, the title *The Book of Azaria* was chosen, in deference to the angel to whom Maria Valtorta attributed the Dictation.

The third doctrinal work published and comprised in a thick volume of 800 pages, was edited in 1976 and entitled by the editor of the edition, Dr. Emilio Pisani: *The Notebooks of 1943*, precisely because it contains all the Dictations written down by Valtorta in 1943. *The Poem*, instead, contains "Visions" and "Dictations" written above all between 1944 and 1947.

The fourth doctrinal work, of 300 pages, edited in 1977, bears the title given it by Valtorta herself: *Lessons on the Epistle of Paul to the Romans*. Valtorta wrote these *Lessons* between 1948 and 1950, under the Dictation, she says, of her Sweet Guest or its Most Holy Author, that is, the Holy Spirit. The volume is provided with a very useful Subject Index, as is *The Notebooks of 1943*, an Index redacted by Dr. Emilio Pisani.

To these four works already published and attributed by Valtorta to supernatural Visions and Dictations, should be added her *Autobiography*, which Valtorta herself composed solely with her writer's skill in 1943, in obedience to her spiritual director. The volume is about 450 pages and was

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<sup>19</sup> In 1996, the editor, Dr. Emilio Pisani, published a revised and updated Italian version of this second edition in a new third edition. In 2001, a fourth edition was released. For the third and fourth edition, the editor has chosen to return to an earlier title originally intended for *The Poem*, and now to appear on all subsequent editions: *The Gospel as it was Revealed to Me*.

edited in 1969.

### 13. TRANSLATIONS

Only the greater Work, that is *The Poem...*, has up till now been translated into Spanish, French, German. A Spanish translation in one volume has come out, which embraces two volumes of the original Italian.<sup>20</sup>

There has also come out an anthology in the Japanese tongue, which sold over 8000 copies in a few weeks.

Finally, at present, there has been one volume published in Portuguese, which embraces the Passion, Death and Resurrection of Jesus, with an Imprimatur.

Other translations are projected or in process of preparation; soon there will come out some volumes in French translation.

The original [Italian] of Valtorta's Work is already widespread in the world, given the fact that a good many priests have studied in Rome and [also] Italians have emigrated in the millions, scattered a little in so many nations.

### 14. UNEDITED VALTORTA WRITINGS (1978)

First of all there remain to be published 282 of the Visions and Dictations, which belong to [the years] 1944, '45, '46, '47, '53. Prominent among these Visions are those on the martyrdom of various saints, some known, some unknown or discussed.<sup>21</sup>

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<sup>20</sup> This and the following remarks were true in 1978 when Fr. Berti was writing this Testimony. However, as of 2017, *The Poem* has been translated into over twenty languages, including most major languages. The Malayalam translation in India was enthusiastically received by Bishop Sooser Pakiam M., who granted it his [Imprimatur](#) on March 17, 1993. Bishop Roman Danylak, S.T.L., J.U.D., issued a [letter of endorsement](#) of the English translation. Some of Valtorta's other primary works have also been translated into English and other major languages.

<sup>21</sup> The critical Italian editions of these Visions and Dictations have been published, and English translations of the Visions and Dictations for 1943, 1944, and 1945 are now also available under the titles, *The Notebooks: 1943*, *The Notebooks: 1944*, and *The Notebooks: 1945-1950*.

Then, perhaps, as was done for St. Catherine of Siena, in order to know the person better, there remain to be published around 2000 pages of letters written by Valtorta to various persons, and by them to her.

Finally, numerous certifications could be published (some hundred or so pages) on the person and writings of Maria Valtorta. Some of these are of great value, as those of Fr. [Cardinal] Augustin Bea, S.J., of Msgr. Hugo Lattanzi, Msgr. Alphonse Carinci, Fr. Gabriel M. Roschini, and some other lay scientists.

## 15. CONCLUSION

I knew Maria Valtorta in 1946, and, given the fact that she lived close enough to my mother, I often met with her at least once a month until the year of her death in 1961.

I read and annotated (by myself from 1960 to 1974; with the help of some confreres from 1974 on) all the Valtorta writings, both edited and unedited.

I can certify that Valtorta did not, by her own industry, possess all that vast, profound, clear, and varied learning which is evident in her writings. In fact, she possessed, and at times consulted, only the *Catechism of Pius X*, and a common popular [Italian] Bible.

Since Maria was a humble and sincere woman, we can accept the explanation which she herself furnished about her learning: attributing it to supernatural Visions and Dictations, besides her natural skill as a writer. And this is also the opinion of Miss Marta Diciotti who assisted Valtorta for 30 years, and who today receives so many visitors in [Valtorta's] little room.<sup>22</sup>

Finally, this is also the opinion of the Editor, Dr. Emilio Pisani, who hears the written and oral echo of very many readers.

N.B. Of all that which I, Fr. Corrado M. Berti, OSM, have written in these pages, I have been an eyewitness. Moreover, I noted down these events on paper when they occurred, and I sent them in the form of a letter to Valtorta, and later, after her death, to the one who represents her.

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<sup>22</sup> Marta Diciotti passed away on February 5, 2001.

Rome, 8 December, 1978

SOLEMNITY OF THE IMMACULATE CONCEPTION

(signed) Fr. Conrad M. Berti, O.S.M.

fr. Conrad M. Berti  
O.S.M.

## ***Statements and Actions of the Popes, the Congregation for the Doctrine of the Faith (the Holy Office), and the Vatican Newspaper on Maria Valtorta's Primary Work***

### **The Statements and Actions of the Popes Regarding the *Poem of the Man-God***

Significant actions of the Popes regarding the *Poem of the Man-God* include:

- A high-ranking prelate personally handed Pope Pius XII a 12-volume typewritten copy of the *Poem of the Man-God* in 1947. In the following months, the priest who was in charge of postal delivery directly to Pope Pius XII's desk saw the bookmark in Valtorta's writings on his desk moving forward day by day. After these volumes were evaluated by the Pope for about three to four months, he granted a special audience with the three Servites of Mary in charge of this work. At this audience, as Bishop of Rome and the Vicar of Christ, Pope Pius XII commanded them to publish the *Poem of the Man-God* "just as it is". Father Berti testifies: "I asked the Pope if we should remove the inscriptions: 'Visions' and 'Dictations' from *The Poem* before publishing it. And he answered that nothing should be removed."
- Pope Paul VI showed obvious signs of favor towards the *Poem* by sending a letter of congratulations and blessing to Fr. Gabriel Roschini for his book *The Virgin Mary in the Writings of Maria Valtorta* (which was sent and received by the Holy Father). Furthermore, Archbishop Pasquale Macchi, Private Secretary of Pope Paul VI, said to Fr. Corrado M. Berti, O.S.M., in an hour-long interview in 1963: "When His Holiness (Paul VI) was Archbishop of Milan, he read one of the books of *The Poem of the Man-God*. He told me how he appreciated it, and had me send the complete work to the library of the diocesan seminary."<sup>481</sup> Pope Paul VI abrogated the *Index of Forbidden Books*, thus making the *Poem of the Man-God* free to be read by any of the faithful without any fear of reading it being an act of canonical or ecclesiastical disobedience (this papal act "freed" it for those faithful who did not realize it was *already* free and licit to read on account of the fact that not only did Pope Pius XII command the work to be published – thus making the very reasons why the first edition was placed on the Index unjustified and unsubstantiated – but the Holy Office already gave permission for the second critical edition to be published in 1961 according to the testimony of Fr. Berti).

- Pope John Paul II approved the decree of a miracle and the beatification of a world-renowned theologian who was an outspoken and avid long-time supporter of Maria Valtorta and who spent the latter years of his life studying, promoting, and defending the *Poem of the Man-God*: Blessed Gabriel M. Allegra, O.F.M. Furthermore, according to Cardinal Stanislaw Dziwisz, the secretary of Pope John Paul II, the Pope was a reader of Maria Valtorta. The cardinal testifies to having often seen one of the volumes of *The Gospel as Revealed to Me* [a.k.a. *The Poem of the Man-God*] on the Pope's bedside table.

Complete details about everything regarding about the Popes in relation to the *Poem of the Man-God* are documented below in order from Pope Pius XII down to Pope Benedict XVI.

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## ***Pope Pius XII***

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The history of Pope Pius XII with the *Poem of the Man-God* is as follows:

Fr. Corrado Berti, Secretary of the Pontifical Marianum Theological Faculty in Rome from 1950 to 1959, relates in a signed testimony that he wrote on December 8, 1978: “Since the writings of Maria Valtorta present themselves as emanating from supernatural visions and dictations, [in 1946] I took council with two very experienced persons, that is, with his Excellency Msgr. Alphonsus Carinci, Secretary of the Sacred Congregation of Rites, and vicar for the Causes of the Saints; and with Rev. Augustin Bea, S.J., confessor of Pope Pius XII, and rector and professor of the Pontifical Biblical Institute of Rome. Both [who approved her writings] advised having typewritten copies of such writings conveyed to his Holiness Pope Pius XII, through a prelate of the Secretary of State. Pius XII became personally acquainted with these writings, as I was assured by the bearer himself of the typescript.”<sup>482</sup>

A high-ranking prelate personally handed Pope Pius XII a 12-volume typewritten copy of the *Poem of the Man-God* in 1947. In the following months, the priest who was in charge of postal delivery directly to Pope Pius XII's desk saw the bookmark in Valtorta's writings on his desk moving forward day by day.<sup>483</sup> After these volumes were evaluated by the Pope, he granted a special audience with the three Servites of Mary in charge of this work: Fr. Corrado M. Berti, O.S.M. (professor of dogmatic and sacramental theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959), Fr. Romualdo M. Migliorini (Prefect Apostolic in Africa), and Fr. Andrew M. Cecchin (Prior of the International College of the Servites of Mary in Rome). At this audience, as Bishop of Rome and the Vicar of Christ, Pope Pius XII commanded them to publish it, saying: “Publish it just as it is. There is no need to give an opinion as to whether it is of supernatural origin. Those who read it will understand.”<sup>484</sup> Father

Berti testifies: "I asked the Pope if we should remove the inscriptions: 'Visions' and 'Dictations' from *The Poem* before publishing it. And he answered that nothing should be removed."<sup>485</sup> Frs. Berti, Migliorini, and Cecchin documented the Pope's words immediately afterwards. Fr. Berti's signed testimony is located in Isola del Liri, Italy (and is also viewable online). Pope Pius XII's audience with these three priests was also historically documented the next day, February 27, 1948, in the Vatican's newspaper *L'Osservatore Romano*. These three ecclesiastical eyewitnesses were of distinguished repute, and it may be worth mentioning that in a court of law in the United States, only two eyewitnesses are necessary to convict someone with the death penalty. This command of Pope Pius XII in front of three witnesses made it just as binding as a command in writing, according to the 1918 Code of Canon Law, which was in force in 1948.<sup>486</sup> Cardinal Edouard Gagnon (who had a Doctorate in Theology and taught canon law for ten years at the Grand Seminary) writing to the Maria Valtorta Research Center from the Vatican on October 31, 1987, referred to Pope Pius XII's action as: "The type of official Imprimatur granted before witnesses by the Holy Father in 1948."<sup>487</sup> It is also of significance that Cardinal Gagnon was known as a specialist of censorship, a theme for which he had written a reference book in 1945: *The Censorship of Books* (Éditions Fides, Montreal, 222 pages).<sup>488</sup>

The word imprimatur merely means "it may be printed" (in Latin: "let it be printed"). Here the Pope went further: he *commanded* them, "*Publish* this work just as it is." Furthermore, the contents were deemed acceptable and very good to his judgment, for he said: "Publish this work *just as it is*." Pope Leo X stated at the Fifth Lateran Council: "When it is a question of prophetic revelations, the Pope is the sole judge!"<sup>489</sup>

A copy of the documented report in the Vatican's newspaper, *L'Osservatore Romano*, of the historic audience of Pope Pius XII with Frs. Berti, Migliorini, and Cecchin on February 27, 1948, is given on the next two pages.

SECONDA EDIZIONE

NUMERO A QUATTRO PAGINE L. 15

L'OSSERVATORE ROMANO

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GIORNALE QUOTIDIANO POLITICO RELIGIOSO



UNICUIQUE SUUM NON PRAEVALEBUNT

CITTA DEL VATICANO

Table with columns: ABBONAMENTI, CITTÀ DEL VATICANO, ESTERO, ANNO, SEMESTRE, TRIMESTRE

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NOSTRE INFORMAZIONI

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Sua Eminenza Reverendissima il Signor Cardinale Adeleardo Giovanni Piazzi, Patriarca di Venezia e Presidente della Commissione Episcopale per l'Azione Cattolica Italiana; le Loro Eccellenze Rev. e Monsignor: - Alfredo Oliviani, Assessore della Suprema Sacra Congregazione del Sant'Uffizio, - Ottavio Caldarella, Vescovo di Diano-Poggiato.

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il Signagiere Thomas McCracken, e Consorte; la Signorina Anne Rispel, e due Signorine.

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LA GRANDE ACCUSATA

Una volta ancora nelle discussioni che seguono la Pastorale dei Vescovi del Messico, dalle sponde estremiste è emersa quella incomprendenza della Chiesa nella vita moderna, che indubbiamente il primo motivo della lotta che lei si conduce. Abbiamo visto che la stessa Lega degli Atei in Russia scoprì soltanto nel 1927 che il Cristianesimo non era un prodotto della razza, ma che le sue origini attingevano direttamente ad un alto potere di liberazione e di eguaglianza di giustizia.

Non c'è da meravigliarsi se scoperte simili non si fan fatto ancora sulla storia della Chiesa, sulle sue intenzioni, su quei che di irragionevole ed ingiusto le s'è chiesto e le si va chiedendo nell'era nostra. In verità non c'è troppo zelo per queste ricerche, ma l'ostacolo soprattutto una somma di pregiudizi da cui menti e cuori devianti dal senso cristiano, dal pensiero cattolico, non sanno riscattarsi.

Conti è che volta a volta si domanda alla Chiesa ciò che la società civile, gli Stati stessi non sanno attuare. Lei si chiede la

Chiesa, sul perché tutta questa refurtiva laica era stata trafugata dai suoi forzieri: tesoro religioso e civile di gloriosi secoli cristiani, la Chiesa doveva mettersi all'avanguardia o, a seconda delle opposte tesi, tirarsi indietro da parte.

Si faccia uno schietto esame di coscienza al lume del buon senso e di questa obiettività. Non si potrà non considerare che nessuna delle rivoluzioni e delle evoluzioni moderne s'è presentata al tempo con l'olivo di pace, sempre con la spada, smadriata, in linea. Non a offrire e stringere un patto, ma ad iniziare un processo: a portar l'accusa, anzi il concetto giuridico di occultamento, di complicità con la reazione.

Non è solo la storia, dicevamo, - storia tuttavia di ieri - ma la vita, la cronaca di questo ere che ci è attinta.

Socialismo, comunismo, e tutti insieme nazionismo e fideismo. Chiesa lotta la ragione e l'economia della vita nel possesso dei beni terreni, considerato il Cristianesimo una tappa umana, verso accese più perfette, e gli supera; pensata la sua fede religiosa, il suo Dio, come il presupposto della sovrachia delle speranze, delle oppressioni, del capitalismo, della guerra, l'opio del popolo: la sua Chiesa specialitricie di simili stupefacenti spirituali, alitica e partecipe di questa criminosa macchina sociale che schiaccia i grandi; additane il Sacerdotio in tutti i suoi gradi ed uffici, dal massimo al minimo, come la ben ordinata organizzazione della cupidigia, dell'egoismo, della preda, del predominio, oppore della propaganda di ignoranza e di superstizione, l'ultima rivoluzione in marcia, quella proletaria, si schiera come le altre contro la Chiesa, contro quello che essa ha di più sacro, che la sua ragion d'essere, costituisce i suoi giuramenti, il patrimonio di cui deve render conto alla civiltà ed a Dio. E siccome essa resiste, protesta, combatte, la si accusa non tanto di voler il Dio che si nega, la religione che si disprezza, la carità cui si irride, ma di non volere quelle rivendicazioni sociali che si propongono come inscindibilmente, necessariamente a quell'ateismo, a quella serietà, a quella battaglia.

Non esageriamo. Non drammatizziamo. Di tutto questo è amplissima traccia circostanziata negli atti, nelle accuse, nelle istituzioni, nelle polemiche di ogni giorno. Non s'ha che da aprire i giornali estremisti. La Chiesa è sul banco degli accusati. E' al muro, con i partiti avversari, con i borghesi, con i capitalisti, con i guerrafondati. Certa, essa parla e scrive come nessuno di questi; attente il plauso agli stessi deliranti; la requisitoria deve tacere talvolta, talvolta persino manifesti in plauso, soprattutto quando la parola e gli meriti della Chiesa contro questo o quell'errore, questi o quelli errori, oltre con la lotta che altri errori ed altri erranti s'annoverano. Ma poi si ritorna alla cattivanza: son parole, son scritti, cui non risponde l'azione, son macchiere, vanità, falsità, ipocrisie. Non s'ha che da scorrere gli organi che preannunciano l'ultima rivoluzione, quella del nuovo domani: la Chiesa, come per le rivoluzioni di ieri, ha il torto di non essere amica di chi l'ha dichiarata nemica e nemica di tal sorta.

Non vogliamo commentare, volevamo chiarire. Sono evidenze che bastano perché gli anti-

UN NUOVO GOVERNO GOTTWALD Valutazioni sull'epilogo della crisi cecoslovacca

BERLINA, 25.

L'epilogo degli avvenimenti della Cecoslovacchia, realizzati con un compromesso che nella sostanza delle cose è secondo le richieste di Gottwald, benché gli previsti in maniera non diversa ha prodotto una profonda emozione negli ambienti internazionali. Una ormai fatale che in seguito alla mobilitazione delle forze comuniste, Gottwald, che gli aveva a sua disposizione le forze di polizia, e nelle sue mani il Ministero della Difesa (benché quasi proprio ieri abbia fatto una plateonica dichiarazione di fedeltà al Presidente della Repubblica, aveva ormai la possibilità di imporre la sua volontà e quella dei suoi seguaci.

Il significato e la portata della drammatica contesa tra il Primo Ministro comunista e Benes si possono cogliere anche dalle seguenti parole pronunciate da Gottwald alla volta dell'annunciare il nuovo gabinetto.

« Non è stato facile per il Presidente - ha detto - accettare queste proposte. E' stato necessario un certo tempo perché egli potesse commissare e decidere, ma finalmente gli ha riconosciuto la necessità di esse, soprattutto perché il reso conto che esse rispondono al desiderio e alla voce del popolo. Noi siamo grati al Presidente Benes perché egli ha rispettato la volontà ed il desiderio del popolo anche in ciò che egli personalmente ha trovato difficile da accettare ».

L'annuncio del nuovo ministero

Radio Praga in una sua trasmissione serale annunciando la formazione del nuovo gabinetto affermava che « il popolo lavoratore della Cecoslovacchia ha ancora una volta imposto la sua volontà ».

L'entusiasmo di Praga ha quindi aggiunto: « Nel pomeriggio di oggi una massa di 150 mila lavoratori praguesi si è riunita nella piazza San Vencenzo per ascoltare il Capo del Governo il quale, fra le altre occasioni, ha dichiarato come risolta la crisi governativa in Cecoslovacchia ».

Il nuovo Governo, al quale partecipano tutti i partiti politici oltre ai sindacati e alle organizzazioni progressive, è la più viva rappresentazione del Fronte Nazionale dei lavoratori.

La nuova commissione ministeriale è costituita da dodici comunisti, quattro socialisti, due nazional-socialisti, due popolari cattolici, uno del partito socialista della libertà, uno del partito democratico slovacco, e da due indipendenti.

Tra i componenti del nuovo Gabinetto figurano: Presidenza: Gottwald, partito comunista; vice: Přemysl Štěrbohl, partito socialista slovacco; Lausman, partito socialista democratico; Zapotický, del partito comunista e presidente della Confederazione Generale del Lavoro; Ministero degli Affari Esteri: Jan Masaryk, indipendente; Ministero della Difesa Nazionale gen. Svoboda, indipendente; Ministero dell'Industria: Zdeněk Firlinger, socialdemocratico; Ministero delle Finanze: Dolný, comunista; Ministero della Giustizia: Čapka, comunista; Mini-

stero della Istruzione: Štěrbohl, comunista; Ministero della Sanità: Štěrbohl, comunista; Ministero della Cultura: Čapka, comunista; Ministero della Giustizia: Čapka, comunista; Mini-

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la Cecoslovacchia ha lasciato al popolo degli Stati Uniti un retaggio prezioso. E quale è il retaggio affidato da un popolo che ha così pacatamente subito come nazione la sorte di Lidice? Si tratta di questo: esso ci ha rivelato il ministro istruito della conquista coloniale. Siedas ha concluso:

« Nulla ci assicura che il prossimo terzoglio nel piano comunista di conquista mondiale non siano gli Stati Uniti. Ma siamo stati messi in guardia. La Cecoslovacchia ha dato la sua vita di nazione affinché potessimo sapere qual sorte ci si riserva. Signori, siamo stati avvertiti. Non si può equivocare sul significato di quanto è accaduto in Cecoslovacchia. Prepariamoci quindi in tempo contro il pericolo: è a stato ancora una volta dimostrato che gli uomini liberi di oggi possono divenire gli schiavi di domani ».

Rilevi della stampa internazionale

Oltretutto vivace è la reazione della stampa internazionale dalla quale si rievoca come la polemica internazionale vada sempre più intensificandosi.

Ad eccezione dell'organo comunista « L'Humanité » tutti i giornali francesi del mattino scrivono che la Cecoslovacchia è « nelle mani dei comunisti ».

« Franco-Times » presenta gli avvenimenti cecoslovacchi sotto questo titolo: « Gottwald trionfa e Benes approva ». I comunisti dominano il nuovo governo e l'opinione pubblica in Cecoslovacchia.

I giornali di destra recano titoli come « L'Europe » e « La cortina di ferro sale sulla Cecoslovacchia, dove separatisti comunisti si impadroniscono del Governo. Banes ha capitolato all'ultimatum di Gottwald ».

Il « Populaire » dice: « Dopo una timida resistenza Banes ha dovuto capitolare ai comunisti. Klement Gottwald ha immediatamente formato il nuovo gabinetto vincolato a Mosca ».

Il « Journal de Genève » scrive: « Vittoria della diplomazia Staliniana. Banes ha dovuto cedere. Il nuovo Governo comprende alcuni ministri indipendenti che, in effetti sono estranei agli uomini del Comintern ».

« L'Humanité » dice che il nuovo regime è formato « sotto il simbolo dell'azione unitaria per una realistica democrazia popolare ».

La stampa e la radio americana continuano a commentare largamente gli avvenimenti cecoslovacchi istituendo un parallelo tra quanto avviene attualmente a Praga e quanto è avvenuto negli ultimi anni negli altri paesi dell'Europa Orientale.

« Il Washington News » ad esempio scrive: « Ad una ad una Stalin si è impadronito di tutte le nazioni dell'Europa Orientale. E' sempre la stessa vecchia storia comunista di trattamenti e di inganni. Stalin ha svolto il suo gioco nello stesso identico modo di

Hitler e dei giapponesi, « solo che lui ha messo maggiore abilità. Se i politici tiranni liberi potranno mediante il piano Marshall superare la loro debolezza economica, e se potranno stringersi in un efficace patto difensivo sotto gli auspici dell'O.N.U., può darsi che Stalin sia costretto a lasciare in ritirata trovandosi di fronte a forze maggiori delle sue ».

« Il Pittsburgh Post-Gazette » osserva: « Il segreto - un segreto d'ufficio - ma sicuro una volta sulla vecchia tragica farag, e questa volta in Cecoslovacchia. Ma, se la commedia ci è ormai ben nota, gli Stati Uniti dovrebbero far sì che questa sia l'ultima sua replica in Europa. D'ora innanzi la Russia, se cercherà di avanzare verso occidente o verso sud, si muoverà contro nazioni che ci sono impegnati a difendere ».

« L'Alta Radio » di New York ha commentato la situazione cecoslovacca affermando: « Dal 1919 in poi ho avuto occasione di stringere rapporti amichevoli con molti degli uomini che crearono la repubblica cecoslovacca riconquistando le libertà perdute 900 anni prima. Essi riuscirono allora a creare un paese che era il più democratico e il meglio governato dell'Europa centrale. Hitler lo distrusse in un momento in cui, benché il diritto abbia ogni sapore dirom, i Russi avrebbero potuto combattere per difendere la sua libertà. I cecchi non chiedevano che di poter governare a modo loro, ma questo è un privilegio che il Cremlino sembra ben deciso a non concedere loro ».

« La Cecoslovacchia ha cessato di essere un Paese libero per la seconda volta in 10 anni, scrive il liberale indipendente « Manchester Guardian ».

« La stampa di questo mattino si trova concorde nell'affermare che i comunisti tentano il colpo perché temevano delle prossime elezioni ».

(Continua in 4° pag.)

Trentasei scontri nella giornata di ieri in Palestina

GERUSALEMME, 26. Una nuova ondata di violenze si è scatenata ieri da un capo all'altro della Palestina: sei trentasei scontri verificatisi nelle diverse regioni del Paese si deplorano, in forma l'N.S., 18 morti (di cui 11 ebrei e 7 arabi) e 37 feriti (di cui 18 ebrei, 12 arabi e 6 inglesi). Contemporaneamente migliaia di armati arabi hanno iniziato la « guerra contro la autoconoscenza », come narra la serie di difficoltà e capisaldi etnici del progettato Stato sionista.

Da Lake Success, Isolato, la France Presse apprende che nel pomeriggio di ieri è stato presentato ufficialmente al Consiglio di Sicurezza il progetto americano per la soluzione del problema palestinese.

Il progetto di Costituzione per l'India

NUOVA DELHI, 26. Nella giornata di oggi viene pubblicato il progetto di costituzione per l'India che sarà ordinata a Conferenza: ogni Stato della quale avrà un proprio Governo che farà capo ad un Governo centrale. Il Presidente della Confederazione durerà in carica 5 anni e non potrà essere rieletto più di una volta. Sono previste due Camere.

Nuove applicazioni nel campo telefonico

LONDRA, febbraio. Una ditta inglese ha ideato un tipo nuovissimo di telefono, che riceve e riproduce automaticamente le telefonate. Quando il proprietario del telefono deve assentarsi gira un apposito interruttore e la persona che desidera telefonargli parla, dopo aver formato il numero dell'apparecchio ricevente sul suo telefono: « Questa è l'abitazione del signor Tal dei Tali; qualsiasi ambasciata sarà riprodotta al suo ritorno. Non appena udito il segnale, il ripetuto tre volte, dite quanto avete da dire, aggiungendo il vostro nome e, se necessario, il vostro indirizzo e numero di telefono. Avrete un minuto di tempo; quando il segnale verrà ripetuto, siete pregato di terminare subito il discorso ».

L'ambasciata fascista da cui telefona viene incisa su un filo metallico. Ogni filo può portare incise 30 telefonate, che il destinatario può vedere più tardi a mezzo di un altoparlante. La ditta sta installando un centinaio di apparecchi per studiare l'efficienza; intanto già sono giunte ordinazioni da vari Paesi stranieri.

CLOSE-UP:

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le Loro Eccellenze Rev.me i Monsignori:

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— Oronzo Caldarola, Vescovo di Diano-Peggiano.

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Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., wrote:<sup>490</sup>

It is important to know that Pope Pius XII was not content giving no more no less than an order by saying: “Pubblicate” (“Publish”). He also went so far as to hint at the work’s extraordinary origin. Referring to the great number of alleged visions and revelations which people were claiming to receive in those years, he declared that they were not all true, but that some were. Now if Pope Pius XII, a man of profound intelligence, had not believed in the authenticity of Valtorta’s writings, he would not have spoken in such words that could have been misinterpreted. So then when he said, during the special audience revolving around Valtorta’s writings, that among all the alleged revelations of that time some were true, he was implying that Valtorta’s were true. And two of the three Servite Fathers whom he had summoned, Fr. Berti and Fr. Migliorini, knew Valtorta’s work very well and were undoubtedly among the most competent men in the world to understand the implications of such words by the Pope. And Fr. Berti referred to them several times.

Fr. Berti’s signed testimony is available here:

*A Testimony on Maria Valtorta’s Poem of the Man-God.* By Rev. Corrado Berti, O.S.M. December 8, 1978: <http://www.bardstown.com/~brchrys/Corberti.html>

This is the English translation of a photostated copy of Fr. Berti’s original signed Italian typescript testimonial, which is in possession of Dr. Emilio Pisani in Isola del Liri, Italy. A photocopy of Fr. Berti’s original signed Italian typescript is viewable and downloadable here: <http://www.bardstown.com/~brchrys/Testimony%20of%20Fr.%20Berti.pdf>

Original Italian of the Pope’s words: “*Pubblicate quest’opera così come sta, senza pronunciarvi a riguardo dell’origine straordinaria o meno di essa; chi legge capirà.*” Pope Pius XII, during a private audience granted to Fr. Berti, Fr. Migliorini, and Fr. Cecchin (all of them Servites of Mary), Feb. 26, 1948. The taking place of this audience was mentioned in the *Osservatore Romano* of Feb. 27, 1948, and this can be viewed online [here](#). The Pope’s words were quoted by Fr. Berti, editor of *Il poema dell’Uomo-Dio*, in *Il poema dell’Uomo-Dio*, vol. VII, Appendix, pp. 1870-1871.

Another noteworthy document describing the papal intervention is: *Maria Valtorta (1897-1961): la Vita di Gesù, intitolata “Il poema dell’Uomo-Dio” e gli altri suoi scritti mistici* [*Maria Valtorta (1897-1961): Jesus’ life entitled The Poem of the Man-God and her other mystical writings*]. By Fr. Corrado M. Berti, O.S.M. (Rome, December 8, 1978).

Prof. Leo A. Brodeur, M.A., LèS.L., Ph.D., H.Sc.D., wrote:<sup>491</sup>

On February 26, 1948, Pope Pius XII, during an official special audience mentioned in the *Osservatore Romano* the following day, had much to say about *The Poem of The Man-God*.

"Pubblicate quest'opera così come sta, senza pronunciarvi a riguardo dell'origine straordinaria o meno di essa: chi legge, capirà. Si sente parlare di tante visioni e rivelazioni. Io non dico che tutte siano vere; ma qualcuna vera ci può essere."

"Publish this work just as it is, without giving an opinion about its origin, whether it be extraordinary or not. Who reads it, will understand. [Nowadays] one hears of many visions and revelations. I do not say they are all authentic; but some of them can be authentic."

Pope Pius XII was a very strict conservative who did his utmost to destroy heresies. Also, he had been a Church diplomat and had mastered the art of prudent understatement. Therefore, when he said, in the context of a special audience whose purpose was to discuss the future of *The Poem of The Man-God*, that some visions and revelations in his day and age could be said to be authentic, he was very diplomatically, very guardedly letting on that he deemed the visions described in *The Poem of The Man-God* to be authentic.

During that special audience, Pope Pius XII spoke as a superior to someone in front of two other witnesses. By the canon law in force then, such an oral statement carried as much weight as a signed document. The fact that he said to publish a typescript just as it is, thus constituted more than an imprimatur. That is because the word imprimatur merely means "it may be printed." Here the Pope did not merely say that *The Poem of The Man-God* may be printed; he said: "Publish this just as it is."

Everyone should respect such an initiative by a Pope, the supreme visible authority in the Church, especially when he was known to be unflinchingly traditional. Un-traditional people do not like Pope Pius XII precisely because he was such a bastion of tradition.

For all his efforts as a good practicing Catholic and Vicar of Christ on earth from 1939 to 1958, the beatification procedures for Pope Pius XII were begun by Pope Paul VI on March 12, 1964.

Pope Pius XII was a serious, scholarly man who always double-checked everything personally before signing anything or saying anything. He was a pillar of the Church, a staunch defender of Catholic doctrine. If the contents of *The Poem of The Man-God* were fine by such a great Pope, how come we still find people opposing *The Poem of The Man-God*?

These documented words of Pope Pius XII are considered by many leading scholars, journalists, and dozens of bishops to be a fact. For example, Antonio Socci is a leading Italian journalist, author, and public intellectual in Italy. He had his own television show, which he hosted, and is a prominent media personality, especially for topics on the Catholic Church. He has regularly held press conferences for cardinals (including Cardinal Ratzinger and Cardinal Bertone).

He is well known among many Catholics because of his book *The Fourth Secret of Fatima*, which is one of the most prominent books about Fatima (in particular, the Third Secret of Fatima) in recent times. Recently, Antonio Socci wrote an [article](#) about the *Poem of the Man-God* that was originally published in an Italian newspaper and which he also published on his blog on April 7, 2012, in which he highly praises the *Poem*, saying:<sup>492</sup>

These are exceptional pages, which practically contain all four Gospels and fill in missing periods, solving so many enigmatic points or apparent contradictions.

Reading these pages is not only an extraordinary adventure for the mind since it reveals everything you would want to know and illuminates every truth, but it also changes your heart and changes your life.

Above all, it confirms the veracity of all the dogmas and teachings of the Church, of St. John, St. Paul, and of all the Councils.

For twenty years, after having laboriously stumbled through trying to read hundreds of biblical scholars' volumes, I can say that – with the reading of the Work of Valtorta – two hundred years of Enlightenment-based, idealistic, and modernist chatter about the Gospels and about the Life of Jesus can be run through the shredder.

**And this perhaps is one of the reasons why this exceptional work – a work which moved even Pius XII – is still ignored and “repressed” by the official intelligentsia and by clerical modernism.**

In spite of that, outside the normal channels of distribution, thanks to Emilio Pisani and Centro Editoriale Valtortiano, the Work has been read by a sea of people – every year, by tens of thousands of new readers – and has been translated into 21 languages. [emphasis added]

Bishop Johanan-Mariam Cazenave, the Secretary of the Syrian-French Synod, wrote a preface for Jean-François Lavère's 339-page book entitled (in Italian) *L'Enigma Valtorta (The Valtorta Enigma)*, (in French) *L'énigme Valtorta, Une Vie de Jésus Romancée? (The Valtorta Enigma, a Fictionalized*

*Life of Jesus?*), and (in German) *Das Rätsel Valtorta: Das Leben Jesu in Romanform?*. Jean-François Lavère's book was released in June 2012. The English translation of this book has been completed and will be released soon. In this preface, the Bishop writes:<sup>493</sup>

This remarkable work could not have been done fifty years ago. Maria Valtorta died in 1961; it was during the blackest years of the War that she was inspired with *l'Évangile tel qu'il m'a été révélé* [*The Gospel as it was Revealed to Me*]. Pope Pius XII, Sovereign Pontiff reigning at that time, issued on this publication a positive discernment: "*Publish this work as it is. There is no need to give an opinion as to its origin, whether it is extraordinary or not; those who read will understand.*" The word of a Pope is not without value and is based on the sentiment that the Pontiff shared with his contemporaries, that this text is orthodox. Pius XII, better than anyone, is the guarantor that the Work [of Valtorta] does not betray in any way the Canonical Gospels and the Magisterium of the Catholic Church; he therefore recommends this reading.

Honest scholars recognize that there is far more evidence that Pope Pius XII said these words than there is evidence that he never said these words or evidence that the three priests (of distinguished repute) in audience with the Pope were all lying.

However, I want to address the objections of critics and skeptics now to reinforce even more strongly the reality that this important event happened and cannot be denied.

Dr. Mark Miravalle, S.T.D. (Doctor of Sacred Theology) wrote:<sup>494</sup>

It has been objected that Pope Pius XII never gave approval for *The Poem of the Man-God* since this approval was not printed in the February 27, 1948 edition of *L'Osservatore Romano*, which documented the papal audience of Pius XII with Father Migliorini, Father Berti, and Father Cecchin, spiritual directors and custodians of *The Poem of the Man-God*. There is no substantial reason to doubt the oral statement granted by Pope Pius XII during a papal audience given to the spiritual director of Maria Valtorta, Father Romualdo Migliorini, O.S.M., Father Berti, O.S.M., and Father Andrea Cecchin, Prior of the Order of the Servants of Mary (papal audience, February 26, 1948; *L'Osservatore Romano*, February 27, 1948), whereby they record the words of the pope saying, "Publish this work as it is. There is no need to give an opinion about its origin, whether it be extraordinary or not. Who reads it, will understand. One hears of many visions and revelations. I will not say they are all authentic; but there are some of which it could be said that they are." Speculations on "how much was read" by Pius XII whether in "whole or in part" posed to undermine the oral statement of Pius XII, as faithfully transmitted by the Prior of the Order of the Servites of Mary, would represent speculation without factual foundation.

An article relates concerning the papal audience with Pope Pius XII:<sup>495</sup>

“Some critics have attempted to discredit its authenticity, however without citing any real evidence to the contrary. Thus, we have not found any reason for rejecting the testimonies of these three priests as a mistake or a lie, especially given their distinguished repute (Prior of the Servites of Mary in Rome, Professor of Dogmatic Theology, and Prefect Apostolic in Africa). It may also be worth mentioning, in a court of law in the United States, only two eyewitnesses are necessary to convict someone with the death penalty.”

I found a skeptic who objected, “How would the Pope have found the time to read these 10,000 pages?”

Response: First off, it is very misleading and ignorant to claim that the Pope was handed 10,000 pages. Valtorta wrote her writings on notebooks. Her total writings that comprised *The Poem of the Man-God / The Gospel as Revealed to Me* constituted approximately 9,000 handwritten notebook pages (8,972 handwritten pages to be exact). When these were typed up and printed, the number of typewritten pages was significantly less. Fr. Berti testifies that the Pope was handed *typewritten* copies, not the original handwritten *notebook* pages. For example, in the modern printing of the first English edition of *The Poem of the Man-God*, the total summation of her work came out to approximately 4,175 pages (less than 42% the length that the critic quoted). Pope Pius XII was not handed 10,000 pages. *At most*, he was probably handed something around 4,200 typed pages.

Second, Pope Pius XII possessed a brilliant mind and was a very capable reader and scholar. We can't presume that he was incapable of reading all of the typewritten pages handed to him. There is no evidence to suggest that he didn't read everything handed to him. In fact, you can look into what scientific studies have shown for how long it takes the average person to read a certain number of pages. There is a very handy website called [www.readinglength.com](http://www.readinglength.com), where you can enter in a book title, and it will estimate how many hours it would take the average person (based on the averaging reading speed of most people) to read that book. I typed in “The Poem of the Man-God”. The results showed Maria Valtorta's Volume 1 and it stated:<sup>496</sup>

The average reader will take 16 hours, 9 minutes to read "Poem of the Man-God, Vol. 1" at a speed of 250 WPM.

The website says that this work is 782 pages (242,420 words). This comes out to about 1 minute, 14 seconds per page. Given the size of the font and from my own experience reading it, this seems reasonable. If we total up the total printed pages of all five volumes, it comes out to about 4,175

pages (I actually included all the indexes and introductory materials and copyright pages of all five volumes to be conservative, all of which probably wasn't in the typewritten manuscripts handed to the Sovereign Pontiff). So, taking the average of 1 minute, 14 seconds per page, it would take him approximately this long to read her entire work if he read at the average reading speed of most people: 90 hours, 19 minutes, 10 seconds.

Since the evidence suggests that he was reading it over the course of about three or four months, this would be approximately 90-120 days. This means that to read her entire printed work (assuming that he read at the average reading speed of most people), he would have to have spent 45-60 minutes per day reading her work to finish it in three to four months.

To put 45-60 minutes per day into perspective to modern readers: studies say that the average American spends more than five hours per day (300 minutes per day) watching television.<sup>497</sup> I have also heard that Pope Pius XII was among those people who do not need as much sleep each night and that he only slept five hours or less most nights. If this is true, this would afford additional explanation for how he might have found time to devote 45-60 minutes on average each day to personal spiritual reading (such as Valtorta's work) during those months. I also contacted the Centro Editoriale Valtortiano and they informed me that they know that the priest who was in charge of postal delivery directly to Pope Pius XII's desk saw the bookmark in Valtorta's writings on his desk moving forward day by day.

If the Pope were interested enough in reading Valtorta's work based on the recommendation of renowned theologians like Archbishop Carinci (see Fr. Berti's [testimony](#)), it is reasonable to conclude that he would be able to find 45-60 minutes per day on average to read her work (obviously, some days more and some days less, depending on his schedule). Maybe he chose to make it part of his daily required spiritual reading for all we know, and for those three to four months, he read her work instead of something else that he was reading beforehand. To me – and to many others I've asked this question – they don't think this is unreasonable or unrealistic.

Furthermore, for those skeptics who would claim that he might not have been handed all 4,175 typed pages to read and that he was handed less, then this would substantially reduce the amount of time per day it would take him to read them. Furthermore, these estimates are based on the average reading speed of the general population. I think most biographers would agree that Pope Pius XII was of undoubtedly above-average intelligence and that his reading ability was also probably above average. It is very likely that he read faster than 250 words per minute (the average), which would also reduce the amount of minutes required each day for him to have finished reading all of the typescripts handed to him.

Therefore, considering that there is no evidence that he did not read all the typescripts handed to him, and considering that mathematically and practically it was very reasonable and possible for him to read all of them, there are no grounds to suggest that he didn't read all of the typescripts handed to him. Besides, as Dr. Mark Miravalle, S.T.D. (Doctor of Sacred Theology), wrote:<sup>498</sup>

Speculations on "how much was read" by Pius XII whether in "whole or in part" posed to undermine the oral statement of Pius XII, as faithfully transmitted by the Prior of the Order of the Servites of Mary, would represent speculation without factual foundation.

Personally, I don't really consider it a big concern if he never read all of her work or if he was not able to finish reading all of the typewritten manuscripts handed to him. He still said what he did and I consider his judgement as reliable. Besides, since the time of Pope Pius XII's audience, there have been many renowned, highly learned theologians who have affirmed Valtorta's work is in line with faith, morals, truth, realism, and the teaching of the Church, including those who have combed through every single sentence of Maria Valtorta's work in the original Italian for years (in some cases, more than a decade), among them Fr. Corrado Berti, O.S.M., a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959, who thoroughly analyzed Maria Valtorta's writings and provided more than 5,675 scholarly footnotes and appendices for her work, including for difficult passages that critics have or could potentially criticize. This averages about 568 footnotes per volume and averages slightly more than one footnote per page throughout the whole 5,264 printed pages of the Italian edition — and some of those footnotes and appendices are quite lengthy.

The Pope commanded them to publish her writings. I also consider his oral command to publish her writings as equivalent to or better than an imprimatur, because the word imprimatur merely means "it may be printed" (in Latin: "let it be printed"). Here the Pope went further: he *commanded* them, "*Publish* this work just as it is." Furthermore, the contents were deemed acceptable and very good to his judgment, for he said: "Publish this work *just as it is.*"

The Pope has the right to grant an imprimatur personally. Though this should be obvious, let us illustrate this principle with a published quotation from Cardinal Gagnon, who is an expert in this field. In 1944, the future Cardinal Gagnon wrote in his doctoral thesis on book censorship:

"Since the Supreme Pontiff is vested with the fullness of power and is the immediate pastor of all the faithful (canon 218 [in the 1918 Code of Canon Law]), he could, before anyone else and with his supreme authority, approve a book and grant it the *Imprimatur*. As far as we know, he has not yet done so" — [remember, this was written in 1944] — "since the modern

[ecclesiastical] laws of preventive censorship.” (Translated from Fr. Edouard Gagnon. *La censure des livres*. Sainte-Foy (Quebec), Université Laval, Faculté de Droit canonique, 1944. p.178)

As mentioned earlier, Cardinal Edouard Gagnon (who served as Peritus during the Second Vatican Council, that is, an Expert Theologian Advisor and Consultant, and who had a Doctorate in Theology and taught canon law for ten years at the Grand Seminary) writing to the Maria Valtorta Research Center from the Vatican on October 31, 1987, referred to Pope Pius XII's action as: "The type of official Imprimatur granted before witnesses by the Holy Father in 1948."<sup>499</sup> It is also of significance that Cardinal Gagnon was known as a specialist of censorship, a theme for which he had written a reference book in 1945: *The Censorship of Books* (Éditions Fides, Montreal, 222 pages).<sup>500</sup>

An article makes a good point:<sup>501</sup>

It is also worthy to note that, among the thousands of private revelations throughout history, very few have received the attention of a Pope. In fact, most alleged private revelations are not investigated beyond the jurisdiction of the local ordinary—if they are ever investigated at all. Fewer still are investigated by the Congregation for the Doctrine of the Faith. Thus, for an alleged private revelation to be given direct recognition by a Pope is almost unprecedented. All things considered, one may conclude that to grant unequivocal authority to the Holy Office's temporary inclusion on a suppressed *Index*, would not be in keeping faithful to the facts of history in light of the teachings of the Church.

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., wrote:<sup>502</sup>

It is important to know that Pope Pius XII was not content giving no more no less than an order by saying: "Pubblicate" ("Publish"). He also went so far as to hint at the work's extraordinary origin. Referring to the great number of alleged visions and revelations which people were claiming to receive in those years, he declared that they were not all true, but that some were. Now if Pope Pius XII, a man of profound intelligence, had not believed in the authenticity of Valtorta's writings, he would not have spoken in such words that could have been misinterpreted. So then when he said, during the special audience revolving around Valtorta's writings, that among all the alleged revelations of that time some were true, he was implying that Valtorta's were true. And two of the three Servite Fathers whom he had summoned, Fr. Berti and Fr. Migliorini, knew Valtorta's work very well and were undoubtedly among the most competent men in the world to understand the implications of such words by the Pope. And Fr. Berti referred to them several times.

Lastly, I want to discuss Pope Pius XII's holiness. An article relates:<sup>503</sup>

After Pope Pius XII died on October 9<sup>th</sup>, 1958, a nun, Sr. Pascalina Lehnert wrote to San Giovanni Rotondo and asked what were Padre Pio's thoughts on Pope Pius XII. When Padre Pio was asked about the recently departed Pope Pius XII, Padre Pio wore a face that looked transfigured, and answered, "he is in Paradise." When Padre Pio was pressed to give more detail he said; "yes, I have seen him in Paradise." It is a short, but significant example of Padre Pio's supernatural knowledge. If only little accounts like this were better known – they would impress nobler and higher thoughts of heavenly realms and what we must strive for.

About Padre Pio's statement that Pope Pius XII was in Heaven, Father Agostino wrote in his Diary on November 18<sup>th</sup>, 1958: "Padre Pio was very sad for the death of Pope Pius XII. But Our Lord let him see the Pope in the glory of Paradise."

Another article relates:<sup>504</sup>

Immediately after his death, the world at large proclaimed Pope Pius XII worthy of the title, Saint. Referring to Pius XII's sanctity in his letter to Margherita Marchione (February 22, 2001), Bernard Tiffany quoted the following letter from Padre Pio's secretary, Reverend Dominic Meyer, OFM, Cap.: "Padre Pio told me he saw the Pope in Heaven during his Mass. And many miracles have been attributed to his intercession in various parts of the world. Pictures of the Pope have been printed with a prayer for his beatification. But so far I have not seen any with the prayer in English (June 30, 1959)."

In his Diario, one finds a confirmation of the above statement. When Pius XII died on October 9, 1958, Padre Pio was consoled "by a vision of the former pontiff in his heavenly home," according to Padre Agostino. A more recent confirmation of this event comes from Pius XII's niece, Marchesina Elena Rossignani Pacelli, to whom Padre Pio repeated the same words. On May 19, 2002, Elena Pacelli confirmed this statement.

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## **Pope John XXIII**

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An article relates:<sup>505</sup>

Pope John XXIII: The decree placing the *Poem* on the *Index* passes the desk of the Pope. This action is more ambiguous than Pope Pius XII's action previously noted for three reasons; **1)** Pope John XXIII never read the *Poem*. He merely signed the decree that passed his desk by the Holy Office; a mere formality, devoid of weighed reflection (whereas Pius XII spent [months] reviewing the *Poem*), **2)** the same Cardinal responsible for obtaining the signature of John XXIII, was also responsible for the condemnation of Saint Faustina's diary (also listed on the *Index*), and the ban of Padre Pio. **3)** As noted below, this action provoked an immediate response by his successor, Pope Paul VI: Just a few years after the *Poem* was placed on the *Index*, Pope Paul VI suppresses the *Index*, and abolishes Canon 1385 (This law required all private revelations to first have an imprimatur before publishing. This was the legal precedent used to ban the *Poem*, according to the letter in *L'Osservatore Romano*). This action is very compelling, especially considering its timing. Did Pope Pope Paul VI abolish the *Index* because the *Poem* was on it? We cannot say for certain. Whatever the case may be, it was evident that the *Index* was an utter failure at this point, and thus needed to be suppressed.

Is this action by Pope John XXIII infallible? No! Does it nullify the significance of Pope Pius XII's command to publish the *Poem*? No!

Probably the #1 objection or argument raised against the *Poem of the Man-God* is that it was put on the *Index of Forbidden Books* at a certain point in time. For many uninformed Catholics, they read that and immediately throw out the *Poem of the Man-God* without any further consideration or research (which I did, in fact, years ago when I first encountered this bit of information).

They neglect the fact that there is significant historical evidence of many works of authentic private revelation and writings of saints being put on the *Index of Forbidden Books*, and then later taken off of the *Index* and approved and promoted by Popes. Between 1923 and 1931, Saint Padre Pio was hit with five decrees of condemnation by the Holy Office that were later reversed.<sup>506</sup> Pope Pius XI, who reversed the ban on Padre Pio, stated, "I have not been badly disposed toward Padre Pio, but I have been badly informed."<sup>507</sup> St. Faustina Kowalska's writings were put on the *Index of Forbidden Books* before she was later canonized. In fact, Saint Faustina's Divine Mercy writings were placed on the *Index of Forbidden Books* the very same day as Maria Valtorta's writings, and the former were vindicated by Pope John Paul II. Even the works of St. Thomas Aquinas were condemned on January 18, 1277 by Pope John XXI, and the condemnation later annulled.<sup>508</sup> Venerable Mary of Agreda's *Mystical City of God* was examined for fourteen years and afterwards

placed on the *Index of Forbidden Books* for three months, before it was later vindicated by Pope Clement XI who strictly prohibited the *Mystical City of God* from ever being put on the *Index of Forbidden Books* again in two decrees of June 5, 1705 and September 26, 1713. Her *Mystical City of God* was furthermore vindicated by two Popes of the past century who went so far as to give an Apostolic Blessing to readers and promoters of the *Mystical City of God*, much in contrast to the actions of the Hierarchy which once put this work on the *Index of Forbidden Books*.<sup>509</sup> During the pontificate of Pope Leo XIII, the pontiff revised the *Index of Forbidden Books* and dropped about a thousand books from it.<sup>510</sup>

The *Index of Forbidden Books* does *not* participate in the infallibility of the Magisterium as such. Throwing out the *Poem of the Man-God* simply because it was once placed on the *Index*, without researching the matter further or seeking for the truth, would be equivalent to someone saying that Saint Padre Pio wasn't holy because he was hit with five decrees of condemnation by the Holy Office in the past. That is foolish because the Holy Office was wrong and ended up saying the exact opposite later on when they reversed their condemnations and eventually went so far as to declare him a canonized saint and approved the miraculous phenomena of his stigmata and other miracles which they once erroneously declared was of no supernatural origin.

Here is an excerpt from an excellent defense article of the *Poem of the Man-God*, written by Dr. Mark Miravalle, S.T.D. (Doctor of Sacred Theology). To defend the *Poem* against even the most hardened skeptics, this article serves also to address the hypothetical case if the Holy Office's putting of the first edition of the *Poem* on the *Index of Forbidden Books* was juridically binding at the time even in light of Pope Pius XII's command to publish it (see the original article for the original endnote sources it contained):<sup>511</sup>

3. Doubt has been cast on whether or not one can licitly read *The Poem* because it had previously been placed on the *Index of Forbidden Books* by the Holy Office. The placing of *The Poem* on the *Index* should not be connoted to be a direct papal act by Pope John XXIII. That the Holy Father was informed of the action would be an appropriate conclusion. That the Holy Father personally read, analyzed, and concluded it needed to be placed on the *Index* would be beyond the evidence.

Nonetheless, obedience to the decrees of the Holy Office in reference to the *Forbidden Book Index* while the *Index* was in existence was required and should have been strictly observed. The issue of obedience or disobedience regarding the initial publication of *The Poem* constitutes an entirely separate issue from the relevant theological issue of the inherent doctrinal integrity and orthodoxy of *The Poem* text itself.

4. The dissolution of the *Index of Forbidden Books* in 1966 denotes a priori that there is no longer any book canonically forbidden by the Church to be read under penalty of disobedience. While books can be deemed doctrinally erroneous by the Congregation for the Doctrine of the Faith, the dissolution of the *Index* by the Holy Office itself makes clear that there no longer remains any book the reading of which by members of the Faith would in itself constitute an act of canonical or ecclesiastical disobedience.

To conclude, therefore, that the reading of *The Poem* is to be disobedient to the Church due to its previous placing on the *Index* would be to inordinately put forward a restriction beyond the current restrictions which the Magisterium in general, and the Congregation for the Doctrine of the Faith in specific, have put forth.

5. The 1966 statement of the Holy Office that the "*Index* retains its moral force despite its dissolution" may call the Catholic reader to special diligence and discernment in examining works previously found on the *Index*. However, this should not be inappropriately extended to support a conclusion that reading any work previously placed on the *Index* would still presently constitute a formal act of disobedience, as if an *Index of Forbidden Books* was still in full operational existence and force. Similar reasoning could lead to the mistaken concept of a continued "moral binding force" for books previously prohibited by competent ecclesiastical authorities and later fully exonerated, imprimatured, and promulgated by the ecclesiastical authorities. An excellent example of this is the prohibition of St. Faustina Kowalska's diary, *Divine Mercy in My Soul*, by ecclesiastical authorities, which was later granted the imprimatur and full Church approval.

There are numerous reasons to not trust Pope John XXIII's decision to place the work on the Index as a wise decision. First, Pope Pius XII evaluated the *Poem* for months before commanding it to be published, whereas Pope John XXIII signed a decree against the *Poem* after never having read it, and by the instigation of a cardinal who is also responsible for having one of the holiest saints of the 20<sup>th</sup> century condemned (Saint Padre Pio).

In addition, we have not only Pope Pius XII approving the *Poem* after evaluating it for months, but it is clear that Pope Paul VI was very favorable to the *Poem* for many reasons, and Pope John Paul II approved the beatification of one of the *Poem's* most outspoken ecclesial supporters: Blessed Gabriel M. Allegra, O.F.M. Furthermore, the same cardinal responsible for having the *Poem* condemned is the same one responsible for having one of the holiest saints of the 20<sup>th</sup> century condemned for a time (Saint Padre Pio), as well as having St. Faustina Kowalska's writings put on the *Index of Forbidden Books* before she was later canonized. In fact, Saint Faustina's Divine Mercy writings were placed on the *Index of Forbidden Books* the very same day as Maria Valtorta's

writings, and the former were vindicated by Pope John Paul II. So if Saint Faustina's Divine Mercy writings were placed on the *Index* under Pope John XXIII and then later permitted for reading by the Magisterium (just as Valtorta's work has later been permitted for reading by the Holy Office/Congregation for the Doctrine of the Faith) who says that Pope John XXIII putting the *Poem* on the *Index of Forbidden Books* has any greater weight!

Like I said, Pope Pius XII's order to publish it was after months of evaluating the *Poem*, which is known because a high-ranking prelate personally handed Pope Pius XII a 12-volume typewritten copy of the *Poem of the Man-God*, and in the following months, the priest who was in charge of postal delivery directly to Pope Pius XII's desk saw the bookmark in Valtorta's writings on his desk moving forward day by day prior to Pope Pius XII granting the audience with the *Poem's* custodians.<sup>512</sup> Pope John XXIII *never* read the *Poem of the Man-God*, he signed a decree of placement on the *Index the same day* as a condemnation of St. Faustina's writings which were later approved by the Holy See, and the cardinal who put him up to signing the decree against the *Poem* was the same one responsible for the condemnation of one of the holiest saints of the 20<sup>th</sup> century (Saint Padre Pio), who coincidentally approved the *Poem*. See the chapter of this e-book entitled "*Padre Pio and Maria Valtorta*" for more details about the last fact.

An article relates:<sup>513</sup>

...It seems, as history and facts have shown us, that certain popes have had a greater grasp of mystical realities, a deeper intuition of spiritual phenomena than other popes. The case of Pope John XXIII speaks well to this.

John XXIII is most famously known as the pope who formed the Second Vatican Council... However, what is less known about Pope John is that he's had a very dubious history with the mystics; in essence, he's had much trouble with correctly discerning the authenticity of God's divine presence and work in the lives of many contemporary mystics. For example, Pope John had a negative opinion of Saint Maria Faustina Kowalska, the Apostle of Divine Mercy, who today is recognized as one of the great visionaries and saints of the twentieth century, being canonized by Pope John Paul II in 2000. The private revelations and writings of the Polish visionary have not only led to a popular feast day within Catholicism – Divine Mercy Sunday – but also to a popular prayer devotion – the Chaplet of Divine Mercy. Yet, before all this could transpire, Pope John placed Sister Faustina's Divine Mercy writings on the Church's *Index of Forbidden Books*.

Similarly, speaking of one of the most revered and esteemed saints of the twentieth century, Padre Pio, the great Italian stigmatic and mystic, was also someone who John XXIII had a

negative opinion of. Today Padre Pio has become one of the most popular saints in all of Catholicism, having a worldwide following among millions of devotees and being, reportedly, responsible for thousands of miraculous healings with his saintly intercession. Yet, Saint Pio's reputation was not always so esteemed within the Church. A recent story published about the great man in the New York Times, which originally appeared in the San Giovanni Rotondo Journal, explained: "Popes had various opinions of him, however, the harshest being John XXIII, who, a recent book contends, considered him a fraud and a womanizer. In 1960, the pope wrote of Padre Pio's 'immense deception.'"

The path of controversy is a path that every mystic must walk. And, unfortunately, Padre Pio – like most mystics – had many false and slanderous rumors spread about his sanctity before the historical record was cleared up of all distortions and, finally and formally, the Italian friar was recognized as a saint by the Church in 2002; again, under the guidance and encouragement of Pope John Paul II, who for a long time revered the holy friar.

Interestingly, it was not simply Pope John Paul II who had a different perception of these modern mystics from John XXIII. John's predecessor Pope Pius XII and John's successor Pope Paul VI also had a different perception of the mystical from the Vatican II pope. In fact Pope Pius XII was pressured by Cardinal Alfredo Ottaviani, head of the Holy Office then, to place Sister Faustina's Divine Mercy writings on the *Index*. Pope Pius XII refused to do so. Cardinal Ottaviani therefore pressured his successor, John XXIII, with the same task. John signed the decree to place Sister Faustina on the *Index of Forbidden Books*.

Interestingly on the same day that Saint Faustina's writings were placed on the *Index*, Maria Valtorta was also placed on the *Index* by John XXIII with Cardinal Ottaviani's insistence. Valtorta, the twentieth century mystic who reported experiencing visions of Christ's life in first century Palestine, culminating in her multivolume work *The Poem of the Man God*, where she recorded her experiences, did see support – like Faustina – from Pius XII, John's predecessor.

Pope Pius held a positive opinion of Valtorta, once enunciating about her work: "Publish this work as it is. There is no need to give an opinion on its origin, whether it be extraordinary or not; whoever reads it will understand. One hears talk of so many visions and revelations. I do not say that all are true; but some of them could be true." These words were spoken by Pius XII during a papal audience with Fr. Corrado Berti, Professor of Dogmatic and Sacramental Theology at the Pontifical "Marianum" Theological Faculty of Rome from 1939 onwards, who later become Secretary of the Faculty, as well as a consultant at the Second Vatican Council.

The very next day, *L'Osservatore Romano* recorded this meeting in its February 27, 1948 edition.

Interestingly, Pope Pius XII was also a great supporter of Padre Pio, encouraging devotees to visit the Italian friar. Thus, that's three cases of modern mystics with which Pius' opinion differed from John XXIII's: on Sister Faustina, Padre Pio, and Maria Valtorta. This disagreement in spiritual discernment would also be seen in Pope John's predecessor, Pope Paul VI.

Pope Paul VI also seemed to possess that deeper intuition of the supernatural, that sense of the mystical as seen in popes like Pius XII and John Paul II. Paul VI actually made sure to counter some of John XXIII's negative opinions and decisions against the mystics. First, Paul VI made sure to officially dismiss all ecclesial charges against Padre Pio, showing them to be without merit. "By the mid-1960s, most observers felt Padre Pio was headed for the dustbin of Church history. Paul VI, however, looked kindly on the Capuchin and called off the dogs. In return, one of Padre Pio's last acts, just days before he died in September 1968, was to write a public letter praising Paul VI's birth control encyclical *Humanae Vitae*," John Allen wrote of the matter.

Second, in addition to starting the rehabilitation process that would lead to Padre Pio's eventual beatification and then canonization through John Paul II's papacy, Paul VI also made a significant decision that would affect the legacies of both Sister Faustina and Maria Valtorta. He abolished the *Index of Forbidden Books* on June 14, 1966.

In fact, with regards to Maria Valtorta and her writings, Paul VI had a personal history, a personal connection and devotion to her work. When Paul VI was Archbishop of Milan, he read one volume of Valtorta's *Poem of the Man God*, deeply appreciating it and, thereafter, deciding to send her whole published work to the Seminary of Milan. This information was conveyed to Fr. Corrado Berti during a private meeting that the priest had in 1963 with Monsignor Pasquale Macchi, the private secretary of Pope Paul VI.

Interestingly, this means that the negative opinions that John XXIII held of three eminent mystics of the twentieth century – Faustina Kowalska, Padre Pio, and Maria Valtorta – were at odds with the positive opinions that Popes Pius XII and Paul VI held of these mystics, not to mention the positive opinions that Pope John Paul II held of both Faustina and Padre Pio, eventually presiding over their canonizations.

A word is necessary here on the topic of papal infallibility. Unfortunately, many people, including not a few sincere Catholics, do not have a proper understanding of what the term

"papal infallibility" means. It does not mean that the Pope is perfect and never makes mistakes—a popular misconception. The Pope, like every other human being in history outside of Jesus Christ and the Virgin Mary, was born with Original Sin and, therefore, also makes mistakes. Pope John Paul II, for example, reported going to confession once a week.

Papal infallibility simply refers to the fact that a pope's decision is infallible when he defines and promulgates a universal dogma in the Church to be true, *ex cathedra*. *Ex cathedra*, a Latin term that literally translates to "from the chair," refers to a dogmatic teaching of a pope that is made with the intention of infallibility and, therefore, cannot be overturned, for it is an eternal and universal truth recognized as being part of divine revelation. Things like the *Index of Forbidden books*, however, are not infallible. The negative personal opinions of certain popes about mystics or mystical claims, as the prominent example of John XXIII shows, also are not infallible; and, hence, the reason why rehabilitation of mystics and their reputations is a possible, and often occurring, phenomenon.

Not all popes have had the same intuitive sense of the supernatural. We see this fact throughout the twentieth century. Certain popes were clearly blessed with a greater perception of mystical realities in the Church. Popes Pius XII, Paul VI, and John Paul II all exuded a deeper and keener proclivity, in their decisions, of comprehending and understanding deeper, sublime truths associated with private revelations and mystical figures. John XXIII, on the other hand...did not, as history shows, possess that same grasp of mysticism.

Lastly, as a final consideration, Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., makes a good point:<sup>514</sup>

Unlike Pius XII who had read Maria Valtorta's manuscript, as far as can be determined, John XXIII had not read it nor was he consciously aware of Pius XII's verbal *Imprimatur*. *Had he been, he most likely would very well have vetoed the Holy Office's request.* [emphasis added]

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## ***Pope Paul VI***

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Archbishop Pasquale Macchi, Private Secretary of Pope Paul VI, said to Fr. Corrado M. Berti, O.S.M., in an hour-long interview in 1963: "When His Holiness (Paul VI) was Archbishop of Milan, he read one of the books of *The Poem of the Man-God*. He told me how he appreciated it, and had me send the complete work to the library of the diocesan seminary."<sup>515</sup>

Pope Paul VI sent a letter of congratulations and blessing to Fr. Gabriel Roschini for his last and most favorite book *The Virgin Mary in the Writings of Maria Valtorta* (which was sent and received by the Holy Father).

To introduce again Fr. Gabriel Roschini, O.S.M., I quote from a website:<sup>516</sup>

Renowned Mariologist Father Gabriel Roschini, OSM was an outstanding advocate of Maria Valtorta's writings. Pope John Paul II often referred to Father Gabriel M. Roschini as one of the greatest Mariologists who ever lived. He was a decorated professor at the Marianum Pontifical Faculty of Theology in Rome, and an advisor to the Holy Office. He wrote over 130 [totally orthodox] books on the Blessed Mother, all of which are in the Vatican Library. In his last book (which Father Gabriel said was his greatest), *The Virgin Mary in the Writings of Maria Valtorta*, the first two pages contain a letter of endorsement by Pope Paul VI. Page one displays a photocopy of the original letter in Italian complete with Vatican insignia, and page two contains the English translation.

You can view this letter from the Secretary of State at the following link: [Letter of Appreciation from Pope Paul VI to Gabriel Roschini for His Book The Virgin Mary in the Writings of Maria Valtorta](#).

A copy of the letter is given in full on the next page, followed by an English translation.

Here is a photocopy of the signed letter dated January 17, 1974, that the Secretary of State wrote to Fr. Gabriel Roschini, O.S.M., and which was published in Fr. Gabriel Roschini's book, *The Virgin Mary in the Writings of Maria Valtorta* (the English translation is on the next page):



SEGRETERIA DI STATO

N. 250075

DAL VATICANO, 17 Gennaio 1974

Reverendo Padre,

Con delicato e reverente pensiero, Ella ha voluto far pervenire al Sommo Pontefice l'omaggio della copia del suo recente volume dal titolo "La Madonna negli scritti di Maria Valtorta".

Apprezzando la sua pietà e il suo zelo, di cui la pubblicazione è evidente prova e pregevole risultato, il Santo Padre La ringrazia di cuore per la nuova testimonianza di devoto ossequio e Le auspica che dalla sua fatica possa raccogliere copiosi e consolanti frutti di bene spirituale.

Con tali paterni voti e in pegno di eletti favori del Divino Redentore, Sua Santità Le imparte volentieri la propiziatrice Benedizione Apostolica.

Molto grato per i voti augurali e per l'esemplare del volume a me gentilmente inviati, profitto volentieri della circostanza per confermarmi con sensi di sincero e religioso ossequio

della Paternità Vostra Rev. da

Dev. mo nel Signore

Reverendo Padre  
Padre GABRIELE M. ROSCHINI  
Pontificia Facoltà Teologica "Marianum"

ROMA

**English translation of the letter of Pope Paul VI's Secretary of State posted on the previous page:**



SEGRETERIA DI STATO

N. 250075

DAL VATICANO, 17 Gennaio 1974

Reverend Father,

With delicate and deferential attention, you have wished to have a complimentary copy of your recent volume "The Virgin Mary in the Writings of Maria Valtorta" handed over to the Sovereign Pontiff.

Appreciating your piety and your zeal, of which this publication is the obvious proof and precious result, the Holy Father thanks you wholeheartedly for this new testimony of your respectful regards, and wishes you to receive from your labor the consolation of abundant spiritual benefits.

With such fatherly wishes and as a sign of choice favors from the Divine Redeemer, His Holiness gladly grants you a propitiatory Apostolic blessing. Much obliged for your good wishes to me and for the copy kindly sent me, I gladly avail myself of this opportunity to express my sincere and religious regards to you, Reverend Father.

Yours very truly in the Lord,

An article relates:<sup>517</sup>

This letter, penned by the Secretariat of State and authorized by the Pope, undoubtedly conveys a positive tone, praising the author for his "piety and his zeal, for which this publication is the obvious result". It is illogical to conclude that the Pope would authorize such a letter, if he thought the writings were condemned or contained error. The Secretariat of State is the highest ranked curial official next to the Pope, and is considered the Popes' "right arm". Those who question whether the letter was written with the Pope's authorization are advised to look up the job description for the Secretariat of State, for this is what he does. Even though the Pope may not have put the pen to the paper, the implication is the same. This event falls naturally in line with the Holy Father's action decades earlier of sending the complete writings [of Maria Valtorta] to the Milan seminary library.

Dr. Mark Miravalle, S.T.D., wrote:<sup>518</sup>

The extensive Mariology contained in *The Poem* was also the subject of a 400-page study written by arguably the greatest Italian mariologist of the twentieth century and Consultor of the Holy Office, Rev. Gabriel Roschini, O.S.M. In a letter of January 17, 1974, Father Roschini received the congratulations of Pope Paul VI for his work entitled, *The Virgin Mary in the Writings of Maria Valtorta*. The letter from the Secretary of State notes, "The Holy Father thanks you wholeheartedly for this new testimony of your respectful regards and wishes you to receive from your labor the consolation of abundant spiritual benefits." Neither the papal benediction granted by Pope Paul VI nor the papal congratulations issued through the Secretary of State would have been granted to a text based on a series of private revelations which were "forbidden" or declared "doctrinally erroneous" by the Congregation for the Doctrine of the Faith.

Fr. Gabriel Roschini, O.S.M., wrote in the preface of his last book, *The Virgin Mary in the Writings of Maria Valtorta*, the book that received the letter of appreciation from Pope Paul VI:<sup>519</sup>

I have been studying, teaching, preaching, and writing Mariology for half a century already. To do this, I had to read innumerable works and articles of all kinds on Mary: a real Marian library.

However, I must candidly admit that the Mariology found in all of Maria Valtorta's writings – both published or unpublished – has been for me a real discovery. No other Marian writings, not even the sum total of everything I have read and studied, were able to give me as clear, as

lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.

It seems to me that the conventional image of the Blessed Virgin, portrayed by myself and my fellow Mariologists, is merely a paper mache Madonna compared to the living and vibrant Virgin Mary envisioned by Maria Valtorta, a Virgin Mary perfect in every way.

...whoever wants to know the Blessed Virgin (a Virgin in perfect harmony with the Holy Scriptures, the Tradition of the Church, and the Church Magisterium) should draw from Valtorta's Mariology.

If anyone believes my declaration is only one of those ordinary hyperbolic slogans abused by publicity, I will say this only: let them read before they judge!

Fr. Roschini has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long. Most of his writings were devoted to Mariology.

Pope Paul VI had an unambiguous favorable attitude toward the *Poem of the Man-God*. Furthermore, there is speculation that the *Poem of the Man-God* (unquestionably one of the greatest private revelations ever given to the world) may have been part of what prompted him to ban the *Index of Forbidden Books*, as an article relates:<sup>520</sup>

Pope Paul VI: Just a few years after the *Poem* was placed on the *Index*, Pope Paul VI suppresses the *Index*, and abolishes Canon 1385 (This law required all private revelations to first have an imprimatur before publishing. This was the legal precedent used to ban the *Poem*, according to the letter in *L'Osservatore Romano*). This action is very compelling, especially considering its timing. Did Pope Pope Paul VI abolish the *Index* because the *Poem* was on it? We cannot say for certain. Whatever the case may be, it was evident that the *Index* was an utter failure at this point, and thus needed to be suppressed.

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## ***Pope John Paul II***

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Pope John Paul II makes an indirect statement about the *Poem of the Man-God* by approving the beatification of one of the most outspoken ecclesiastical supporters of the *Poem of the Man-God*: Blessed Gabriel M. Allegra, O.F.M.

Blessed Gabriel Allegra was a very learned and world-renowned exegete, theologian, and missionary priest in the Order of the Friars Minor, which he entered into at the age of 16. After being ordained in 1930, he departed to China and distinguished himself as an exemplary missionary and man of culture. As a St. Jerome of our time, he was the first to translate the entire Bible into Chinese, and his work had the support and acknowledgement of successive popes from Pius XI to Paul VI. His Cause was opened in 1984, just eight years after his death; he was elevated to “Venerable” only 10 years later in 1994, and the decree of a miracle and his beatification was approved by the Holy See under Pope John Paul II in 2002. He is the only biblical scholar of the twentieth century who has been declared “Blessed”. His latter years were spent reading, studying, promoting, and defending the *Poem of the Man-God*.

Blessed Gabriel M. Allegra, O.F.M., wrote about the *Poem*:<sup>521</sup>

*For a book so engaging and challenging, so charismatic, so extraordinary even from just a human point of view as is Maria Valtorta's Poem of the Man-God – for such a book I find the theological justification in the First Epistle to the Corinthians 14:6, where St. Paul writes: "If I come to you, brethren, speaking in tongues, how shall I benefit you unless I bring you some revelation or knowledge or prophecy or doctrine?"*

In this work I find so many revelations which are not contrary to, but instead complete, the Gospel narrative. I find knowledge: and such knowledge in the theological (especially mariological), exegetical, and mystical fields, that if it is not infused I do not know how a poor, sick woman could acquire and master it, even if she was endowed with a signal intelligence. I find in her the charism of prophecy in the proper sense of a voice through which Valtorta exhorts, encourages, and consoles in the Name of God and, at rare times, elucidates the predictions of the Lord. I find in her doctrine: and doctrine such as is sure; it embraces almost all fields of revelation. Hence, it is multiple, immediate, luminous... Gifts of nature and mystical gifts harmoniously joined explain this masterwork of Italian religious literature, and perhaps I should say [a masterwork] of the world's Christian literature... After the Gospels, I do not know another life of Jesus that can compare to the *Poem*." [emphasis added]

As to the Mariology of this work, I know of no other books which possess a Mariology so fascinating and convincing, so firm and so simple, so modern and at the same time so ancient, even while being open to its future advances.

On this point the *Poem* even, or rather above all, enriches our knowledge of the Madonna and irresistibly also our poor love, our languid devotion for Her.

In treating the mystery of the Compassion of Mary, it seems to me that Valtorta, by her breadth, depth, and psychological sounding of the Heart of the Virgin, surpasses even St. Bonaventure and St. Bernard.

He continues:<sup>522</sup>

I do not believe [even] a genius could thus accomplish this Gospel narration: the Finger of God is here!...I hold that the work demands a supernatural origin... [...] Now, without anticipating the judgment of the Church which to this moment I accept with absolute submission, I permit myself to affirm that, ... with the *Poem* producing good fruits in an ever increasing number of persons, I think that it comes from the Spirit of Jesus.

A book of great size, composed in exceptional circumstances and in a relatively very short time: here is an aspect of the Valtorta phenomenon.

Clearly, the Pope approving the beatification of a world-renowned theologian and biblical scholar who spent the latter years of his life studying, promoting, and defending the *Poem of the Man-God* and who was an outspoken and avid long-time supporter of Maria Valtorta says quite a lot! If Maria Valtorta's work contained an error against faith or morals or was condemned by the Church, most faithful Catholics would be inclined to think that the Magisterium wouldn't beatify or canonize individuals who have been known to publicly read and support her work.

Furthermore, it is to be noted that Pope John Paul II often referred to Fr. Gabriel M. Roschini, O.S.M., as one of the greatest Mariologists who ever lived.<sup>523</sup> And Fr. Gabriel Roschini, *before Pope John Paul II even became Pope*, was known to be an outspoken advocate of Maria Valtorta's writings, whose last and most favorite book (praised by Pope Paul VI) was entitled *The Virgin Mary in the Writings of Maria Valtorta*, and who declared that Maria Valtorta was "one of the eighteen greatest mystics of all time."<sup>524</sup>

Dr. Emilio Pisani (the editor and publisher of Maria Valtorta's works) testifies in one of his publications:<sup>525</sup>

### **Gift of Valtorta's Work to Pope John Paul II – Blocked**

Toward the end of the year 1978, a Monsignor of the Roman Curia, a reader and profound admirer of Valtorta's work, and previously a friend of Cardinal Wojtyla, induced the editor, Pisani, to offer to the Holy Father, Pope John Paul II, the homage of the ten volumes of Valtorta's work. In January of 1979, this same Monsignor brought the small box with the ten bound volumes to the Apostolic Palace, accompanied by a long letter of his own together with a shorter one from the editor. It was an attempt at feeling out the new Pontiff who so loves direct contact with every man without any discrimination. But we have reason to believe that our initiative, marked by an authentic spirit of devotion, was blocked by the Secretary of State.

The Secretary of State at that time was Cardinal Jean-Marie Villot. The news media often described him as a “leftist” and “progressivist” (a.k.a. modernist).

“By their fruits you shall know them.” (Matthew 7:16) Apart from the fact that trustworthy theologians have praised Maria Valtorta's work, the mere fact that he was against this private revelation is perhaps a testimony unto itself that this private revelation is a good thing. So why might he be motivated to block this being given to the Pope? Very likely because the *Poem of the Man-God* is a testimony against modernism, “progressivism”, etc.

An excerpt from a dictation of Our Lord at the end of the last volume of the *Poem of the Man-God*, when He discusses the seven reasons for the work, states:<sup>526</sup>

### **Seven Reasons for the Work. Farewell to the Work.**

Jesus says:

« The reasons that have induced Me to enlighten and dictate episodes and words of Mine to Little John [Maria Valtorta] are, in addition to the joy of communicating an exact knowledge of Me to this loving victim-soul, manifold.

But the moving spirit of all of them is My love for the Church, both teaching and militant, and My desire to help souls in their ascent towards perfection. The knowledge of Me helps to ascend. My word is Life.

I mention the main ones:

The most profound reason for the gift of this work is that in the present time, when modernism, condemned by My holy Vicar Pius X, becomes corrupted in more and more harmful doctrines, the Church, represented by My Vicar, may have further material to fight against those who deny:

the supernaturalness of dogmas;

the Divinity of the Christ; the Truth of the Christ God and Man, real and perfect both in the Faith and in the history that has been handed down on Him (Gospel, Acts of the Apostles, Apostolic Letters, Tradition);

the doctrine of Paul and John and of the councils of Nicaea, Ephesus, and Chalcedon, as My true doctrine verbally taught by Me;

My unlimited science, as it is divine and perfect;

the divine origin of the dogmas of the Sacraments of the Church One, Holy, Catholic, Apostolic;

the universality and continuity, until the end of time, of the Gospel given by Me and for *all* men;

the perfect nature, from the beginning, of My doctrine that has not been formed, as it is, through successive transformations, but was given as it is: the Doctrine of the Christ, of the time of Grace, of the Kingdom of Heaven and the Kingdom of God in you, divine, perfect, immutable. The Gospel for all those thirsting for God.

In the chapter, Christ also goes on giving six other reasons for giving the work, but I just wanted to include an excerpt on the above first reason which touches on modernism.

David Webster, M.Div., wrote:<sup>527</sup>

Precisely because *The Poem* contains such an astonishing amount of authenticating evidence of its supernatural origin, its affirmation of the Old Testament and the New Testament records and Holy Catholic Tradition is extremely significant in our day when so much of Scripture and Holy Tradition is being questioned. *The Poem* verifies every significant element of Catholic

faith that has become seriously muddled in the quagmire of today's rampant materialism, sensuality, rationalism, and egoism. The potential for this work playing a major role in the renewal of the Church is absolutely unquestionable.

[*The Poem of the Man-God*] is clearly the most powerful and incontrovertible testimony to the truthfulness and reliability of Sacred Scripture and the absolute truth of the Catholic Faith to have been given to the Church in its 2,000 year history. It is clearly the most powerful testimony the Church has ever received *against the ravaging errors of modernism, liberalism, and moral relativism in our day.* [emphasis added]

Thus can you understand why modernist Cardinal Jean-Marie Villot wanted to block Pope John Paul II from getting it? The cardinal's action should be further impetus for us to seriously consider this work, on top of the fact that Pope Pius XII approved it with his command to publish it, Pope Paul VI obviously showed signs of favoring it from his letter of appreciation to Fr. Roschini on his book on Maria Valtorta's writings – and his sending the complete works of the *Poem of the Man-God* to the seminary of Milan – and Pope John Paul II's approving the beatification of one of the most outspoken ecclesiastical supporters of the *Poem of the Man-God*.

It is to be noted that the official Proclamation of Beatification ceremony for Fr. Gabriel Allegra was delayed for ten years. The decree of beatification for him was promulgated (accepted or decreed) by the Holy See on August 23, 2002. The promulgation of decree of one miracle attributed to Fr. Gabriel, and required to conclude the beatification process, was approved on that date.<sup>528</sup> His beatification ceremony was set for October 26 of that year (2002), but the Vatican Secretariat of State postponed it indefinitely "demanding new studies and further research before the beatification [ceremony]."<sup>529</sup> What is interesting here is why. Why for Venerable Gabriel Allegra and not for other people? Venerable Gabriel M. Allegra's Cause went so far as to have a *scheduled* beatification ceremony by Pope John Paul II on October 26, 2002. The Holy See issued a promulgation of decree on a miracle attributed to Venerable Gabriel Allegra (the last step required for a decree of beatification), but the official ceremony was stopped not by the Pope (it seems), but by the Vatican Secretariat of State. Why?

A *Vatican Insider* article speculates that it may have been postponed because Vatican relations with the Chinese government were tense following the canonization of the Chinese martyrs in 2000, and the Holy See may have been concerned that Fr. Gabriel Allegra's beatification ceremony might cause "further possible negative reactions from the Chinese authorities who had criticized the Franciscan for some allegedly anti-Communist writings."<sup>530</sup> On the other hand, considering Cardinal Villot's previous action of blocking the *Poem* along with the accompanying letters from Dr. Pisani and the Monsignor of the Roman Curia (who was a friend of Pope John Paul II) from

being delivered to the Pope, it is reasonable also to speculate that he possibly pushed to postpone the beatification ceremony because he noticed that there was about to be a beatification ceremony *imminently* for a person who publicly and strongly approved of the *Poem of the Man-God*, which threatens a modernist agenda which this Secretariat of State's deeds show he embraced. Ultimately, we don't know why he postponed it, and either possibility (or both of them together) could explain why. In any case, the Roman Curia finally announced on the feast of the Assumption in August 2012 that Venerable Allegra would be beatified on September 29, 2012, at the Cathedral of Arcireale, Catania, in Sicilia – a whopping ten years after he was supposed to be beatified a decade earlier.<sup>531</sup>

Some people think that there is no such thing as politics in Rome, or the existence of bishops or cardinals who would not hesitate to carry out their own agenda or lie. They need to wake up and get their head out of the sand! Saint Padre Pio was hit with five decrees of condemnation by the Holy Office that were later reversed.<sup>532</sup> Pope Pius XI, who reversed the ban on Padre Pio, stated, “I have not been badly disposed toward Padre Pio, but I have been badly informed.”<sup>533</sup> Who misinformed him? Archbishop Gagliardi, a corrupt archbishop who willingly forwarded lies to Rome and the Pope, which resulted in Saint Padre Pio being forbidden to say Mass in public and being forbidden to see or write to the faithful!<sup>534</sup> Another priest helped in the lies as well. This was done against one of the holiest saints of the 20<sup>th</sup> century, who not only had the stigmata, but had an abundance of scientifically verified miracles and cures associated with him. So who thinks that in 2002 – when the Church is in an even worse shape than it was in St. Pio's time – that things like that couldn't happen?

In any case, the point is that Pope John Paul II not only approved Fr. Gabriel Allegra being declared “Venerable” in 1994, but *also* declared a miracle attributed to him in August 2002, and went so far as to schedule his Proclamation of Beatification ceremony for October 2002. Even though the official ceremony did not take place that year, this *remains* a strong indirect statement about the *Poem of the Man-God* by Pope John Paul II, considering that Gabriel Allegra, O.F.M., was an outspoken and avid long-time supporter of Maria Valtorta and spent the latter years of his life studying, promoting, and defending the *Poem of the Man-God*.

Furthermore, according to Cardinal Stanislaw Dziwisz, the secretary of Pope John Paul II, the Pope was a reader of Maria Valtorta. The cardinal testifies to having often seen one of the volumes of *The Gospel as Revealed to Me* [a.k.a. *The Poem of the Man-God*] on the Pope's bedside table.<sup>535</sup> Assuming his testimony is true, this also is a strong argument for the defense of the *Poem of the Man-God*, considering that many of the critics of the *Poem* outspokenly consider Pope John Paul II to be a saint and would find it hard to believe the Pope would read a “forbidden book” or one of little merit.

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## ***Pope Benedict XVI***

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Pope Benedict XVI's statements concerning the *Poem of the Man-God* were limited to two letters he wrote during the time when he was a cardinal and the Prefect of the Congregation for the Doctrine of the Faith, prior to becoming Pope.

An article discusses these letters:<sup>536</sup>

**1985:** A priest writes a letter to Cardinal Ratzinger, then Prefect of the Congregation for the Doctrine of the Faith, inquiring about the distribution of the writing once placed on the *Index*. Eight months later, Cardinal Ratzinger sends a response to Cardinal Siri, in which he diplomatically recapitulated the history of events, and concludes noting the condemnations necessity to “neutralize the damages which such a publication could bring to the more unprepared faithful”.

There appears to be multiple English translations of this document circulating on the Internet, some of which contain significant errors in key statements [for example, see: [Response to Colin B. Donovan](#)]. Upon reading an accurate translation [see [Appendix I](#)], it becomes immediately evident that Cardinal Ratzinger avoids passing judgment—either positively or negatively—by restating the history of events. Far from being a negative judgment, the Cardinal simply highlights events of history, and states that diffusion of the *Poem*, at the time, was "not held to be opportune". The final statement, as quoted above, restricts the range of the condemnation further, limiting it to the “more unprepared faithful” (of which one interpretation could refer to those who lack good catechesis, who would attach themselves too strongly to the *Poem*, effectively elevating a private revelation above public revelation). At most, this text could be interpreted as a cautionary caveat; however a negative judgment it is not.

**1992:** A layperson inquires to Bishop Boland, who writes to the Holy Office on the status of the *Poem*. Cardinal Ratzinger reportedly responds to the bishop, who then in turn summarizes the Cardinal's letter, stating that the *Poem* may be published on the stipulation that it is "clearly indicated from the very first page that the 'visions' and 'dictations' referred to in it are simply the literary forms used by the author to narrate in her own way the life of Jesus. They cannot be considered supernatural in origin." [for the full text see [Appendix II](#)]

The implications of the above statement are monumental. What is veiled behind a negative sounding wording is actually a complete reversal of the Holy Office's previous prohibition from 1959. Implicit in the above statement is full permission to freely publish, promote, and

distribute the *Poem*, so long as it is not promoted as supernatural in origin. This a great leap forward from 30 years prior. This means that laity and priests can in good conscience read the *Poem*, promote the *Poem*, and distribute the *Poem*, without the fear of being censored. No longer can critics say; "The CDF forbids you!"

But let us also examine the part of this statement, "They cannot be considered supernatural in origin". At first glance, this English translation may seem like a definitive negative statement. But is it really? The Church has a very [precise terminology](#) for judging apparitions. According to the norms of the Congregation for the Doctrine of the Faith, alleged apparitions are classified in one of three categories:

1. *Constat de supernaturalitate* – It is certain/confirmed of supernatural origin.
2. *Constat de non supernaturalitate* – It is certain/confirmed of no supernatural origin.
3. *Non-constat de supernaturalitate* – It is not (or cannot be) certain/confirmed of supernatural origin.

If one examines Cardinal Ratzinger's letter carefully, they will see that he classifies the *Poem* into the third category (*non-constat de supernaturalitate*). What has been translated into English to read "cannot be considered supernatural in origin" simply means that the events have not been confirmed by the Church to be of supernatural origin. The Cardinal was only ordering the publishers at the time to tell their readers that they cannot yet consider it a proven fact that the *Poem* is of supernatural origin (which the publishers complied with, posting it on the back cover of the 1993 edition).

In light of historical context, we find the statement to make sense too, considering the Holy Office never initiated an investigation into the life of the visionary. Without an investigation, it could neither positively confirm supernatural origin, nor negatively disprove supernatural origin (as outlined by the [Norms of the Congregation for Proceeding in Judging Alleged Apparitions and Revelations](#) published by the CDF and which Pope Paul VI approved). Thus, since neither classification #1 or #2 apply, then by default we must conclude; "it cannot be confirmed supernatural", classification #3.

Dr. Mark Miravalle, S.T.D., wrote:<sup>537</sup>

The former Cardinal Ratzinger has been cited as personally condemning *The Poem*. Cardinal Ratzinger's 1985 comment to a fellow cardinal in a letter that speaks against the supernatural character of the literary forms of *The Poem* was not in the canonical or ecclesiastical form of

an official and universally binding decree of the Congregation for the Doctrine of the Faith. Nor did Cardinal Ratzinger in any way prohibit the reading of *The Poem*.

It can be helpful to keep in mind that when the former Cardinal Ratzinger and the Congregation for the Doctrine of the Faith did indeed examine a text which they concluded contained intrinsic doctrinal error, they did not hesitate to issue, when deemed appropriate, an officially promulgated "Notification" concerning the respective text due to its inherent doctrinal errors. No such Notification has ever been issued by the postconciliar CDF regarding *The Poem of the Man-God*.

Dr. Emilio Pisani relates in *Pro e contro Maria Valtorta*:<sup>538</sup>

In 1992, the Publisher of the writings of Maria Valtorta received a letter from the Secretary General of the Italian Episcopal Conference. We report it, followed by our comment. It highlights the latest position of the Ecclesiastic Authority on the subject of the Work of Maria Valtorta.

ITALIAN EPISCOPAL CONFERENCE

Prot. N. 324/92

Rome, 6 May, 1992

Most Esteemed Publisher,

As a result of frequent requests, which have also reached this Secretariat, for an opinion on the Ecclesiastical Authority's attitude on the writings of Maria Valtorta, currently published by "Centro Editoriale Valtortiano" [CEV – Valtorta Publishing House], I respond by referring to the clarification offered by the "Notes" published by "L'Osservatore Romano" dated 6 January, 1960 & 15 June, 1966.

Precisely for the true good of readers and in the spirit of the genuine service to the faith of the Church, I ask that, in an eventual reprinting of the volumes, it should be clearly said from the very first page that the "visions" and "dictations" contained therein, cannot be considered of supernatural origin, but must simply be treated as a literary form that the Author has used to narrate the life of Jesus, in her own way.

Grateful for this collaboration, I express to you my esteem and extend to you my respectful and cordial greetings.

+ Dionigi Tettamanzi  
Secretary General

Our comment immediately points to the conclusion that the Work of Maria Valtorta does not contain errors or inaccuracies concerning faith and morals; otherwise Monsignor Tettamanzi would have asked the Publisher to correct or eliminate such specific errors or inaccuracies “for the true good of readers.”

Monsignor Tettamanzi did not even ask that any form of expression that declares the supernatural origin of the Work be corrected, because he maintained that the only declaration that the Publisher had to make at the beginning of the volumes would be enough “for the true good of readers,” and to act “in the spirit of an authentic service to the faith of the Church”: thereby signifying that the content of the Work is sound. In fact, the Church has condemned books that are contrary to faith and morals and which did not claim to be a revelation or even inspired at all.

*Approved in content and exonerated in its form.* This is how we can sum up the latest position taken by the Ecclesiastical Authority on Maria Valtorta’s Work.

Such a position was confirmed verbally to the publisher, Emilio Pisani, in the Palace of the Holy Office at the Vatican, 30 June 1992. On that occasion, he learned that the letter of the Secretary General of the CEI had been suggested by an office of the Congregation for the Doctrine of the Faith, as it had been decided “on High” that the Work of Maria Valtorta could be read by everyone “like a good book.”

Everything had returned to where it first started, in essence, to the views expressed unofficially by Pope Pius XII before the Holy Office blocked attempts to publish the Work without any prior accurate examination. In the Audience granted 26 February, 1948 to three Religious of the Order of the Servants of Mary, the Pope, who had previously had the typewritten documents, advised him to publish the work without a preface that would illustrate the nature of this Work and without any formal editing. He concluded: “The reader will understand.” (We refer to the chapter on p. 61).

Therefore, the Publisher continues to spread the Work of Maria Valtorta fully and faithfully, without on his part expressing anything of its nature. He can only declare – in deference to Monsignor Tettamanzi’s letter – that the Life of Jesus, just as it is presented in the literary work of Maria Valtorta, can do a “true good” even to those readers who, out of obedience to the Ecclesiastical Authority or by conviction, do not accept its supernatural origin.

It will be up to other offices to determine the degree of Maria Valtorta's genius, and if it must exclude that her work is the fruit of a private revelation. The important thing is that Catholics have had ecclesiastical permission to read it because it is "good."

The following article has some additional information: [The Church and Maria Valtorta's Poem of the Man-God](#).

At the above link, written by Dr. Emilio Pisani (the editor and publisher of Maria Valtorta's works), you will find a history of ecclesiastical pronouncements on the *Poem of the Man-God*, and an exact copy of the letter to the Archbishop of Genoa and the letter of Bishop Boland, who explains in his own words what Cardinal Ratzinger expressed to him in a letter he received. After the first letter, there is a response and analysis by Dr. Emilio Pisani, which is quite good. After the second letter there is an analysis by Professor Leo Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., Director of the Valtorta Research Center.

### **Further Analysis**

It is quite obvious that the letter to the Archbishop of Genoa neither passed positive or negative judgment. Furthermore, as Dr. Emilio Pisani points out:<sup>539</sup>

Only in the final part of the letter does he express an opinion, which should be considered in two parts: 1) from the respect due to the action of his predecessors, the cardinal cannot hold "opportune the diffusion and recommendation of a work" condemned; 2) but immediately after he explains that such inopportuneness should be understood as referring to "the more unprepared faithful," considerably limiting the range of that condemnation. This and nothing else emerges from an attentive reading of the document.

An article relates:<sup>540</sup>

The final statement, as quoted above, restricts the range of the condemnation further, limiting it to the "more unprepared faithful" (of which one interpretation could refer to those who lack good catechesis, who would attach themselves too strongly to the *Poem*, effectively elevating a private revelation above public revelation). At most, this text could be interpreted as a cautionary caveat; however a negative judgment it is not.

Dr. Emilio Pisani continues:<sup>541</sup>

One may hold that Cardinal Ratzinger chose to direct his reply to the bishop of the inquiring priest, rather than to the latter, because he was counting on the medium of a good interpretation: "...I have the honor of expressing myself to Your Eminence – who will judge the opportuneness of informing the Father..."

Quite the contrary happened. The letter, once made public, was interpreted – in good or bad faith – as an expression of a new and more severe condemnation of the work of Maria Valtorta. For years her enemies waved it as their flag.

The most clamorous case is that of Fr. Philip Pavich, of the Order of the Friars Minor, residing at Medjugorje in Bosnia. Determined to demolish Valtorta's work with a punctilious critique, he thought he would be able to do so with the support of Ratzinger's letter, driving himself on to offend the holy memory of Maria Valtorta and to defame the editor, Emilio Pisani.

His mimeographed papers in English were sent above all to the United States, where the English edition of the work was enjoying success. The first of these [papers] bears the date of 4 October 1991, displayed, paradoxically, as that of the feast of the meek St. Francis. They provoked upset, disorientation, and so many polemics. It was a systematic attack, in installments, which finally exhausted itself after a couple of years.

Other hotbeds of contention, with the weapon of Ratzinger's letter, arose every so often at various points in the world. In the wake of the rash publication of that letter one can also locate the publication abroad of some books which retrace the objections and criticisms of certain spiteful Italian publications, which meanwhile have exhausted their function in their own country."

As far as the letter that Cardinal Ratzinger wrote to Bishop Boland, who explains in his own words what Cardinal Ratzinger expressed to him in a letter he received, it is actually more *in favor* rather than against the stance of those who defend the right to publish and read the *Poem of the Man-God!* The reason is because Cardinal Ratzinger outright says that it may be published so long as it is "clearly indicated from the very first page that the 'visions' and 'dictations' referred to in it are simply the literary forms used by the author to narrate in her own way the life of Jesus."

Here is an analysis of this letter by Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D.:<sup>542</sup>

### **Cardinal Ratzinger on *The Poem of the Man-God***

...Until we see a copy of the Cardinal's letter to the Bishop, we must rely for this information on a May 21, 1993 letter by Bishop Boland himself to Mr. Terry Colafrancesco, the founder of Caritas of Birmingham, who kindly sent us a photocopy of the Bishop's letter.

The Cardinal's permission to publish *The Poem of the Man-God* is implicit in the Bishop's words that "any future reissue of the work" must bear the disclaimer. As for the disclaimer, according to the Bishop, the Congregation

has directed a particular request to the Italian Bishops' Conference to contact the publishing house which is concerned with the distribution of the writings in Italy in order to see to it that in any future reissue of the work "it might be clearly indicated from the very first page that the 'visions' and 'dictations' referred to in it are simply the literary forms used by the author to narrate in her own way the life of Jesus. They cannot be considered supernatural in origin."

The words within double quotation marks were underlined in the Bishop's letter, presumably quoted from the Cardinal's letter to him. The Cardinal's letter in turn presumably provided the English translation of a passage from the Congregation's letter to the Italian Bishops.

### **Analysis**

Cardinal Ratzinger's statement, though encouraging in some respects, is disturbing in others.

#### **1. Permission to Publish**

On the encouraging side, we see the Congregation's implicit permission to continue publishing *The Poem of the Man-God*. This amounts to a tacit admission by the Congregation of the Doctrine of the Faith that it finds no dogmatic or moral error in *The Poem*. We now need to turn to Bishop Boland's letter to Mr. Colafrancesco for more context.

... Cardinal Ratzinger...asked me to inform you about the position of the Church regarding the writings of Maria Valtorta called *The Poem of the Man-God*.

The Cardinal wants you to know that the Congregation in the past has issued certain "Notes" on this subject for the guidance of the faithful and these were published in *L'Osservatore Romano*.

In the light of the recent recurrence [sic] of interest in the work, the Congregation has come to the conclusion that a further clarification to the "Notes" previously issued is now in order. Thus it has directed a particular request to the Italian Bishops' Conference...

The rest of Bishop Boland's paragraph contained the information on the implicit permission to publish, with the disclaimer (quoted earlier on).

Oddly enough the aforesaid "Notes" published in *L'Osservatore Romano* were stern condemnations of the Italian original of *The Poem of the Man-God!* Cardinal Ratzinger's latest "clarification" thus seems to be a complete reversal of "the position of the Church regarding the writings of Maria Valtorta called *The Poem of the Man-God*." But it is not so. It is only a reversal of a reversal: over ten years before the alleged condemnations published in the *Osservatore Romano*, Pope Pius XII had said: "Publish this just as it is." Now at long last Cardinal Ratzinger implicitly agrees with him...but only as far as allowing the publication goes.

## **2. Arguments for a Supernatural Origin**

As for the Cardinal's assertion that *The Poem* "cannot be considered supernatural in origin," it is quite strange since there is no evidence at all in the Bishop's letter to Mr. Colafrancesco that the Congregation of the Doctrine of the Faith might have launched, let alone carried out, a full-fledged investigation in the matter before making such a momentous declaration.

Before stating that Valtorta's writings were not supernatural in origin, did they investigate to see what kind of person Valtorta was? Had they done so, they would have quickly found that she was a good, earnest, devout Catholic, an invalid who had a deep prayer life and lived according to high moral standards. They would have found that she often claimed, explicitly, in no uncertain terms that she was having visions and dictations from Jesus and other heavenly persons, and that she fully realized the gravity of her claims.

Now had her visions and dictations been mere literary forms of her own deliberate invention, she would have been an unscrupulous liar; but this hypothesis is excluded by the testimonies of all the priests and nuns and lay people who knew her.

Or what if Valtorta had been insane and had imagined all those visions and dictations and mistaken them for real mystical occurrences (and thus escaped the accusation of being a

hoaxer)? This hypothesis of lunacy falls flat in the light of her daily living during the years that she wrote. Within the limits of her physical handicaps, she functioned very well: she cared for people, kept up-to-date on current world events, wrote coherent, insightful letters, and had a witty, bright, keen mind as observed by all her visitors, some of whom were Church scholars or university educated laymen.

In either case, the charge that Valtorta's visions were "simply the literary forms used by the author to narrate in her own way the life of Jesus" seems quite amiss to say the least, as it would imply character shortcomings not found in her.

If one now moves on to consider Valtorta's visions and dictations in *The Poem of the Man-God*, the charge that she narrated the life of Jesus "in her own way," becomes even more untenable, from several points of view.

**Theologically:** Valtorta's writings exude a great, all-encompassing breadth of knowledge and a clear-mindedness and loftiness of concepts worthy of the greatest theologians, of the Church Fathers, and of the greatest mystics. How could a lunatic or a liar produce such writings? Furthermore, she had never studied philosophy or theology either at school or on her own. The only education she had received was the average education of upper-middle class Italian girls of the early 1900s. How could she have composed her lofty writings "in her own way"?

**Spiritually:** Valtorta's writings are outstandingly practical, drawing the reader to practice the Faith in everyday life. They are not in the least dry theological textbooks. They bring spirituality alive, they bring it home, to the reader's heart, by showing us Jesus intimately, personally. Many a reader has exclaimed that reading *The Poem* is like living with Jesus as the apostles did. As depicted in *The Poem*, His character – the perfect blend of warmth and reason, of mystical outlook and practical attentions, of holiness and love – has helped many a reader to reform a life of sin, to increase love for our Lord, to become holier. Jesus is portrayed in *The Poem* as in perhaps no other mystical work. It is quite doubtful that Valtorta could have produced such an uplifting portrait on her own, when she was the first to admit her "nothingness" and ascribed everything to Jesus.

**Even scientifically:** Valtorta's *The Poem of the Man-God* exhibits an uncanny accuracy with regard to the archeology, botany, geography, geology, mineralogy, and topography of Palestine in Jesus' time, an accuracy commended by various experts in those fields. Yet, given her lack of education and reading in those fields, and given the fact that she never traveled to Palestine, how could she have given accurate descriptions of places she never went to and never read about in any detail?

**Finally, from the literary point of view:** Valtorta wrote on the spur of the moment, without preliminary plans, without rough drafts. She wrote fast – over 10,000 handwritten pages in three years – with great consistency of thought and purpose, in masterly Italian combining the highest achievements of the Florentine style of the 1930s with the vividness and spontaneity of common folks when they are quoted. Few writers throughout the history of humanity have been that good and that prolific in that short a period of time; perhaps none of these wrote without rough drafts. Yet, she was bedridden and subjected to frequent physiological crises and down-to-earth interruptions by her relatives or neighbors. How then could she have written so well, when most writers crave solitude to be able to write?

When one ponders the theological and spiritual loftiness of Maria Valtorta's *The Poem of the Man-God*, as well as its scientific and literary remarkableness, in the light of her average education, lack of health, and in the light of her speed, accuracy, and greatness of achievement, how could one seriously entertain the thought that she accomplished all that without supernatural help? When one also ponders her personal lifestyle as a generous victim soul who practiced the virtues heroically, when one also ponders the sufferings which she daily offered to the Lord, then with all due respect, how could the Congregation casually dismiss her claims to supernatural visions and dictations without a public full-fledged investigation into her case?

## **Conclusion**

While we wish to commend Cardinal Ratzinger for his implicit permission, according to Bishop Boland, to let *The Poem of the Man-God* be published, we long to see a complete explanation for his alleged denial of its supernatural origin. Better yet, we would like to see an official investigation into Maria Valtorta and *The Poem of the Man-God*. In the meantime, we hope that many will begin reading Maria Valtorta's writings and taste for themselves the Lord's milk and honey.

I believe that Prof. Leo A. Brodeur more than adequately refutes the contention that we should consider the *Poem of the Man-God* as “simply the literary forms used by the author to narrate in her own way the life of Jesus.” The 13 proofs of the divine origin of the *Poem of the Man-God* as detailed in this e-book proves the supernatural origin of her writings so thoroughly and undeniably that it leaves no room to seriously consider a purely natural source of her writings as a viable explanation.

First, it must be pointed out that the statements Cardinal Ratzinger wrote were directed solely to the publishers of Maria Valtorta's works and applied only to what is written about this private

revelation in the printed publication of her works by this publisher. His statements do not have any bearing on anyone other than the publisher to whom his statements were directed and they do not have any bearing on any printed publication other than the official publication of her main work by this publisher for which his statements were given.

To further understand Cardinal Ratzinger's letter, we need to ask two questions:

1. How in depth did Cardinal Ratzinger investigate the *Poem*?
2. How much authority did Cardinal Ratzinger possess when he wrote this letter?

The answer to the first question is: likely not very much. The answer to the second question is: he was a cardinal and the Prefect of the CDF (Congregation for the Doctrine of the Faith).

Now let's ask the same questions in regards to the documented case of Pope Pius XII:

1. How in depth did Pope Pius XII investigate the *Poem*?
2. How much authority did Pope Pius XII possess when he gave his command at the audience of February 26, 1948?

The answer to the first question is: he evaluated it personally months (which is substantiated by eyewitnesses). The answer to the second question is: he was Pope, supreme visible head of the Church with authority and jurisdiction over the CDF, the Prefect of the CDF, and all Vatican offices, priests, and lay faithful.

So whose opinion/declaration/statement are we to trust more in and to follow? Obviously, Pope Pius XII's opinion/declaration/statement, who has higher authority in this matter and whose authority was exercised in a fully valid manner without any nullifying circumstances.

At the audience with the three Servites of Mary in charge of this work, as Bishop of Rome and the Vicar of Christ, Pope Pius XII commanded them to publish it, saying: "Publish it just as it is. There is no need to give an opinion as to whether it is of supernatural origin. Those who read it will understand."<sup>543</sup> Father Berti testifies: "I asked the Pope if we should remove the inscriptions: 'Visions' and 'Dictations' from *The Poem* before publishing it. And he answered that nothing should be removed."<sup>544</sup> Fr. Berti's signed testimony is located in Isola del Liri, Italy (and is also viewable online). Pope Pius XII's audience with these three priests was also historically documented the next day, February 27, 1948, in the Vatican's newspaper *L'Osservatore Romano*. These three ecclesiastical eyewitnesses were of distinguished repute, and it may be worth mentioning that in a court of law in the United States, only two eyewitnesses are necessary to

convict someone with the death penalty. This command of Pope Pius XII in front of three witnesses made it just as binding as a command in writing, according to the 1918 Code of Canon Law, which was in force in 1948.<sup>545</sup> Cardinal Edouard Gagnon (who had a Doctorate in Theology and taught canon law for ten years at the Grand Seminary) writing to the Maria Valtorta Research Center from the Vatican on October 31, 1987, referred to Pope Pius XII's action as: "[The type of official Imprimatur granted before witnesses by the Holy Father in 1948.](#)"<sup>546</sup> It is also of significance that Cardinal Gagnon was known as a specialist of censorship, a theme for which he had written a reference book in 1945: *The Censorship of Books* (Éditions Fides, Montreal, 222 pages).<sup>547</sup>

The word imprimatur merely means "it may be printed" (in Latin: "let it be printed"). Here the Pope went further: he *commanded* them, "*Publish* this work just as it is." Furthermore, the contents were deemed acceptable and very good to his judgment, for he said: "Publish this work *just as it is.*" Pope Leo X stated at the Fifth Lateran Council: "[When it is a question of prophetic revelations, the Pope is the sole judge!](#)"<sup>548</sup>

Therefore, Pope Pius XII's command to publish it trumps Cardinal Ratzinger's opinion. Furthermore, the Pope told them NOT to remove the inscriptions "visions" and "dictations" before publishing it, something that the Pope would not say if he considered the *Poem of the Man-God* as simply "the literary forms used by the author to narrate in her own way the life of Jesus." Therefore, we have full right to consider her writings as inspired by God and something *more* than a simple literary work.

Furthermore, since Pope Pius XII's command to publish it was still in effect, the publisher did not need Cardinal Ratzinger's permission to publish it. They didn't even ask for it. Cardinal Ratzinger wrote this letter in response to other confused people inquiring about the *Poem*. Furthermore, according to Fr. Berti who dealt directly with the Holy Office, the last pronouncement by the Holy Office prior to this letter was an approval of the publication of the second edition by Fr. Giraud, O.P., Commissioner of Holy Office, in 1961, reversing the previous placement of the work on the Index in 1959. Therefore, it is doubly undeniable that they were not in need of Cardinal Ratzinger's permission to publish it.

I want to point out that Prof. Leo A. Brodeur was probably unaware of the fact that Cardinal Ratzinger's statement was not in the canonical or ecclesiastical form of an official and universally binding decree of the Congregation for the Doctrine of the Faith and therefore lacked juridical weight. But even if it was in the canonical or ecclesiastical form of an official and universally binding decree of the Congregation for the Doctrine of the Faith (which it was clearly not), even so, it would at most only correspond to the statement *Non-constat de supernaturalitate* – (It is not

certain/confirmed of supernatural origin) – which simply means that Cardinal Ratzinger cannot positively state whether it has a supernatural origin one way or the other because the Roman Curia has never officially investigated her cause and writings yet. It would only be natural for the CDF to tell the publisher that they can't officially consider it a proven fact (as of that time) in their publication materials that the writings come from a supernatural origin. This is not equivalent to Cardinal Ratzinger saying, "I think that her writings have no supernatural influence/source". It was him saying, "Her writings have not been investigated yet, so I can't tell you what to think about it yet except that, as an official publisher, you can't state in your publications that the Church has investigated her writings and declared them to be from a supernatural origin. Thus, the references to 'visions' and 'dictations' in her works should be considered as of this time as literary forms, and under this condition, we can allow you to continue to publish her writings even though they have not been investigated yet." What Cardinal Ratzinger stated is a politically-correct position in conformity with the *Norms in Proceeding in Judging Alleged Apparitions* promulgated by the CDF for a work that has not been investigated yet.

Now what if critics take that statement further and try to claim it represents also his personal opinion? Well, it contradicts the opinion of Pope Pius XII who had higher authority and evaluated the *Poem* more in depth! We have every right as Catholics to disagree with Cardinal Ratzinger that it should be considered merely literary forms as of this time because the overwhelming evidence shows otherwise, and also Pope Pius XII told the one in charge of publishing her writings NOT to remove the inscriptions "visions" and "dictations" before publishing it when he was asked if they should remove these inscriptions, something the Pope would *not* say if he considered the *Poem of the Man-God* as simply "the literary forms used by the author to narrate in her own way the life of Jesus." The "implication" of Pope Pius XII that it comes from a supernatural origin overcomes any "implication" of Cardinal Ratzinger of a mere literary invention.

Now as far as the track record of the opinions of ecclesiastics in the Holy Office, remember that Saint Padre Pio was hit with five decrees of condemnation by the Holy Office (that were later reversed).<sup>549</sup> Pope Pius XI, who reversed the ban on Padre Pio, stated, "I have not been badly disposed toward Padre Pio, but I have been badly informed."<sup>550</sup> Who misinformed him? Archbishop Gagliardi, a corrupt archbishop who willingly forwarded lies to Rome and the Pope, which resulted in the Holy Office condemning Saint Padre Pio and making him forbidden to say Mass in public and being forbidden to see or write to the faithful!<sup>551</sup> This was done against one of the holiest saints of the 20<sup>th</sup> century, who not only had the stigmata, but had an abundance of scientifically verified miracles and cures associated with him. **The Holy Office even once issued a statement saying that his stigmata could not be considered supernatural in origin (which they later declared to be of supernatural in origin).**<sup>552</sup> Sound familiar? St. Faustina Kowalska's writings were put on the *Index of Forbidden Books* before she was later canonized. In fact, Saint Faustina's

Divine Mercy writings were placed on the *Index of Forbidden Books the very same day* as Maria Valtorta's writings, and the former were vindicated by Pope John Paul II. This is the track record of the "opinions" of the Holy Office officials in the last half of the century! So people should not consider Cardinal Ratzinger's opinion as untouchable and infallible. Personally, I put much more stock in an evaluation of Maria Valtorta's writings done over the course of months by Pope Pius XII than Cardinal Ratzinger's statement which was not based on any lengthy or in-depth evaluation that we know of.

Catholics are free to think what they wish about the question of the supernatural origin of the *Poem* until and unless it is proven by the Church in an official thorough, valid investigation of Maria Valtorta and her writings that her writings are or are not inspired by a supernatural source and a public statement is issued that has juridical weight and is in the canonical or ecclesiastical form of an official and universally binding decree of the Congregation for the Doctrine of the Faith. It is to be noted that Pope Pius XII encouraged people to visit Padre Pio even before official investigations on him finally cleared things up and led to his canonization; and Pope Pius XII encouraged the reading of the *Poem of the Man-God* by Catholics by his command to publish it.<sup>553</sup> As far as doctrine and morals, multiple bishops and ecclesiastical authorities have declared that her work is free of error in faith and morals after having thoroughly examined it. Not only was her work commanded to be published by Pope Pius XII in 1948, but it was approved for publication by the Holy Office in 1961 according to the [testimony](#) of Fr. Berti who dealt directly with the Holy Office at the time; and in 1992, Cardinal Ratzinger, then head of the Congregation for the Doctrine of the Faith, gave permission for her work to be published. It has also received the documented approval of many very learned, high-ranking ecclesiastics in Rome. There has never been a single objection to it that has not been refuted. Therefore, we are certain it is free of error in faith and morals. It has undeniable, overwhelming, unprecedented scientific and other types of evidence that prove to anyone with at least average common sense and intelligence that it must have a supernatural origin from God (see the 13 proofs chapters of this e-book). Therefore, we have a right to consider it as believably from God with a measure of faith that is proper for private revelations until and unless the Church validly declares otherwise by a thorough investigation of Maria Valtorta and her writings.

It is Clear that Catholics Are Free to Read Maria Valtorta's Writings, but Can Catholics Believe that Maria Valtorta's Visions and Dictations Are an Authentic Private Revelation?

It is historically counter-indicative and even ignorant and naive to think that the Holy Office is incapable of making mistakes, issuing censures that should never have taken place, and that internal politics and poor research and misinformation cannot influence their decisions leading to

such mistakes. There are many historical examples of this, including multiple instances in the 20<sup>th</sup> century.

One example (among many others that could be cited) are the five censures issued by the Holy Office against Saint Padre Pio which were based on lies reported by Archbishop Gagliardi which the Holy Office believed and failed to verify.<sup>554</sup> The Holy Office even once issued a statement saying that his stigmata could not be considered supernatural in origin.<sup>555</sup> Obviously, according to how most Catholics would ordinarily interpret this sentence, this judgement was incorrect since there is no evidence that Padre Pio was lying about its source, he didn't inflict the wounds himself, "psychological auto-suggestion" has never proven to be able to cause stigmata, and there has never been a natural cause (such as a disease) that could or did cause wounds like those to appear. That statement that his stigmata "cannot be considered supernatural in origin" was either (1) a non-binding statement that lacked juridic weight (basically, it had the level of authority of an opinion), (2) it was incorrect or (2) it was a "*Non-constat de supernaturalitate*" declaration, which simply means that the events have not been confirmed by the Church to be or not to be of supernatural origin (in other words, they never fully investigated his case yet and so they couldn't say one way or the other as of that time). This has a logical application and connection to the case of Cardinal Ratzinger's most recent letter about Maria Valtorta where he made a similar statement.

If Cardinal Ratzinger's comment is based on his personal opinion which is not based on an official investigation of the Holy Office, then he is simply incorrect and his personal opinion is not binding and Catholics can disagree with him, especially when someone of greater authority than he (Pope Pius XII) expressed an opinion in favor of the supernatural character of her writings. I discussed this above. However, some critics posit that Cardinal Ratzinger's comment is not his opinion but is a definitive judgement of the Holy Office based on an investigation into Maria and her writings. The evidence clearly shows otherwise. However, *even if* this were true, these critics always fail to distinguish "*Constat de non supernaturalitate*" vs. "*Non-constat de supernaturalitate*" judgements (most don't even know that the Church uses these terms or what they mean) and they automatically presume and interpret his statement as a "*Constat de non supernaturalitate*" judgement without providing any valid evidence to substantiate such a presumption.

If it is to be posited by critics that the Holy Office has definitively decided against Maria Valtorta in a "*Constat de non supernaturalitate*" judgement, considering that the unfounded and invalid reasons stated in the explanatory letter of 1960 don't conform to the *Norms in Proceeding in Alleged Apparitions* promulgated by the CDF and signed by Pope Paul VI, it is necessary to conclude that any investigations into her writings so far existed at most as a "*Non-constat de supernaturalitate*" judgement (much like the judgement of the Holy Office saying that the stigmata

of Saint Padre Pio “cannot be considered supernatural in origin”). This is further substantiated by the fact that there was no mention in the 1960 explanatory letter or Cardinal Ratzinger’s letters of an investigation into the life of the visionary, which is necessary for a “*Constat de non supernaturalitate*” declaration according to the *Norms in Proceeding in Alleged Apparitions* promulgated by the CDF. Furthermore, there has yet to be demonstrated a valid objective example of an error against faith and morals in her work which is the only other criteria that could be used to justify condemnation of this private revelation.

In addition to this, the clarity of Cardinal Ratzinger’s statement is not adequately expressed in a second-hand third party English translation which might not have even been intended to be made public in the first place. Even if the most hardened critics still disbelieve it is evident that his comment has no more authority than an opinion or, for the sake of a devil’s advocate, is at most a “*Non-constat de supernaturalitate*” judgement, and are not sure what statement he actually meant, this case is not clear or authoritative enough to be binding, especially when this very important ambiguity exists. There is a reason why the Church writes its official documents in Latin and has very precise terms such as “*Non-constat de supernaturalitate*” and “*Constat de non supernaturalitate*”. It is clear that this comment of Cardinal Ratzinger in a private letter to someone was not in the canonical or ecclesiastical form of an official and universally binding decree of the Congregation for the Doctrine of the Faith. It simply does not have the juridic weight that critics want to ascribe to it. Lastly, it must be pointed out that the statements Cardinal Ratzinger wrote were directed solely to the publishers of Maria Valtorta’s works and applied only to what is written about this private revelation in the printed publication of her works by this publisher. His statements do not have any bearing on anyone other than the publisher to whom his statements were directed and they do not have any bearing on any printed publication other than the official publication of her main work by this publisher for which his statements were given. It is also common sense and logical from the context that at most it could have been a “*Non-constat de supernaturalitate*” statement because he was giving them permission to continue to use the terms “visions” and “dictations” in their publication of her main work. If it was a “*Constat de non supernaturalitate*” statement as some critics would like to believe, then he should have outright forbid them to use those terms altogether lest it deceive the faithful, not allow them to use them. Cardinal Ratzinger’s instruction to the publishers to reflect the “*Non-constat de supernaturalitate*” statement when publishing her works does not mean that contemporary faithful Catholics are no longer free to form a judgement about the authenticity of Maria’s visions and dictations or the supernatural character of them. There is no evidence to hold that there is any indication in Cardinal Ratzinger’s letters that it is a matter of disobedience for Catholics to express belief in the supernatural influence in Maria’s writings with a measure of faith that is proper for private revelations.

The Church has not conducted a thorough full-scale investigation into the life of the visionary Maria Valtorta and her writings and decided definitively for or against them. Because this is a case that is yet to be decided definitely by the Church, Catholics are free to think what they wish about the *Poem* until and unless it is proven by the Church in an official thorough, valid investigation of Maria Valtorta and her writings that her writings are or are not inspired by a supernatural source and a public statement is issued that has juridical weight and is in the canonical or ecclesiastical form of an official and universally binding decree of the Congregation for the Doctrine of the Faith. Therefore, Catholics are free to form their opinion as to the supernatural character of her writings and it is permissible for Catholics to express their belief that her writings are from God. Many bishops, renowned Catholic theologians, prominent Catholic lay faithful, and even a beatified person have publicly affirmed their belief in the supernatural character of her writings and they and all Catholics are entirely at liberty to do so. Among these persons are Blessed Gabriel Allegra, Fr. Gabriel Roschini, Archbishop Carinci, and Msgr. Hugo Lattanzi, to name just a few.

As Msgr. Hugo Lattanzi, dean of the Faculty of Theology at the Lateran Pontifical University, and Consultant to the Holy Office, stated in 1952: “The author...could not have written such an abundant amount of material...without being under the influence of a supernatural power.”<sup>556</sup>

As Archbishop Alphonsus Carinci, Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was later renamed the Congregation for the Causes of Saints in 1969), wrote in 1952:<sup>557</sup>

“...it seems impossible to me that a woman of a very ordinary theological culture, and unprovided with any book useful to that end, had been able on her own to write with such exactness pages so sublime.”

As Archbishop George Pearce, S.M., D.D. (Doctor of Divinity), former Archbishop of Suva, Fiji, who is now active in Providence, Rhode Island, wrote in 1987:<sup>558</sup>

“I first came in contact with the work of Maria Valtorta in 1979 [...] I find it tremendously inspiring. It is impossible for me to imagine that anyone could read this tremendous work with an open mind and not be convinced that its author can be no one but the Holy Spirit of God.”

As Blessed Gabriel Allegra, O.F.M. (world-renowned biblical scholar and theologian) wrote:<sup>559</sup>

"I hold that the work demands a supernatural origin."

"I do not believe [even] a genius could thus accomplish this Gospel narration: the Finger of God is here!"

[...] Having well determined the nature of the charism of the Spirit and the reality of His action in Maria Valtorta, what attitude ought the Christian to assume in reading these admirable evangelical pages?

It seems to me that the same practical conclusion imposes itself for whoever has read and studied the documents of the History of the Apparitions of Paray le Monial, Lourdes, Fatima, Syracuse....

And with the same degree of faith, and in the measure which the Lord Jesus and the Church desire it, I believe in it."

Lastly, in all authentic private revelations, God provides evidence which is designed to suffice to persuade us that the intervention was from Heaven, and much of this evidence is made accessible not only to officials of the Church. The scientific and other evidence available to us makes it plainly evident that there is no other possible logical explanation than an inspiration from God (see the 13 proofs chapters of this e-book).

As far as Cardinal Ratzinger (later Pope Benedict XVI), it is worth mentioning that the Roman Curia announced on the feast of the Assumption (August 15) in 2012 that Venerable Gabriel Allegra would be beatified on September 29, 2012, at the Cathedral of Arcireale, Catania, in Sicilia.<sup>560</sup> This ceremony, approved by Pope Benedict XVI, made him the only biblical scholar of the 20<sup>th</sup> century who has been beatified. Pope Benedict XVI is certainly making an indirect statement about the *Poem of the Man-God* by approving the beatification ceremony of one of the most outspoken ecclesiastical supporters of the *Poem of the Man-God*: Blessed Gabriel M. Allegra, O.F.M. Not only was Blessed Allegra an outspoken and avid supporter of Maria Valtorta, but he spent the latter years of his life reading, studying, publicly promoting, and defending the *Poem of the Man-God*. Among many other statements of Blessed Allegra about the *Poem of the Man-God*, he wrote:<sup>561</sup>

"I hold that the work demands a supernatural origin... [...] Now, without anticipating the judgment of the Church which to this moment I accept with absolute submission, I permit myself to affirm that, ... with the *Poem* producing good fruits in an ever increasing number of persons, I think that it comes from the Spirit of Jesus.

"I do not believe [even] a genius could thus accomplish this Gospel narration: the Finger of God is here!"

The Pope approved the beatification of this man!

It may also be worth mentioning that Pope Benedict XVI approved the beatification of Blessed Mother Maria Inés Teresa of the Most Blessed Sacrament. Before a crowd of 12,000 faithful, Mother Maria Inés Teresa of the Most Blessed Sacrament was beatified on April 21, 2012, at the famous Basilica of Our Lady of Guadalupe in Mexico City by the Prefect of the Congregation for the Causes of the Saints, Cardinal Angelo Amato, S.D.B., who represented Pope Benedict XVI.<sup>562</sup> Blessed Mother Maria Inés Teresa is famous for founding the Congregation of Claretian Missionaries in 1945, which has grown to include 36 missionary houses in 14 countries. In a letter to Dr. Emilio Pisani, dated May 22, 1978, Blessed Mother Maria Inés Teresa wrote: “Thank you very much for the precious gift you have given to us: 'The Notebooks of 1943' and 'Lessons of the Epistle of Paul to the Romans', both of the writer Maria Valtorta. I am very fond of reading 'The Poem of the Man-God.' It has really become one of the most beautiful sources of spiritual reading... Thanks again, Mr. Pisani, for this precious gift that I have already begun to read.”<sup>563</sup> In a letter written on July 19, 2001, a Missionary Clarissa and spiritual daughter of Mother Teresa Ma Inés Arias – who knew her well – wrote that Blessed Mother Maria Inés Teresa liked the *Poem of the Man-God* very much, and that Mother Maria Inés Teresa (now Blessed) had volumes ordered for 35 of her missionary houses scattered around the world and “gave to bishops, priests, and people the four volumes [of the *Poem of the Man-God*] from the series in Spanish and Italian.”<sup>564</sup> You can read their full letters in this e-book. To jump to them, [click here](#).

The Pope approved the beatification of this woman who so openly propagated and promoted Maria Valtorta’s writings!

I now end this section by repeating what Dr. Pisani relates were the results of Cardinal Ratzinger’s letters. In a letter dated May 6, 1992 (Prot. N. 324-92), addressed to Dr. Emilio Pisani (the publisher of Maria Valtorta’s works), Monsignor Dionigi Tettamanzi, secretary to the Italian Episcopal Conference, gave permission for the work to continue to be published for the “true good of readers and in the spirit of the genuine service to the faith of the Church.” Dr. Pisani relates concerning this letter:<sup>565</sup>

Our comment immediately points to the conclusion that the Work of Maria Valtorta does not contain errors or inaccuracies concerning faith and morals; otherwise Monsignor Tettamanzi would have asked the Publisher to correct or eliminate such specific errors or inaccuracies “for the true good of readers.”

Monsignor Tettamanzi did not even ask that any form of expression that declares the supernatural origin of the Work be corrected, because he maintained that the only declaration that the Publisher had to make at the beginning of the volumes would be enough “for the true good of readers,” and to act “in the spirit of an authentic service to the faith of

the Church”: thereby signifying that the content of the Work is sound. In fact, the Church has condemned books that are contrary to faith and morals and which did not claim to be a revelation or even inspired at all.

*Approved in content and exonerated in its form.* This is how we can sum up the latest position taken by the Ecclesiastical Authority on Maria Valtorta’s Work.

Such a position was confirmed verbally to the publisher, Emilio Pisani, in the Palace of the Holy Office at the Vatican, 30 June 1992. On that occasion, he learned that the letter of the Secretary General of the CEI had been suggested by an office of the Congregation for the Doctrine of the Faith, as it had been decided “on High” that the Work of Maria Valtorta could be read by everyone “like a good book.”

Everything had returned to where it first started, in essence, to the views expressed unofficially by Pope Pius XII before the Holy Office blocked attempts to publish the Work without any prior accurate examination. In the Audience granted 26 February, 1948 to three Religious of the Order of the Servants of Mary, the Pope, who had previously had the typewritten documents, advised him to publish the work without a preface that would illustrate the nature of this Work and without any formal editing. He concluded: “The reader will understand.” (We refer to the chapter on p. 61).

Therefore, the Publisher continues to spread the Work of Maria Valtorta fully and faithfully, without on his part expressing anything of its nature. He can only declare – in deference to Monsignor Tettamanzi’s letter – that the Life of Jesus, just as it is presented in the literary work of Maria Valtorta, can do a “true good” even to those readers who, out of obedience to the Ecclesiastical Authority or by conviction, do not accept its supernatural origin.

It will be up to other offices to determine the degree of Maria Valtorta’s genius, and if it must exclude that her work is the fruit of a private revelation. The important thing is that Catholics have had ecclesiastical permission to read it because it is “good.”

## The Position of the Congregation for the Doctrine of the Faith (the Holy Office)

An article discusses the position of the Congregation for the Doctrine of the Faith:<sup>566</sup>

Let us assume for arguments sake, that the reader is still not convinced; that everything we have said [about the Popes] is contestable, and thus inconclusive. In this case, we must then turn to the second highest authority in the Church (herein termed the CDF), to discover the definitive position of the Church on the *Poem*.

Since there have been multiple statements from the CDF through the years, how do we determine which statement is the most definitive? The first and most obvious method would be to begin with the most recent statements, and work our way backwards in time. Naturally, since the Holy Office has refined its position over the years, it makes sense to defer to more recent statements in order to discover its most current position on the matter.

Thus we shall start with the most recent statement we have from the CDF, a letter written 1992, which stated the following:

In the light of the recent recurrence [sic] of interest in the work, the Congregation has come to the conclusion that a further clarification to the "Notes" previously issued is now in order. Thus it has directed a particular request to the Italian Bishops' Conference to contact the publishing house which is concerned with the distribution of the writings in Italy in order to see to it that in any future reissue of the work "it might be clearly indicated from the very first page that the 'visions' and 'dictations' referred to in it are simply the literary forms used by the author to narrate in her own way the life of Jesus. They cannot be considered supernatural in origin." [full text in [Appendix II](#)]

The implications of the above statement are monumental. What is veiled behind a negative sounding wording, is actually a complete reversal of the CDF's previous prohibition. Implicit in the above statement is full permission to freely publish, promote, and distribute the *Poem*, so long as it is not promoted as supernatural in origin. This is a great leap forward from 30 years prior. This means that laity and priests can in good conscience read the *Poem*, promote the *Poem*, and distribute the *Poem*, without the fear of being censored. No longer can critics say; "The CDF forbids you!"

For a complete analysis of the above statement by the Holy Office, see what is written under the Pope Benedict XVI heading under the subchapter in this e-book entitled "*The Statements and Actions of the Popes Regarding the Poem of the Man-God*". The above statement is the letter that

Cardinal Ratzinger wrote to Bishop Boland and is the second letter that he wrote concerning the *Poem of the Man-God*. Cardinal Ratzinger's other letter that he wrote is also analyzed in that same subchapter just referred to.

Here is an excerpt from an excellent defense article of the *Poem of the Man-God*, written by Dr. Mark Miravalle, S.T.D. (Doctor of Sacred Theology). To defend the *Poem* against even the most hardened skeptics, this article serves also to address the hypothetical case if the Holy Office's putting of the first edition of the *Poem* on the *Index of Forbidden Books* was juridically binding at the time even in light of Pope Pius XII's command to publish it (see the original article for the original endnote sources it contained):<sup>567</sup>

3. Doubt has been cast on whether or not one can licitly read *The Poem* because it had previously been placed on the *Index of Forbidden Books* by the Holy Office. The placing of *The Poem* on the *Index* should not be connoted to be a direct papal act by Pope John XXIII. That the Holy Father was informed of the action would be an appropriate conclusion. That the Holy Father personally read, analyzed, and concluded it needed to be placed on the *Index* would be beyond the evidence.

Nonetheless, obedience to the decrees of the Holy Office in reference to the *Forbidden Book Index* while the *Index* was in existence was required and should have been strictly observed. The issue of obedience or disobedience regarding the initial publication of *The Poem* constitutes an entirely separate issue from the relevant theological issue of the inherent doctrinal integrity and orthodoxy of *The Poem* text itself.

4. The dissolution of the *Index of Forbidden Books* in 1966 denotes a priori that there is no longer any book canonically forbidden by the Church to be read under penalty of disobedience. While books can be deemed doctrinally erroneous by the Congregation for the Doctrine of the Faith, the dissolution of the *Index* by the Holy Office itself makes clear that there no longer remains any book the reading of which by members of the Faith would in itself constitute an act of canonical or ecclesiastical disobedience.

To conclude, therefore, that the reading of *The Poem* is to be disobedient to the Church due to its previous placing on the *Index* would be to inordinately put forward a restriction beyond the current restrictions which the Magisterium in general, and the Congregation for the Doctrine of the Faith in specific, have put forth.

5. The 1966 statement of the Holy Office that the "*Index* retains its moral force despite its dissolution" may call the Catholic reader to special diligence and discernment in examining works previously found on the *Index*. However, this should not be inappropriately extended to support a conclusion that reading any work previously placed on the *Index* would still presently constitute a formal act of disobedience, as if an *Index of Forbidden Books* was still in full operational existence and force. Similar reasoning could lead to the mistaken concept of a continued "moral binding force" for books previously prohibited by competent ecclesiastical authorities and later fully exonerated, imprimatured, and promulgated by the ecclesiastical authorities. An excellent example of this is the prohibition of St. Faustina Kowalska's diary, *Divine Mercy in My Soul*, by ecclesiastical authorities, which was later granted the imprimatur and full Church approval.

6. The former Cardinal Ratzinger has also been cited as personally condemning *The Poem*. Cardinal Ratzinger's 1985 comment to a fellow cardinal in a letter that speaks against the supernatural character of the literary forms of *The Poem* was not in the canonical or ecclesiastical form of an official and universally binding decree of the Congregation for the Doctrine of the Faith. Nor did Cardinal Ratzinger in any way prohibit the reading of *The Poem*.

It can be helpful to keep in mind that when the former Cardinal Ratzinger and the Congregation for the Doctrine of the Faith did indeed examine a text which they concluded contained intrinsic doctrinal error, they did not hesitate to issue, when deemed appropriate, an officially promulgated "Notification" concerning the respective text due to its inherent doctrinal errors. No such Notification has ever been issued by the postconciliar CDF regarding *The Poem of the Man-God*.

7. A number of other posed objections against *The Poem* appear lacking in serious theological foundation. One objection states that the lengthiness of the speeches of Jesus and Mary manifests evidence of a lack of authenticity. This opinion cannot substantiate a conclusion of doctrinal error, but rather comprises a very subjective and personal opinion as to the appropriate duration, or lack thereof, of the teachings of Jesus and the dialogues of Mary.

Moreover, the objection posed that *The Poem* makes reference to a sexual element in the Original Sin and therefore is doctrinally erroneous also cannot be theologically substantiated. The Church has always permitted a significant diversity regarding concepts of the nature of the Original Sin committed by Adam and Eve, and both St. Augustine and St. Thomas Aquinas in fact held that the material element of Original Sin (*peccatum originale materialiter*) included to some degree the aspect of concupiscence. Such theological opinion certainly does

not indicate a doctrinal error, regardless of a legitimate difference of opinion concerning the potential element of sexuality in relation to the first sin of Adam and Eve.

Yet a further objection of alleged doctrinal error is the reference found in *The Poem* that Mary is a "second-born of the Father" after Jesus, the Father's first born. Far from constituting doctrinal error, this mariological position was first posited by the Eastern Church author, John the Geometer, in the tenth century. This remains an acceptable mariological concept proximate to the Franciscan school of Mariology, is complementary to the eternal predestination of Mary with Jesus in the Incarnation, and is referred to by Blessed Pius IX in the papal statement defining the Immaculate Conception, *Ineffabilis Deus*.

In addition, the extensive Mariology contained in *The Poem* was also the subject of a 400-page study written by arguably the greatest Italian mariologist of the twentieth century and Consultor of the Holy Office, Rev. Gabriel Roschini, O.S.M. In a letter of January 17, 1974, Father Roschini received the congratulations of Pope Paul VI for his work entitled, *The Virgin Mary in the Writings of Maria Valtorta*. The letter from the Secretary of State notes, "The Holy Father thanks you wholeheartedly for this new testimony of your respectful regards and wishes you to receive from your labor the consolation of abundant spiritual benefits." Neither the papal benediction granted by Pope Paul VI nor the papal congratulations issued through the Secretary of State would have been granted to a text based on a series of private revelations which were "forbidden" or declared "doctrinally erroneous" by the Congregation for the Doctrine of the Faith.

In sum, *The Poem of the Man-God* constitutes a text which may be licitly read and discerned by the contemporary faithful Catholic. I would invite interested Catholics to examine *The Poem* for themselves, while always retaining a determinate commitment of obedience to the final and definitive judgement of the Church regarding these reported private revelations. I personally have found these writings to be particularly inspiring in bringing to yet greater light and life the fathomless mysteries of the life of our Incarnate God as contained in the ineffable and infallible Word of God in the New Testament.

A well-documented article about Maria Valtorta and the *Poem of the Man-God* discusses the often-quoted statement of Cardinal Ottaviani:<sup>568</sup>

June, 1966: Cardinal Ottaviani authors a letter declaring that "the *Index* retains its moral force, inasmuch as it warns the Christian conscience to be on guard, as the natural law itself requires, against those writings which can endanger the faith or good morals"

This statement by Cardinal Ottaviani seems to have been widely circulated by critics of Valtorta, who use it to effectively reinstate the *Index*. A few points should be noted: 1) The proper understanding of "moral force" is defined in the very next sentence, i.e., to be "on guard". It is no longer a blanket act of condemnation – It cannot be, since Saint Faustina's diary was never removed from the *Index*, and yet we now celebrate Divine Mercy Sunday because of it. 2) The statement is further restricted to "those writings which can endanger the faith or good morals". Not every book on the *Index* fell into this category. The *Poem* itself was placed on the *Index* due to a legal principle – the lack of an imprimatur – not because it was deemed to "endanger faith or good morals". No bishop or cardinal, in print, has ever found a single doctrinal error in the *Poem*. 3) If "moral force" really meant what critics of the *Poem* interpret it as, then one would expect the Vatican to make the *Index* readily available to the faithful to help protect souls from harm (and also discourage seeing such plays as *Les Miserable*, the *Hunchback of Notre Dame*, etc.). However, the Vatican has all but buried the *Index* – releasing its archives only to historians in 1998 – and does not publically list its contents. 4) It should also be recalled that the first edition of the *Poem* was placed on the *Index*, whereas the second edition was granted verbal permission to publish in 1961, according to the testimony of Fr. Berti.

Bishop Roman Danylak, S.T.L., J.U.D. (who issued an official [letter of endorsement](#) of the English translation of the *Poem* in 2001) wrote:<sup>569</sup>

Cardinal Ratzinger [later Pope Benedict XVI] in private letters has acknowledged that this work is free from errors in doctrine or morals. The Conference of Italian Bishops has acknowledged the same in its correspondence with the current editor, Dr. Emilio Pisani.

The big issue is this: "Is there anything against faith or morals in her writings?" All her critics begrudgingly have acknowledged that there is nothing against faith and morals. The old *Index of Forbidden Books* has been abolished. Yet allegedly Catholic theologians, priests, Catholic websites, newspapers, and even radio programs insist on bringing out old skeletons, the original condemnation of the Congregation for Doctrine of the Faith in 1958. Not only is this bad scholarship; it is outright immoral and sinful to continue to level their accusing fingers at this gift of Heaven and God's faithful servant and victim soul, Maria Valtorta.

Over the next dozen pages, I will discuss going-ons in the Vatican surrounding the process of the initial evaluation of Maria Valtorta's *Poem of the Man-God*. Specifically, I will discuss the 1949-1960 history of the *Poem of the Man-God* with Vatican authorities and why the reasons for the placement of the first edition on the *Index* (now annulled) was in actuality unjustified.

Afterwards, in the next subchapter, I will cover information concerning the explanatory letter published alongside the notice of placement on the Index in the *L'Osservatore Romano* (the Vatican's newspaper).

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**1949: Plot by Some in the Vatican to Destroy the Work; Illegal Proceedings, “Gag Order” on Fr. Berti, Holy Office Never Heard About Pope Pius XII’s Command to Publish It, Msgr. Pepe of the Holy Office’s Un-Ambiguous Comment After Trying to Command All the Manuscripts be Turned Over: “Here they will remain as in a tomb”, Their Proceedings and Decision Are Done Without the Awareness of Pope Pius XII and Contradict His Order and Hence is Invalid**

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I need not repeat here all of the details about the Pope Pius XII’s command to Fr. Berti and the two other witnesses to publish the *Poem of the Man-God*. For complete details about this, see the part about Pope Pius XII under the subchapter in this e-book entitled “*The Statements and Actions of the Popes Regarding the Poem of the Man-God*”. Full, thorough, and complete details are given there. However, I will repeat the most basic facts about Pope Pius XII’s command on February 26, 1948:

A high-ranking prelate personally handed Pope Pius XII a 12-volume typewritten copy of the *Poem of the Man-God* in 1947. In the following months, the priest who was in charge of postal delivery directly to Pope Pius XII’s desk saw the bookmark in Valtorta’s writings on his desk moving forward day by day.<sup>570</sup> After these volumes were evaluated by the Pope, he granted a special audience with the three Servites of Mary in charge of this work: Fr. Corrado M. Berti, O.S.M. (professor of dogmatic and sacramental theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959), Fr. Romualdo M. Migliorini (Prefect Apostolic in Africa), and Fr. Andrew M. Cecchin (Prior of the International College of the Servites of Mary in Rome). At this audience, as Bishop of Rome and the Vicar of Christ, Pope Pius XII commanded them to publish it, saying: “Publish it just as it is. There is no need to give an opinion as to whether it is of supernatural origin. Those who read it will understand.”<sup>571</sup> Father Berti testifies: “I asked the Pope if we should remove the inscriptions: ‘Visions’ and ‘Dictations’ from *The Poem* before publishing it. And he answered that nothing should be removed.”<sup>572</sup> Frs. Berti, Migliorini, and Cecchin documented the Pope’s words immediately afterwards. Fr. Berti’s signed testimony is located in Isola del Liri, Italy (and is also viewable online). Pope Pius XII’s audience with these three priests was also historically documented the next day, February 27, 1948, in the Vatican’s newspaper *L’Osservatore Romano*. These three ecclesiastical eyewitnesses were of distinguished repute, and it may be worth mentioning that in a court of law in the United States, only two eyewitnesses are necessary to convict someone with the death penalty. This command of Pope Pius XII in front of three witnesses made it just as binding as a command in writing, according to the 1918 Code of Canon Law, which was in force in 1948.<sup>573</sup> Cardinal Edouard Gagnon (who had a Doctorate in Theology and taught canon law for ten years at the Grand Seminary) writing to the Maria Valtorta Research Center from the Vatican on October 31, 1987, referred to Pope Pius XII’s action as: “The type of official *Imprimatur* granted before witnesses by the Holy Father in 1948.”<sup>574</sup> It is also of significance that Cardinal Gagnon was known as a specialist

of censorship, a theme for which he had written a reference book in 1945: *The Censorship of Books* (Éditions Fides, Montreal, 222 pages).<sup>575</sup>

The word imprimatur merely means "it may be printed" (in Latin: "let it be printed"). Here the Pope went further: he *commanded* them, "*Publish* this work just as it is." Furthermore, the contents were deemed acceptable and very good to his judgment, for he said: "Publish this work *just as it is.*" Pope Leo X stated at the Fifth Lateran Council: "When it is a question of prophetic revelations, the Pope is the sole judge!"<sup>576</sup>

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., relates:<sup>577</sup>

Some anonymous writer claimed on January 6, 1960 in *L'Osservatore Romano* that about ten years earlier, the priest editor of *Il poema dell'Uomo-Dio* (Fr. Berti) had been guilty of "grave disobedience" – however scarcely any details were given.

FACT: Research into a particular event of 1949 shows that, in fact, Fr. Berti, far from gravely disobeying, had actually been given illicit orders by officials abusing their power. He was therefore right to ignore them.

The intriguing thing about the Pope by-passing the then-existing Holy Office to summon the three witnesses himself and grant an oral imprimatur is that since Pope Pius personally handled it, a few feathers within Vatican higher echelons could easily have been ruffled. Human nature being what it is, it happens frequently in business, etc. The "I'll show them" attitude and revenge sets in. This is a plausible summation of why a few labored so hard to undermine *The Poem*.

It is canonically true that the Pope's supreme rights mean there can be no rejection of his judgments or decrees, nor appeal against them – even the new 1983 *Code of Canon Law* emphasizes it (Canon 333.3). Nevertheless, it is alas a FACT that ever since the 1948 declaration by Pius XII, various churchmen began to systematically oppose the writings he had approved. Their opposition to the writings logically entailed a systematic opposition to the Pope's judgment on the writings, by simply ignoring or scorning the special audience and its momentous contents; in other words, they treated it as if it never happened. Because it was oral, it made it all that easier to carry out in direct defiance of Pope Pius XII's directive. The Machiavellian machinations that went on within the hallowed halls of the Vatican are just now being uncovered ... The opposition was secretly hatched in the then-existing Holy Office. It bared its teeth in 1949. Though the exact date is still elusive, it is most likely stated on a secret document recently discovered. On that day in 1949, some Holy Office commissioners

summoned Fr. Berti. In his presence, they issued an *a priori* “condemnation” of the written work of Maria Valtorta, *without giving one single reason for the strange condemnation*.

The secret action of the two clandestine commissioners of the Holy Office went much further. They, in effect, set up a “Kangaroo Court”. First, they violated the rights of the main witness by silencing him completely. Then they ordered Fr. Berti to hand over to them all the manuscripts and copies – so they could make them disappear into a “sepulcro” (tomb), as one of them said. Still not saying why, they threatened to put this work on the Index of Forbidden Books if it was ever published.

These self-appointed commissioners obviously turned their backs on basic principles of book censorship. Indeed, normal Church procedure for judging a book goes like this: no Church official can condemn a manuscript *a priori* or subjectively. On the contrary, Church officials are to examine a manuscript objectively to see if it contains any dogmatic or moral errors – nothing else. If such errors are found, the author normally is provided with a list in order to correct them. *If no such errors are found, no condemnation can be issued!* The commissioners’ silence was so faulty that their action absolutely must be declared illegal and invalid.

An article relates:<sup>578</sup>

Two years after Jesus first revealed to Maria Valtorta that a priest was chomping at the bit for a chance to harm *The Poem of The Man-God*, the prophecy sadly came true.

It was behind the back of Pope Pius XII that various officials in the Holy Office in 1949 plotted to grab hold of the manuscripts of Maria Valtorta's *The Poem of The Man-God* and put them in permanent cold storage. The plot was thwarted thanks to providential, quick thinking on the part of Fr. Berti, who documented the Secret 1949 Vatican Plot in writing in 1978.

In short, this is what happened.

The person legally responsible for Maria Valtorta's writings, Fr. Berti, was summoned by some officials of the Holy Office to a special meeting at their official location in 1949. It is crucial to remember that Fr. Berti is the priest who, in front of two witnesses, was told by Pope Pius XII on February 26, 1948 to publish *The Poem of The Man-God* just as it was.

One year after his favorable special audience with the Pope, Fr. Berti was now being told by the Holy Office not to publish it after all. He was not given the opportunity to defend himself or *The Poem of The Man-God*. Furthermore, he was to gather all the manuscripts and their

typewritten copies and hand everything over to the Holy Office for them to keep indefinitely or even destroy. [The Holy Office then forbade the publication of the work, threatening to place it on the *Index* in case of eventual publication]. The meeting was then adjourned.

[Fr. Berti testifies that, “with this judgment they commanded me to deliver to the Holy Office all of Maria Valtorta's manuscripts and typescripts, evidently in order to destroy them or keep them shut away forever: ‘Here they will remain as in a tomb,’ said Msgr. Pepe. I brought all the typescripts in my possession; but I could not deliver the manuscripts, because they were kept by the writer [Valtorta]; and I could not deliver all of the typescripts, because some were possessed by other persons who did not want to be deprived of them.”]<sup>579</sup>

Fr. Berti knew that the Holy Office had proceeded illegally, by denying him the right to defend himself. He would have told them that the Pope, the supreme visible authority in the Church, had told him in front of two witnesses to publish *The Poem of The Man-God*. But since these Holy Office officials were breaking the rules and going against the Pope, Fr. Berti rightfully disobeyed them and obeyed the Pope instead.

Even supposing that the Holy Office officials had been unaware of the Pope's command, they were still wrong to order Fr. Berti not to publish *The Poem of The Man-God* without giving him a chance to speak up.

Fr. Berti had been given contradictory orders, so he obeyed the orders of the highest authority, namely the Pope.

He continued looking for a publisher for *The Poem of The Man-God*. In 1952, he finally found one who fearlessly respected Pope Pius XII's words before two witnesses: "Publish this work just as it is," realizing that the Pope's words before two witnesses at an official special audience bore greater authority than anyone else's dictates.

Despite the Pope's command to publish the work, Fr. Berti ran into many obstacles for about four years. In 1952, he finally managed to find a publisher who understood that the Pope's oral command to publish was just as good, if not better, than a written imprimatur by any bishop.

It is important here to stress that this command of Pope Pius XII in front of three witnesses made it just as binding as a command in writing, according to the 1918 Code of Canon Law, which was in force in 1948.<sup>580</sup> The Holy Father's authority and jurisdiction trumps the two Holy Office officials, especially when they conduct things in a manner that invalidates their commands.

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## ***December 1959 and January 1960: Masterpiece of Deceit and Abuse of Power Against The Poem of The Man-God***

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The article continues:<sup>581</sup>

In December 1959, the 1949 Secret Vatican Plotters managed to deal a public blow to *The Poem of The Man-God*. It was a masterpiece of deceit and abuse of power.

They managed to mislead various Church authorities, get their official backing in December 1959, and publish an article in early 1960 to justify their action.

This was such a well-orchestrated attack that even now in late 1996, it still frightens various people of good will away from *The Poem of The Man-God*.

This calls for a proper rebuttal.

The opponents of *The Poem of The Man-God* misled enough consultants to the Holy Office to obtain a majority vote to condemn it. The Holy Office then issued a decree putting the first Italian edition of *The Poem of The Man-God* on the *Index of Forbidden Books*. An article was then published in the *Osservatore Romano*.

A careful study of that article will show that the first Italian edition of *The Poem of The Man-God* was put on the *Index* illegally and invalidly.

The death of Pius XII and the election of John XXIII, who favored a marked decentralization of Church government towards its dicasteries, seemed to give the slumbering hostilities [to *The Poem of The Man-God*] their strength back. The putting of the work on the *Index* came like a bolt from the blue, without [the normal procedure of] a warning. The Holy Office's Decree condemning the work was published on the front page of the *Osservatore Romano* of Wednesday, January 6, 1960.

*L'Osservatore Romano*, founded in 1861, is the "politico-religious daily" of the Holy See, published in Vatican City.

On Wednesday, January 6, 1960, the paper reported on the front page the Latin text of the Holy Office's Decree condemning Valtorta's work and making the arrangements for putting it on the *Index of Forbidden Books*. On the same page, an article explains the reasons for that measure, which had been decided upon on December 16, 1959.

The *Osservatore Romano* article bears no signature and is *not* of an official nature.

Nevertheless, due to the newspaper publishing it, due to its being published together with the Holy Office's Decree, and above all, due to its purpose of justifying that Decree, the article was bound to become the compulsory point of reference for Church Authorities every time they were asked about Maria Valtorta's work. It is, therefore, important to read it rationally.

We shall stop to comment it after every typographical spacing in the original article. Let us first comment on the title. The unsigned, column-long article was entitled "A Poorly Novelized Life of Jesus."

Now, when you think about it, whether this life of Jesus was poorly novelized or not had strictly nothing to do with putting it on the *Index*! The only purpose of the *Index of Forbidden Books* was to prevent the faithful from reading books which contained either heresy or intrinsically immoral passages. A book's literary value was obviously and totally irrelevant. A title like *A Poorly Novelized Life of Jesus* might have been fine for a literary critique, but not at all for a serious report as to whether a book was fit for religious reading or not.

Twenty years later [as of 1981], we can now read that article with a tried and tested serenity. Its contents matched its title, since it did not point out any substantial errors in the work.

Note: a thorough refutation and analysis of the above letter is done in the upcoming subchapter, "*About the Anonymous Letter in the L'Osservatore Romano and a Thorough Analysis and Refutation of This Letter*".

January 6, 1960: *L'Osservatore Romano* announces the placement on the Index. Next to the decree, an unsigned anonymous article attempts to justify the decision. It fails to mention one single heresy or passage against faith or morals. The only other reason cited which was construed as a justification for the placement on the Index was a legal principle – a lack of an imprimatur (Canon 1385) – which, the *Poem*, in fact, *did* have by Pope Pius XII. It is important here to stress that this command of Pope Pius XII in front of three witnesses made it just as binding as a command in writing, according to the 1918 Code of Canon Law, which was in force in 1948.<sup>582</sup> Cardinal Edouard Gagnon (who had a Doctorate in Theology and taught canon law for ten years at the Grand Seminary) writing to the Maria Valtorta Research Center from the Vatican on October 31, 1987, referred to Pope Pius XII's action as: "The type of official Imprimatur granted before witnesses by the Holy Father in 1948."<sup>583</sup> It is also of significance that Cardinal Gagnon was known as a specialist of censorship, a theme for which he had written a reference book in 1945: *The Censorship of Books* (Éditions Fides, Montreal, 222 pages).<sup>584</sup>

Furthermore, the accusation of disobedience is untrue since Fr. Berti was being obedient to a higher authority still in effect (a Pope's command) which the two Holy Office officials who called a private meeting with him were apparently unaware of since they refused to let Fr. Berti speak and denied his appeal; and even if he were guilty of disobedience, it is irrelevant because the author of the work in question (Maria Valtorta) was never disobedient.

I want to remind you that for a complete analysis of the latest statements by the Congregation for the Doctrine of the Faith, see what is written under the Pope Benedict XVI heading under the subchapter in this e-book entitled "*The Statements and Actions of the Popes Regarding the Poem of the Man-God*". This discusses the letters that Cardinal Ratzinger wrote concerning Valtorta's work while he was the head of the Congregation for the Doctrine of the Faith.

I want to address the current canonical status of Valtorta's writings in terms of the Index of Forbidden Books in further depth.

To start out, I recommend readers check out the article of Dr. Mark Miravalle, S.T.D. (Doctor of Sacred Theology) where he succinctly explains why *The Gospel as Revealed to Me / The Poem of the Man-God* cannot any longer be considered forbidden to Catholics and why every Catholic is free to read it. He also refutes some of the most popular (flawed) objections to Valtorta's work. His article can be read here: [In Response to Various Questions Regarding "The Poem of the Man-God"](#).

Throughout the history of the Church, many times books that were placed on the Index of Forbidden Books were later removed from the Index. Even the works of St. Thomas Aquinas were condemned on January 18, 1277 by Pope John XXI, and the condemnation later annulled.<sup>585</sup> Venerable Mary of Agreda's *Mystical City of God* was examined for fourteen years and afterwards placed on the *Index of Forbidden Books* for three months, before it was later vindicated by Pope Clement XI who strictly prohibited the *Mystical City of God* from ever being put on the *Index of Forbidden Books* again in two decrees of June 5, 1705 and September 26, 1713. Her *Mystical City of God* was furthermore vindicated by two Popes of the past century who went so far as to give an Apostolic Blessing to readers and promoters of the *Mystical City of God*, much in contrast to the actions of the Hierarchy which once put this work on the *Index of Forbidden Books*.<sup>586</sup>

The placement of a work on the Index was not an infallible act, and, contrary to popular belief, was not always done because a book had an error against faith or morals or was obscene. Other reasons for why books were placed on the Index of Forbidden books were for disciplinary reasons, or simply because a book requiring prior Church approval before publishing was published without prior approval (not necessarily because of harmful content), or because it was judged that the book might be dangerous for groups of people at that time in history (and when the conditions

changed such that such dangers were no longer present, these books could be removed from the Index).<sup>587</sup> During the pontificate of Pope Leo XIII, the pontiff revised the Index of Forbidden Books and dropped about a thousand books from it.<sup>588</sup> He also overhauled the rules at that time, something done by Popes multiple times during the history of the Index, with the last one being the abolishment of the Index by Pope Paul VI in 1966.

In the case of the first edition of Maria Valtorta's main work, *The Poem of the Man-God*, it is clear from the explanatory letter which accompanied the notification of its placement on the Index that the reason for its placement on the Index was not due to any errors against faith or morals, but because of a disciplinary matter due to allegedly grave disobedience by an unspecified person (presumably Fr. Berti).

Fr. Berti gives details of relevant events and facts in his signed testimony. The charge of disobedience is untrue and perhaps represents a misunderstanding on the part of some individuals. The explanatory letter did not tell the whole story nor did it even mention a name of who was supposedly disobedient. The facts are that Fr. Berti chose to obey the order of Pope Pius XII who had commanded him to publish the work in 1948. The two officials in 1949 called him to a private meeting the year after the Pope had commanded him (in front of two other eyewitnesses) to publish it. They refused to let him speak so that he could tell them the Pontiff's command to publish it. The Pope had higher authority and jurisdiction than these two officials. He was given contradictory orders and so he obeyed the orders of the highest authority (the Pope). Regardless, what is relevant for this present discussion is his testimony of how Fr. Giraud, O.P., Commissioner of the Holy Office, later gave permission to continue publication of the second edition in 1961.

First, let's give some details about Fr. Berti. Fr. Berti was a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He is one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* wherein Pope Pius XII commanded him to publish the *Poem of the Man-God* "just as it is". Fr. Berti is also the one who supervised the editing and publication of the critical second edition of the *Poem* and provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions. Fr. Berti wrote in his [signed testimony](#) on December 8, 1978: "I read and annotated (by myself from 1960 to 1974; with the help of some confreres from 1974 on) all the Valtorta writings, both edited and unedited."<sup>589</sup>

Fr. Berti was an extremely learned and traditional/orthodox scholar who thoroughly analyzed Maria Valtorta's writings and provided more than 5,675 scholarly footnotes and appendices for her work, including for difficult passages that critics have or could potentially criticize. This averages about 568 footnotes per volume and averages slightly more than one footnote per page

throughout the whole 5,264 printed pages. In 1961, the second critical Italian edition of the *Poem of the Man-God*, published by Knight Michele Pisani's son Emilio Pisani, contained these scholarly footnotes and appendices by Fr. Berti. The subsequent editions, including the current fourth edition released in 2001, have many of these footnotes.

Below is an excerpt from his [signed testimony](#) on December 8, 1978 (note that Fr. Berti refers to himself in the third person):<sup>590</sup>

## **8. SECOND EDITION OF "THE POEM OF THE MAN-GOD"**

Sir Michael Pisani was not impressed by the aforesaid *Life of Jesus* being placed on the Index. But feeling somewhat aged and suffering, he instead entrusted the task of publishing the Valtorta writings to his son, Doctor Emilio Pisani, a doctor of jurisprudence and at that time in the prime of life.

It was then that the Pisani Publishing House, with full confidence in God's help and in the future, conceived and decided on the publication of a second edition of *The Poem*, with a better cover and better paper, with newer and cleaner type, and in less thick volumes. Moreover, Dr. Emilio asked Fr. Berti to provide the new edition with explanatory notes of difficult passages, and to point out the biblical substrata of the Work. The edition was provided also with illustrations redacted by professor Lorenzo Ferri, under the personal guidance of Maria Valtorta.

Thus this Work on the Gospel came out in ten fine volumes, provided with an introduction and notes, and was pleasing to all. The previously mentioned Fr. Gabriel M. Roschini, consultant of the Holy Office, customarily repeated that such a new edition was not to be considered to be on the Index, because it was totally renewed, conformed in all to the original, and provided with notes that removed any doubt and which demonstrated the solidity and orthodoxy of the Work.

## **9. ATTEMPTED INTERVIEW WITH HIS HOLINESS POPE PAUL VI**

Fr. Berti was nevertheless always worried and very anxious because of the placing of *The Poem* on the Index, though it was only of the first edition; and, in his confidence of having the decision revoked and obtaining security for the Second edition, he began by asking for an audience with Msgr. Pasquale Macchi, the faithful and dynamic private secretary of Pope Paul VI. (1963).

Msgr. Macchi engaged in an amiable dialogue with Fr. Berti for about an hour during which, with lively astonishment, he was heard to repeat that the Work was not on the Index and that the Pope [Paul VI], when he was Archbishop of Milan, had read one volume, had appreciated it and sent the whole Work to the Seminary [of Milan].

The secretary accepted the various volumes of the Second edition, which had meanwhile come out, but after a few days, he diplomatically had them returned to Fr. Berti with a note in which he suggested that [Fr. Berti] direct himself to the Secretary of State, in the event he wished to approach His Holiness in person. And thus evaporated the desire and project of an interview with Paul VI.

## **10. THE HOLY OFFICE AUTHORIZES THE SECOND EDITION**

In December of 1960, Fr. Berti was called to the Holy Office and was received by Fr. Mark Giraud, O.P., Commissioner of that Congregation, who was very amiable. Fr. Berti, seeing that this time he could handle it calmly, related to the Commissioner the words ("Publish [it]") given in audience by Pope Pius XII in 1948, and brought to him photostats of the certifications on the *Life of Jesus* [i.e., *The Poem...*] by Maria Valtorta —three of these certifications turned out to be drawn up by the consultants of the Holy Office, that is, those by Fr. [later, Cardinal] Bea, S.J., by Msgr. Lattanzi and by Fr. Roschini, OSM.

Fr. Giraud, who knew nothing of the words of Pius XII and of the certifications of these three personages of the Holy Office itself, after having received Fr. Berti many times, after having himself consulted with his Superiors and having pondered on the certifications, spoke these words: **"Continue to publish this second edition. We will see how the world receives it."**

And thus *The Poem* came out, and continues to come out, not only by order of Pius XII, but also with the approval of the Holy Office. (1961).

## **11. SUPPRESSION OF THE INDEX OF FORBIDDEN BOOKS**

But in 1966, Pope Paul VI, who carried the II Vatican Ecumenical Council forward, as well as to its completion, who effected the reform of the Roman liturgy, who brought about the renewal of the Curia, including the Holy Office, also accomplished the courageous act of suppressing the Index of Forbidden Books on which *The Poem* written by Maria Valtorta had strangely been placed. And thus, from 1966 on, *The Poem...* found itself free of any ecclesiastical sanction.

Perhaps it was of this [Papal] act, already known only to him, that Msgr. Macchi was thinking, when in his interview he asserted to Fr. Berti that *The Poem* was not on the Index. [...]

## 12. VALTORTA WRITINGS EDITED THROUGH 1978

The first work published was the *Life of Jesus*. [...] Two editions, quite different, of this life of Jesus [*The Poem*...] have been published. The first, printed in the years 1956-59 [as stated above in #6], was very modest: four overly thick volumes, without an introduction, unprovided with even the most prudent notes. It was imperfect even as regards the text, because it did not directly reproduce the Valtorta manuscript, but a typewritten copy very unfaithful and incomplete. And this was the edition that met the difficulties described in their place (#7 above).

The second edition, instead, under the editorship of Dr. Emilio Pisani, printed in the years 1960-67 in ten manageable volumes, was redacted on the basis of a strict comparison with the original Valtorta manuscript and was provided with thousands of theological notes, especially biblical, prepared with years of intense labor by Fr. Corrado M. Berti of the Order of the Servites of Mary, professor in the Pontifical "Marianum" Theological Faculty at Rome. And this second edition is the one which has met with no trouble, but had been authorized in 1961, even by the Holy Office, now called the Sacred Congregation for the Doctrine of the Faith, as was related above in these pages at the proper place (#10 above).

Because the placement of the first edition of *The Poem of the Man-God* on the Index was not due to any errors against faith or morals, the reasons for why it was placed on the Index were deemed by the Holy Office in 1961 as no longer applicable and they approved its publication. In more recent times, in a letter dated May 6, 1992 (Prot. N. 324-92), addressed to Dr. Emilio Pisani (the publisher of Maria Valtorta's works), Monsignor Dionigi Tettamanzi, secretary to the Italian Episcopal Conference, gave permission for the work to continue to be published for the "true good of readers and in the spirit of the genuine service to the faith of the Church." Dr. Pisani relates concerning this letter, "Our comment immediately points to the conclusion that the Work of Maria Valtorta does not contain errors or inaccuracies concerning faith and morals; otherwise Monsignor Tettamanzi would have asked the Publisher to correct or eliminate such specific errors or inaccuracies 'for the true good of readers.'"<sup>591</sup> Note that in each country, it was the secretary of the episcopal conference who transmitted the official position of the Church on such works.

Even if critics wanted to pretend or try to argue that the placement of *The Poem* on the Index was due to an error against faith or morals, approval for publication of the second and subsequent editions implicitly negates the placement of the first edition of the work on the Index.

These points may help illustrate the above facts more clearly:

1. Normally, in the days that the Index was maintained, after the first edition of a work had been condemned due to an error against faith or morals, the approval of the second edition of that work did not automatically reverse the condemnation of the first edition: that statement of normality assumes the normal functioning of the index used for its purpose of forbidding the reading of something heretical or immoral. If the condemnation of the first edition of something had been validly done because of proven heresy or immorality, there is nothing that could ever be done afterwards to exonerate that first edition from condemnation.

2. In the case of Valtorta's Work, however, it has been demonstrated that the putting on the Index of its first edition was not done for heresy or immorality, because even the article in the *Osservatore Romano* purporting to explain why the work had been put on the Index failed to list even one heresy or one passage that promoted immorality. The end of the article revealed the real reason for the putting on the Index: it was a "punishment" due to allegedly grave disobedience. However, the article did not tell the whole story nor did they even mention a name of who was supposedly disobedient. The facts are that Fr. Berti chose to obey the order of Pope Pius XII who had commanded him to publish the work in 1948. The two officials in 1949 called him to a private meeting the year after the Pope had commanded him (in front of two other eyewitnesses) to publish it. They refused to let him speak so that he could tell them the Pontiff's command to publish it. The Pope had higher authority and jurisdiction than these two officials. He was given contradictory orders and so he obeyed the orders of the highest authority (the Pope). Even in that meeting with those two officials, besides silencing him, they tried to get him to hand over the typescripts and manuscripts of the work to them so that they could bury them forever. Fr. Berti testified that Msgr. Pepe even verbally admitted that this was his intention, when the latter exclaimed, "Here they will remain as in a tomb." But, even if Fr. Berti had been guilty of disobedience, the putting on the Index of the work on merely the grounds of disobedience, even grave disobedience, would not have been because of any error against faith or morals and thus is easily overturned by subsequent authorities in the Holy Office. When all of the facts (especially concerning Pope Pius XII's command to publish the work) are brought to light, even the pretext of punishment for alleged disobedience could not justify the putting of the first edition on the Index, but even this question is a moot point at this point in history because the work has since been permitted for publication.

3. Now, what is very interesting is that the text of the first edition was not modified in any substantial way in the second, third, or fourth editions of the work. The only changes were fixes of very minor typographical mistakes or misreadings of very secondary words that had no theological or moral impact on the text. The second edition did see the addition of many footnotes and some

appendices, but the underlying text was not changed as far as the theological or moral meaning went.

4. The second edition was approved for publication, which meant that the Holy Office did not consider that it contained any theological or moral errors in either the underlying text (which was substantially the same as in the first edition) or the added footnotes or appendices.

5. Because the text of the second edition contained all the contents of the first edition with no alterations that might have impacted the Faith or moral contents of the work, that means that if the text of the second edition was approved for publication, the text of the first edition was implicitly approved by the officials who approved the second edition.

6. Thus the approval of the second edition, in the particular case of Valtorta's work, amounted to an implicit discreditation of the placement of the first edition on the Index.

7. For those who claim the placement of the first edition on the Index was due to a demonstrated error against faith or morals (which a careful examination of the explanatory letter shows it was not), were it not for the fact that no change in wording between the first and second editions of the work had an impact on its Faith and moral meaning, then one could not say that the approval of the second edition had implicitly reversed the alleged condemnation due to faith or morals of the first edition. Had there really been heresy or immorality in the first edition, then the second edition would not have escaped condemnation, because no changes had been made to the passages that would have been heretical or immoral. But because no changes with a theological or moral impact were made and the second (and later in 1992, even a newer than second) edition was approved for publication, then the first one, logically, should have been approved for publication as well (if the true reason for its placement on the Index was because of errors against faith or morals). The only other possible reasons why the first edition could have been placed on the Index would be due to disciplinary reasons, publication without prior required permission to publish (which it had in Pope Pius XII), or because it was judged that the book might be dangerous for groups of people at that time in history. By allowing publication of the second edition, these reasons are no longer considered an issue. Thus, regardless of the reason that the first edition was placed on the Index, the placement of the first edition on the Index of Forbidden Books was implicitly repealed by those who approved the second and subsequent editions.

## About the Anonymous Letter in the *L'Osservatore Romano* and a Thorough Analysis and Refutation of This Letter

Published in the Vatican newspaper (*L'Osservatore Romano*), on the same page as the decree of placement on the Index, was an anonymous letter detailing the reasons for the placement on the Index (January 1960).

What was written in the *L'Osservatore Romano* is one of the most inaccurate and deceptive letters ever penned against the *Poem*. It is a very poor piece of writing – and I mean poor theologically, in its lack of valid reasons for placement on the Index, in its failure to judge according to objective criteria, and in its purposeful deception. It was written by someone who is either (1) an outright liar who has his own agenda against the *Poem* and against the interests of a valid analysis of the work, or (2) someone who has a good will but who is a very poor theologian and assessor of private revelation and is highly misinformed.

Furthermore, this letter bears no signature, is not of an official nature, does not hold to objective criteria (such as those found in the *Norms in Proceeding in Judging Alleged Apparitions* promulgated by the Congregation for the Doctrine of the Faith and signed by the Pope), and purports to condemn the *Poem* largely for subjective reasons that are invalid and irrelevant reasons to put a work on the *Index of Forbidden Books* (subjective, inconclusive, ambiguous objections such as the “length of Jesus’ speeches”). Even the one reason that might have been construed to be an authentic, valid reason to put it on the *Index* was untrue: namely, the letter claimed the work had no imprimatur, whereas more than imprimatur was given it. In reality, there was obedience to the highest authority on private revelations: the command of a Pope to publish it and the Imprimatur of the Supreme Authority of the Church granted by the Pope and which was given before three trustworthy witnesses, which according to the 1918 Code of Canon Law in force in 1948, made it just as binding as a command in writing. After reading this letter, I can come to only one likely conclusion: it was written by someone who is against this work because it conflicts with their agenda, which is directly opposed by this work. If the author was in reality good willed and honest, at the very least we can say that he was ignorant of too many facts, did not stick to objective criteria (such as those found in the *Norms in Proceeding in Judging Alleged Apparitions* promulgated by the CDF), and was a poor theologian and judge of private revelations, and therefore this article should never have been given permission to be published.

Furthermore, it doesn't take a rocket scientist to put two and two together when you look at the history of purposeful deception in 1959 by those adamantly opposed to this work (which Christ Himself prophesied would happen); and how certain members in the Holy Office abused their power in an attempt to destroy the work: illegal proceedings with Fr. Berti, a gag order put on him,

the Holy Office never hearing about Pope Pius XII's command to publish it due to this gag order, Msgr. Pepe of the Holy Office's unambiguous admittance of his true intentions after trying to command all the manuscripts be turned over, saying: "Here they will remain as in a tomb", no appeal granted – all of which renders their subsequent placement on the *Index of Forbidden Books* unjustified. When you read the polemical, purposefully deceptive, craftily worded, theologically and judicially deficient analysis of the work, it is plainly obvious that whoever wrote the unsigned, anonymous letter in *L'Osservatore Romano* is probably one of these men or works for them. Amply illustrating the fact that not all clerics are honest or just, Pope St. Pius X said in his first encyclical: "*Henceforth the enemy of the Church is no longer outside the Church, he is now within.*"<sup>592</sup>

In addition to not holding up to the *Norms in Proceeding in Judging Alleged Apparitions* promulgated by the CDF (a.k.a. the Holy Office), all the reasons stated in this anonymous letter are either false, are spurious reasons, lack reasonable substantiation or evidence, or are subjective and ambiguous. In this letter the author never gives an example of one single heresy or statement against faith or morals in the *Poem*, and the claims he has put forward are either falsehoods (and I can prove it), subjective and spurious reasons which are invalid, or theological objections that are thoroughly refuted by more competent theologians than the author of this anonymous letter.

What is also interesting is that, although this letter has absolutely *no* authority, it was given the false *appearance* of authority by it being published alongside the decree of the Holy Office putting it on the *Index*. Cardinal Ratzinger's 1985 letter actually clarified that the true reason it was put on the *Index* in the first place by the Holy Office was to "neutralize the harm which such a publication may cause to the most unprepared faithful"<sup>593</sup> (not due to the spurious reasons the anonymous letter said). The reason given by Cardinal Ratzinger is no longer a major concern and the Holy Office has since allowed publication of the *Poem*. Furthermore, it has since admitted that there is nothing against faith or morals in the *Poem*. Both of these actions completely invalidates this anonymous letter of no authority and bad theology in the *L'Osservatore Romano*, despite the fact that enemies of the *Poem* still love to bring up this worthless letter (while ignoring the evidence about Pope Pius XII's command to publish it).

First off, it is important to note that:<sup>594</sup>

*L'Osservatore Romano* ("The Roman Observer") is the Vatican's newspaper, which was founded in 1861 for apologetic reasons, and, according to the Vatican website, to be "deliberately polemical and propagandist". In 1929, the newspaper relocated to within the premises of the Vatican, yet still operates as an independent entity. Strictly speaking, the newspaper is not authoritative in and of itself. Any authority it contains is dependent on

whether it accurately reports information/events within the Roman Curia. While its purpose is objective reporting, it is nonetheless subject to the same dynamic as any lay run organization, which may or may not be influenced by the politics of the time.

For those who think that the Holy Office is always perfect or that there is no such thing as politics in Rome, or the existence of bishops or cardinals who would not hesitate to carry out their own agenda or even lie, you need to wake up and get your head out of the sand! Saint Padre Pio was hit with five decrees of condemnation by the Holy Office that were later reversed.<sup>595</sup> Pope Pius XI, who reversed the ban on Padre Pio, stated, “I have not been badly disposed toward Padre Pio, but I have been badly informed.”<sup>596</sup> Who misinformed him? Archbishop Gagliardi, a corrupt archbishop who willingly forwarded lies to Rome and the Pope, which resulted in the Holy Office condemning Saint Padre Pio and making him forbidden to say Mass in public and being forbidden to see or write to the faithful!<sup>597</sup> This was done against one of the holiest saints of the 20<sup>th</sup> century, who not only had the stigmata, but had an abundance of scientifically verified miracles and cures associated with him. The Holy Office even once issued a statement saying that his stigmata could not be considered supernatural in origin (which they later declared *to be* of supernatural in origin).<sup>598</sup> St. Faustina Kowalska’s writings were put on the *Index of Forbidden Books* before she was later canonized. In fact, Saint Faustina’s Divine Mercy writings were placed on the *Index of Forbidden Books* the very same day as Maria Valtorta’s writings, and the former were vindicated by Pope John Paul II. This shows that the track record of various Holy Office officials in the 20<sup>th</sup> century has been riddled with numerous errors/mistakes.

In response to this anonymous letter of January 1960, here is a thoroughly researched, well-written article from a website which shows how the explanatory letter published in *L’Osservatore Romano* does not hold up to the *Norms in Proceeding in Judging Alleged Apparitions* promulgated by the CDF (a.k.a. the Holy Office) and how all the reasons stated in this letter are either false, are spurious reasons, lack reasonable substantiation or evidence, or are subjective and ambiguous: [A Critical Analysis of the Explanatory Letter Published in 1960](#).

For a specific defense of the *Poem* against the claims of theological inaccuracy in this anonymous letter, read the excerpt from Dr. Mark Miravalle, S.T.D., in the previous subchapter “*The Position of the Congregation for the Doctrine of the Faith (the Holy Office)*”. He completely disproves their claim of theological inaccuracy very well. Alternatively, you can view it online here: [In Response to Various Questions Regarding "The Poem of the Man-God"](#).

Furthermore, the anonymous letter erroneously claimed that the *Poem* did not have an imprimatur. That is untrue! It had the imprimatur of Pope Pius XII *and* his order to publish it. Cardinal Edouard Gagnon (who had a Doctorate in Theology and taught canon law for ten years at

the Grand Seminary) writing to the Maria Valtorta Research Center from the Vatican on October 31, 1987, referred to Pope Pius XII's action as: "The type of official Imprimatur granted before witnesses by the Holy Father in 1948."<sup>599</sup> The word imprimatur merely means "it may be printed" (in Latin: "let it be printed"). Here the Pope went further: he *commanded* them, "*Publish* this work just as it is." Furthermore, the contents were deemed acceptable and very good to his judgment, for he said: "Publish this work *just as it is*." In fact, Fr. Berti testifies: "I asked the Pope [Pope Pius XII] if we should remove the inscriptions: 'Visions' and 'Dictations' from *The Poem* before publishing it. And he answered that nothing should be removed."<sup>600</sup> It is important to keep in mind that Pope Leo X stated at the Fifth Lateran Council: "When it is a question of prophetic revelations, the Pope is the sole judge!"<sup>601</sup>

The Pope has the right to grant an imprimatur personally. Though this should be obvious, let us illustrate this principle with a published quotation from Cardinal Gagnon, who is an expert in this field. In 1944, the future Cardinal Gagnon wrote in his doctoral thesis on book censorship:

"Since the Supreme Pontiff is vested with the fullness of power and is the immediate pastor of all the faithful (canon 218 [in the 1918 Code of Canon Law]), he could, before anyone else and with his supreme authority, approve a book and grant it the *Imprimatur*. As far as we know, he has not yet done so" — [remember, this was written in 1944] — "since the modern [ecclesiastical] laws of preventive censorship." (Translated from Fr. Edouard Gagnon. *La censure des livres*. Sainte-Foy (Quebec), Université Laval, Faculté de Droit canonique, 1944. p.178)

The author of the anonymous letter probably was not aware of Pope Pius XII's imprimatur because, as another article relates, there were "very dubious circumstances that surrounded the censure delivered to Fr. Berti regarding the 1st edition: namely, the complete 'gag-order' imposed on Fr. Berti when summoned to the Holy Office, preventing any report on his part of the Pius XII's previous papal imprimatur on the work – thereby rendering the condemnation of even the 1st Edition invalid {cf. Canon 333.3}. On this, the reader is again referred to paragraphs 4 & 10 especially of Fr. Berti's Testimony."<sup>602</sup>

At the link below is the testimony of Fr. Corrado Berti, O.S.M., relating details about his audience with Pope Pius XII and his dealings with the Holy Office regarding Valtorta's work. Fr. Berti was a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He is one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* wherein Pope Pius XII commanded him to publish the *Poem of the Man-God* "just as it is". Fr. Berti is also the one who supervised the editing and publication of the critical second edition of the *Poem* and provided

the extensive theological and biblical annotations that accompany that edition and all subsequent editions. [Testimony of Fr. Corrado Berti, O.S.M.](#)

This is the English translation of a photostated copy of Fr. Berti's original signed Italian typescript testimonial, which is in possession of Dr. Emilio Pisani in Isola del Liri, Italy. A photocopy of Fr. Berti's original signed Italian typescript is viewable and downloadable here: [Original Signed Testimony of Fr. Corrado Berti, O.S.M.](#)

Dr. Emilio Pisani (the editor and publisher of Maria Valtorta's works), wrote this:<sup>603</sup>

The *L'Osservatore Romano* of January 1960, in publishing that decree of prohibition, gave the motives for it in an unsigned article which is as mild as may be written against the work of Maria Valtorta.

We know that the condemnation of the Holy Office, even though binding for Catholics, was not an act of the infallible Magisterium of the Church. We know that the suppression of the *Index of Forbidden Books* that has since supervened, even though it has taken away the juridical effect of that measure, keeps its moral value for it. On the other hand, we do not know what nature or value we should attribute to the anonymous article on the motives of that condemnation.

From an analysis of that article we now want to draw three fundamental conclusions:

- 1) Not even one theological or doctrinal error has been indicated with certainty, and the condemnation has not been declared to be based on the presence of heretical affirmations.
- 2) Rather, in support of the condemnations some unbecoming and irreverent aspects are presented. Of these, very controversial examples are offered, and some considerations of a formal kind are hazarded, which could not be the object of ecclesiastical censure.
- 3) The occasion of the condemnation is explicitly declared to be "by reason of a grave disobedience", to which, however, Maria Valtorta was foreign, as was her editor, and as are, obviously, our readers.

Cardinal Joseph Ratzinger, Prefect of the Sacred Congregation for the Doctrine of the Faith (the former Holy Office), in a letter of January 31, 1985, to Cardinal Giuseppe Siri, then Archbishop of Genoa, specified that the decision of that condemnation was taken "with the

aim of neutralizing the damage that such a publication could bring to the more unprepared faithful".

We are therefore led to hold that that prudent measure bound only the more unprepared, according to a criterion of evaluation reported in the year 1959. For example: today there hardly exist anymore the boarding-schools which were viewed in the *L'Osservatore Romano* article as a category particularly exposed to the "spiritual danger or damage" deriving from the reading of the work of Maria Valtorta.

In response to the last concern about those "more unprepared faithful", see my discussion of this at the beginning of the chapter of this e-book entitled "*Regarding Private Revelation*" whereby I make the solid argument that this does not apply to any of the faithful who apply the basic rules and teaching of the Catholic Church concerning private revelation (which is the vast majority of readers of the *Poem*). See the chapter of this e-book entitled "*Refutations of Critics and Arguments Against the Poem of the Man-God*" for all the variations of other arguments that might be used as a basis to argue that the *Poem* is not fitting for a category of people stylized as the "more unprepared faithful", and the refutation of these arguments.

The reality is that the reasons put forward for putting of the *Poem of the Man-God* on the *Index of Forbidden Books* were invalid and null. This is true for these reasons:

1. The only legitimate or valid reason to put a work on the *Index* is due to something being against faith or morals in the writing. There was none in the work, and no true heresy or error against faith or morals was designated in the anonymous explanatory letter of 1960.
2. The only other reason cited which was construed as a justification for the placement on the *Index* was a legal principle – a lack of an imprimatur (Canon 1385) – which, the *Poem*, in fact, *did* have by Pope Pius XII. It is important here to stress that this command of Pope Pius XII in front of three witnesses made it just as binding as a command in writing, according to the 1918 Code of Canon Law, which was in force in 1948.<sup>604</sup> Cardinal Edouard Gagnon (who had a Doctorate in Theology and taught canon law for ten years at the Grand Seminary) writing to the Maria Valtorta Research Center from the Vatican on October 31, 1987, referred to Pope Pius XII's action as: "The type of official Imprimatur granted before witnesses by the Holy Father in 1948."<sup>605</sup> It is also of significance that Cardinal Gagnon was known as a specialist of censorship, a theme for which he had written a reference book in 1945: *The Censorship of Books* (Éditions Fides, Montreal, 222 pages).<sup>606</sup>

3. Furthermore, the accusation of disobedience is untrue since Fr. Berti was being obedient to a higher authority still in effect (a Pope's command) which the two Holy Office officials who called a private meeting with him were apparently unaware of since they refused to let Fr. Berti speak and denied his appeal; and even if he were guilty of disobedience, it is irrelevant because the author of the work in question (Maria Valtorta) was never disobedient.

Pope Pius XII ordered it to be published. The Pope has the right and the full authority to issue an imprimatur for a work and to command it to be published. By the canon law in force then, such an oral statement carried as much weight as a signed document. This papal order preceded all other actions of the Magisterium afterwards, and since his order carries the power of his office as Vicar of Christ, no subordinate authority – including several members of the Holy Office (of questionable integrity) who hold a private meeting with Fr. Berti and put a gag order on him – can supersede his order without first obtaining the approval and agreement of the Roman Pontiff himself whose declaration still remained in effect and whose authority was exercised in a fully valid manner without any nullifying circumstances. Canon law prohibits this papal order from being reversed by subordinate levels of Church authority (including the Holy Office) and requires that this valid papal order be embraced with unconditional acceptance and submission.

Fr. Berti was being obedient to a higher authority than the Holy Office (Pope Pius XII) who didn't just suggest, but *commanded* him to publish the work as it is. If the two Holy Office commissioners didn't put a gag order on Fr. Berti they would have been aware of this. As an article relates:<sup>607</sup>

One year after his favorable special audience with the Pope, Fr. Berti was now being told by the Holy Office not to publish it after all. He was not given the opportunity to defend himself or *The Poem of the Man-God*. Furthermore, he was to gather all the manuscripts and their typewritten copies and hand everything over to the Holy Office for them to keep indefinitely or even destroy. The meeting was then adjourned.

[Fr. Berti testifies that, "with this judgment they commanded me to deliver to the Holy Office all of Maria Valtorta's manuscripts and typescripts, evidently in order to destroy them or keep them shut away forever: 'Here they will remain as in a tomb,' said Msgr. Pepe."]<sup>608</sup>

Fr. Berti knew that the Holy Office had proceeded illegally, by denying him the right to defend himself. He would have told them that the Pope, the supreme visible authority in the Church, had told him in front of two witnesses to publish *The Poem of the Man-God*. But since these Holy Office officials were breaking the rules and going against the Pope, Fr. Berti rightfully disobeyed them and obeyed the Pope instead.

Even supposing that the Holy Office officials had been unaware of the Pope's command, they were still wrong to order Fr. Berti not to publish *The Poem of the Man-God* without giving him a chance to speak up.

Fr. Berti had been given contradictory orders, so he obeyed the orders of the highest authority, namely the Pope.

It has always and will always be the case that the Pope has the final say, as Pope Leo X stated at the Fifth Lateran Council: “When it is a question of prophetic revelations, the Pope is the sole judge!”<sup>609</sup>

For those who are blindly stuck on the concept of “obedience, obedience, obedience,” I’d like you to spend half as much time as you criticize Fr. Berti’s action focusing on the *hundreds* of present modernist bishops (and even cardinals) who write outright heresy, speak heresy, commit sacramental sacrileges, and who are disobedient to the Pope (such as those who teach contraception is not a sin), and who all (for the most part) go unpunished.<sup>610</sup> After justifying that, then come and tell me that you should waste your time nit-picking Fr. Berti’s *true* obedience to the highest authority (the Pope).

Besides, as Dr. Mark Miravalle, S.T.D., wrote: “The issue of obedience or disobedience regarding the initial publication of *The Poem* constitutes an entirely separate issue from the relevant theological issue of the inherent doctrinal integrity and orthodoxy of *The Poem* text itself.”<sup>611</sup>

The issue of obedience has nothing to do with a work being put on the *Index of Forbidden Books* because (1) the alleged “disobedience” wasn’t Maria Valtorta, the actual author of the work in question (*The Poem of the Man-God*), (2) even if there was *true* disobedience by Fr. Berti, it has *nothing to do* with whether there is actual, material heresy printed in Maria Valtorta’s book, which is the only grounds that could have justified putting it on the *Index of Forbidden Books*.

As an article relates:<sup>612</sup>

Obedience is in fact a guiding principle of discerning apparitions. However, we are then compelled to ask the question; who was disobedient? Was it Maria Valtorta herself, or was it over-zealous promoters of her works? Let us remember, there have always been over-zealous followers in all approved apparitions (Fatima, Lourdes, La Salette, etc.). According to the [norms](#) for judging alleged apparitions, the Church is only concerned with 1) the life of the visionary 2) the messages themselves. The actions of the promoters, therefore, is irrelevant. If the Holy Office had made an investigation into the life of Maria Valtorta, they would have

found a humble woman, a faithful Catholic, docile to the authority of the Church, who did not seek fame, and did not even want the writings published in the first place.

The refutation of the anonymous letter in the *L'Osservatore Romano* begins on the next page.

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## ***Refutation of the Anonymous Letter in the L'Osservatore Romano***

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Now I want to point out that even if you totally disagree with me and think that the Holy Office's placement of the first edition on the Index was completely valid and licit, and you think that Fr. Berti was objectively guilty of true disobedience, then the fact still remains: *it is now irrelevant* because the latest pronouncement by the Holy Office (a.k.a. the Congregation for the Doctrine of the Faith) is that the publication of the newer editions is allowed, and they admit that it does not contain any heresy or anything against faith or morals. The *Index of Forbidden Books* is abrogated and Canon 1385 was suppressed in 1966 by Pope Paul VI (not that this canon was breached in the first case with Maria Valtorta's work anyway), so now it is doubly undeniable that every Catholic is completely free to read it without any fear of it being an act of canonical or ecclesiastical disobedience. So, the opponents' arguments regarding the original placement on the Index of the first edition of the *Poem* are already defeated. But, in any case, I want to dive more into this original placement on the Index for the sake of justice to clear the reputation and name of Fr. Berti, as well as to show how ridiculous it is to continue to use that anonymous letter of no authority in the Vatican newspaper (now outdated as well) to try to argue against the *Poem*.

Now I will go paragraph by paragraph through the anonymous letter in the *L'Osservatore Romano* and refute it, as well as show you why and how all the reasons stated in this letter are either false, are spurious reasons, lack reasonable substantiation or evidence, or are subjective and ambiguous; and how in this letter the author never gives an example of one single heresy or statement against faith or morals in the *Poem*, and the claims he has put forward are either falsehoods, subjective and spurious reasons which are invalid, or theological objections that are thoroughly refuted by more competent theologians than the author of this letter. A "table of contents" of each topic covered is given here:

1.	Addressing the Length of Speeches of Jesus and Mary
2.	Addressing What is Written About the Original Sin of Adam and Eve
3.	Addressing the Comment of Mary Being "Second Born of the Father"
4.	Addressing the Claim there are Historical or Geographical Blunders
5.	Refuting the Falsehood that the First Edition <i>Poem</i> Lacked an Imprimatur
6.	Addressing the Opening Comments of the Anonymous Letter
7.	Addressing the Concern About Certain Scenes and Exposing the False Insinuations of the Anonymous Author of the Vatican Newspaper Letter
8.	Refuting the Objection About the Quote on Volume 2, Page 772
9.	Addressing the Closing Comments of the Anonymous Letter
10.	Conclusion

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## ***Addressing the Length of Speeches of Jesus and Mary***

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The anonymous author wrote:<sup>613</sup>

First of all, the reader is struck by the length of speeches attributed to Jesus and to the Blessed Virgin; by the interminable dialog between the various characters who populate these pages. The four Gospels present us with a humble, reserved Jesus; his speeches are lean and incisive, but have maximum effectiveness. Instead, in this type of romanticized story, Jesus is most talkative, almost ostentatious, always ready to proclaim himself Messiah and Son of God and to give lessons using the same kind of terminology that might be used by a theologian today. In the story of the Gospels, we admire the humility and the silence of the Mother of Jesus; instead, for the author (or authoress) of this publication, the Blessed Virgin Mary has the fluency of a modern-day propagandist. She is always present everywhere and always ready to give lessons in Marian theology that are up to date with the latest studies by current specialists in the field.

An article responds:<sup>614</sup>

Here the author begins to outline his impressions, none of which are objective norms for judging apparitions. For example, nowhere in the Church's [criterion for judging alleged apparitions](#) is the "length of speeches" a consideration, nor is the style of writing of a private revelation required to match the style of how Sacred Scripture was written. What matters, principally, is theological and moral content. And no bishop or cardinal, in writing, has ever found moral or doctrinal error in the *Poem*.

Furthermore, there are approved private revelations where "long speeches" are a regular occurrence, such as Venerable Mary of Agreda's *Mystical City of God*. However, it should be noted how rarely Jesus speaks in the *Poem* during daily life on earth. The only instances of "long speeches" is when Our Lord is clarifying a vision directly to Valtorta or preaching to crowds. As a rabbi, He would have been expected to read from scrolls of the Old Testament to give commentary, preach in the temple, etc. There were many things that Jesus did which were not written in Scripture, as the Gospels point out; "If every one of them were written down, I suppose that even the whole world would not have room for the books that would be written." (John 21:25) The Apostles recorded only what was necessary to convey the message, as it would have been impossible to remember every detail and lesson by memory.

Mary's words *during Her earthly life*, like that of Jesus', are few in number and frequency – even more so. It is only when the Blessed Virgin is giving clarification directly to Maria

Valtorta, when more words are necessary, to explain nuances of subtle passages, or to correct her human misunderstandings. It may also be worth noting; even if the author's contention is true, it does not prove heretical doctrine. This is again an opinion, not an objective norm of judgment.

Dr. Mark Miravalle, S.T.D. (Doctor of Sacred Theology) responds:<sup>615</sup>

A number of other posed objections against *The Poem* appear lacking in serious theological foundation. One objection states that the lengthiness of the speeches of Jesus and Mary manifests evidence of a lack of authenticity. This opinion cannot substantiate a conclusion of doctrinal error, but rather comprises a very subjective and personal opinion as to the appropriate duration, or lack thereof, of the teachings of Jesus and the dialogues of Mary.

An article responds:<sup>616</sup>

Maria Valtorta's work could not have been put on the *Index* for long-windedness (a very debatable allegation to say the least) and not even for its portrayal of Jesus as "self-advertizing" and the Virgin Mary as a talkative "sales-lady" – huge distortions of Valtorta's text that amount to falsehoods. Had there been any doctrinal errors the work could have been condemned. But instead, the reviewer found [merely] "theological lectures in the very words which a professor would use nowadays [1960]" and "lectures of Marian theology, an extremely up-to-date Mariology including even the latest studies by present-day [1960] specialists on the matter."

Blessed Gabriel M. Allegra, O.F.M., is a saintly missionary, world-renowned theologian, and the only biblical scholar of the 20<sup>th</sup> century who has been beatified. The following excerpt includes quotes from his where he discusses this, including when he was addressing another critic who complained about the same thing our critic brought up:<sup>617</sup>

In the *Poem of the Man-God* the Discourses of Jesus are exceedingly long, and contrast with the sapiential brevity of those preserved for us in the Gospels; this is another point that the critic of *Civiltà Cattolica* makes on this work.

But the judgment of the distinguished Review seems to me unfounded. The Gospels report the Discourses of the Lord not in their entirety, but in their substance; at times they only give the subject matter. All the Words of the Lord reported in the four Gospels can be conveniently recited in less than six hours. Now it is unthinkable that the Divine Master, following in the wake of the prophets and even of His contemporary rabbis, had not spoken at greater length

as regards the manner of structuring His Discourses. What St. John says at the end of his Gospel ("the whole world could not contain the books to be written!" –John 21:25), is valid not only for the actions of the Lord, but also for His Words.

Certainly in the time of His mortal life, Jesus did not speak with those theological terms that came later, nor perhaps did He develop the Heavenly richness of His Word as appears in the *Poem of the Man-God*, that is, as He made His beloved Maria Valtorta see and hear It.

How is this fact explained? I answer thus: After twenty centuries, Jesus repeats and explains His Gospel by availing Himself of all the theological terminology of His Church, so as to tell us that Her teaching is already found implicitly in His Gospel – M. Pouget would have said: equivalently – and that this teaching is none other than the authoritative and infallible explanation which She gives and She alone can give, because guided and illumined by the Holy Spirit.

As to what concerns these truths, e.g., the Most Holy Eucharist, the dignity and mission of the Blessed Virgin Mary, Jesus already spoke during His life more clearly than the Church has done for centuries, so that the dogmatic progress for these and other truths is a return to the fullness of their Source.

[...] To what point are the Words of the Lord reported by Maria Valtorta authentic? Well: I have not succeeded in persuading myself that the visionary has invented or added her own. No. She reproduces what she hears and as she hears it.

But on the other hand, no one could deny that there is a translation of the Word of the Lord into the language of the Church of today, that is, into the rich and multiform language of our Theology, just as it was formed through and after so many centuries of polemics, discussions, and preaching.

Who has done this transposing which is, then, twofold, inasmuch as from 1943 to 1947, Jesus spoke in Italian, while in the years of His mortal life on this earth He spoke in Aramaic, in Greek, and perhaps sometimes in Latin? And above all since in speaking to Valtorta He adopted our modern theological language? It can only be Jesus Himself. And He did so, I think, either to make us see that the teaching of His Church is nothing but the declaration of His own Words, or to engrave His Gospel in the heart of our contemporaries.

[...] But there is another surprise: this woman of the 20th Century who, though confined to a bed of pain became the fortunate contemporary and follower of Christ, heard the Apostles

and Jesus talk in Italian, but in an Aramaicized Italian--except for certain moments carefully noted by her: when, that is, the Apostles and Jesus prayed in Hebrew or in Aramaic. Moreover, the Lord, the Madonna, the Apostles, even when treating of subjects dealt with in the New Testament, adopt the theological language of today, that is, the language initiated by the first great theologian, St. Paul, and enriched throughout so many centuries of reflection and meditation, and which has thus become precise, clear, irreplaceable.

There is in the *Poem*, therefore, a transposition, a translation of the Good News announced by Jesus into the tongue of His Church of today, a transposition willed by Him, since the Visionary was deprived of any technical theological formation. And this is, I think, in order to make us understand that the Gospel message announced today by His Church of today, and with today's language, is substantially identical with His Own preaching of twenty centuries ago.

[...] We may also compare other explanations which the Lord gave for other passages of the Old Testament and for which we possess, in whole or in part, the commentaries of the rabbis of the 3rd or 4th Century B.C., but which obviously follow a traditional style of composition much more ancient and probably also contemporaneous with Jesus. Besides an external similarity of form, we will perceive such superiority of depth, of substance, that we will finally understand fully why the crowd said: "No one has spoken as this Man."

[...] The instructions which the Lord gives in the *Poem*, although impregnated with the thoughts and the culture of that time, are at the same time accommodated to the teaching of the Catholic Church of our times.

Even admitting that Jesus, the Word Incarnate, had been able to speak thus, I prefer to think that He had repeated His Gospel to Maria Valtorta in this guise, that is, modernizing it, in order to teach us that the present doctrine of the Church constitutes His same perennial teaching. Here is the reason, I think, why the Lord gives [instruction on] the Christian tri-name: Faith, Hope, Charity; and on the constitution of the Church, however embryonic, on Her Sacraments, and especially on Mariology, Celibacy, and on the Sacrifice of the New Covenant.... these teachings which are so living and current.

[...] The great Discourses of Jesus in the *Poem of the Man-God* are framed in the ambient and circumstances which show them to us as being more spontaneous and more natural.

The Discourses at "Clear Water" are like the true, authentic explanation of the Decalogue; the Discourse on the Mountain is the *magna carta* of the Kingdom of Heaven. The parables [are] scattered throughout the book and always anchored to some circumstance which has given

them birth and helps to understand them in depth; the great Discourses at Jerusalem, and the continuous instructions given to the Apostles, to the men and women Disciples, make of the *Poem* a coffer of Heavenly treasures.

Noteworthy is the manner in which Jesus explains the Old Testament, applying it always to the present, to the messianic era already in progress and which is being accomplished.

Also the discourses of the Apostles, especially those of Peter and John, are as an echo of the thought of Jesus.... I do not believe it is wise or just to remain indifferent before such treasures.

Fr. Gabriel Roschini, O.S.M., world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome in 1950 under Pope Pius XII, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints, in his last book, *The Virgin Mary in the Writings of Maria Valtorta*, comments on this anonymous letter:<sup>618</sup>

On January 6, 1960, the *Osservatore Romano* published an article about *Il Poema dell'Uomo-Dio* [the *Poem of the Man-God*] as well as a stern censure against it. However, in the article it frankly admitted that we can find in this work "lessons in Marian Theology which show a complete knowledge of the latest studies by present day specialists on the matter.... These theological lessons are written in the very terms which a professor of our day would use." The article went so far as to insinuate that a knowledgeable Marian theologian could have helped Valtorta to write her work! This admitted that the Marian doctrine in this work is accurate; which is undeniable. But, it is also undeniable that Maria Valtorta never read a Mariological treatise. She never took courses or lessons on that subject, nor was there a Mariologist to suggest to her what she wrote on the Blessed Virgin.

Maria Valtorta did not invent her Mariology on her own; that much is obvious. Nor is it in the slightest [way] possible that it could be the devil's invention. As Most Reverend Carinci, Secretary of the Sacred Congregation of Rites, cleverly put it: "the devil has too little in common with the Blessed Virgin" (*Poema*, IX, 219, note 69). As we shall see, Maria Valtorta's writings constitute the most melodious hymn rising from earth to the noble Queen of Heaven.

Ironically, yet another great refutation of the anonymous letter's objection is given by a dictation which Maria Valtorta received from Christ Himself (even if you doubt whether this comes from a divine origin or not, just consider the argument in and of itself):<sup>619</sup>

I know the objection by many: "Jesus spoke simply." In the parables I spoke simply because I was addressing crowds of common folk. But when I spoke to cultured minds—Israelite or Roman or Greek—I spoke as was most appropriate for perfect Wisdom.

My words, moreover, in the versions of the Evangelists, just two of them were Apostles—and if one observes closely, they are the two Gospels most clearly mirroring Me, for Luke's, good stylistically, may be better termed the Gospel of My Mother and My Childhood, abundantly relating details in relation thereto which the others do not narrate, rather than the Gospel of My public life, being more an echo of the others rather than a new light, as is that of John, the perfect Evangelist of the Light who is Christ the God-Man—the versions, I was saying, of My words were greatly reduced by the Evangelists, to the point of being diminished to a skeleton—more an allusion than a version. A fact which deprives them of the stylistic form which I had given them.

The Teacher is in Matthew (see the Sermon on the Mount, the instructions for the Apostles, the praise of the Baptist and the rest of this chapter, the first episode in Chapter 15 and the heavenly sign, [the subject of] divorce in Chapter 19, and chapters 22, 23 and 24). The Teacher is [also] in the luminous Gospel of John, above all, the Apostle in love, fused in charity with his Christ the Light. Compare what this Gospel reveals about Christ the Orator, to what is displayed in this regard by the essential scantiness of Mark's Gospel—precise in the episodes he had heard from Peter, but reduced to a minimum—and you will see whether I, the Word, used only a very humble style, or whether the power of the Perfect Word did not often flash forward in Me. Yes, it shines out in John, though quite reduced in a few episodes.

Now, if to Little John [Maria Valtorta] I have wanted to grant an increase in knowledge of Me and My teaching, why should this make you incredulous and obstinate? Open up. Open your intellects and hearts, and bless Me for what I have given you.

Jesus addresses another objection:<sup>620</sup>

When I reveal to you unknown episodes in My public life, I already hear the chorus of difficult doctors saying, "But this fact is not mentioned in the Gospels. How can she say, 'I saw this?'" I respond to them with the words of the Gospels.

“And Jesus passed through all the cities and villages, teaching in their synagogues, preaching the Gospel of the Kingdom, and healing all the weakness and illnesses,” Matthew says. (Matthew 4:23, 9:35)

And, in addition: “Go and tell John what you see and hear: the blind see, the lame walk, the lepers are cleansed, the deaf hear, the dead rise again, and the good news is announced to the poor.” (Matthew 11:4-5, Luke 7:22)

And, in addition: “Woe to you, Chorazin; woe to you, Bethsaida – for if in Tyre and Sidon the miracles worked in your midst had taken place, for a long time now they would have been doing penance in sackcloth and ashes... And you, Capernaum – will you be exalted to Heaven? You will descend to hell, for if in Sodom the miracles worked in you had taken place, it might still exist.” (Matthew 11:20-24, Luke 10: 13-15)

And Mark: “... And many people followed Him from Galilee, Judah, Idumaea, and beyond the Jordan. Many people, having heard what He was doing, also came to Him from the surroundings of Tyre and Sidon...” (Mark 3:7-8)

And Luke: “Jesus went through the cities and villages, preaching and announcing the good news and the Kingdom of God, and with Him were the twelve and some women who had been freed from evil spirits and infirmities.” (Luke 8:1-3)

And My John: “After this, Jesus went beyond the Sea of Galilee, and a great crowd followed Him because they saw the miracles worked by Him among the sick.” (John 6:1-2)

And since John was present at all the miracles of whatever nature – which I worked for three years – the beloved one bears Me this unlimited witness: “This is the disciple who has seen these things and has written them. We know that his testimony is true. There are, moreover, other things done by Jesus, and, if they were to be written one by one, I believe the world could not contain the books which would have to be written.” (John 21:24-25)

So? What do the doctors of quibbling say now?

If My goodness – to relieve a woman who loves Me and bears My cross for you... to awaken you from the lethargy in which you are dying – makes known episodes in this ministry, would you like to turn this into a reproach for that goodness?

You won't indeed want to think that in three years I worked the few miracles narrated? You won't think that the few women mentioned were the only ones healed, or the few miracles mentioned were the only ones worked? If the shadow of Peter served to heal (Acts 5:14-15), what must *My* shadow have done? Or *My* breath? Or *My* glance? Remember the woman suffering from bleeding: "If I manage to touch the hem of His robe, I shall be healed." (Matthew 9:20-22, Mark 5:25-29, Luke 8: 43-48) And so it was.

The power of miracles issued from Me continually. I had come to take people to God and open the dikes of Love, closed by the day of sin. Centuries of love expanded like waves over the little world of Palestine. [This was] all God's love for man, which could finally expand as He desired, to redeem men first with Love, rather than with Blood.

You may ask Me, "But why to her, who is such a poor thing?" I shall answer you when she – whom you disdain and I love – is less exhausted. You would deserve the silence I observed with Herod (Luke 23:8-9). But it is *My* attempt to redeem you – whom pride makes the hardest to persuade.

In response to the anonymous letter's objection: "In the story of the Gospels, we admire the humility and the silence of the Mother of Jesus; instead, for the author (or authoress) of this publication, the Blessed Virgin Mary has the fluency of a modern-day propagandist. She is always present everywhere and always ready to give lessons in Marian theology that are up to date with the latest studies by current specialists in the field", I quote St. Louis De Montfort, whose book *True Devotion to the Blessed Virgin* Pope St. Pius X granted an Apostolic Blessing for those who read it.<sup>621</sup>

The salvation of the world began through Mary and through her it must be accomplished. Mary scarcely appeared in the first coming of Jesus Christ so that men, as yet insufficiently instructed and enlightened concerning the person of her Son, might not wander from the truth by becoming too strongly attached to her. This would apparently have happened if she had been known, on account of the wondrous charms with which Almighty God had endowed even her outward appearance. So true is this that St. Denis the Areopagite tells us in his writings that when he saw her he would have taken her for a goddess, because of her incomparable beauty, had not his well-grounded faith taught him otherwise. But in the second coming of Jesus Christ, Mary must be known and openly revealed by the Holy Spirit so that Jesus may be known, loved, and served through her. **The reasons which moved the Holy Spirit to hide His spouse during her life and to reveal but very little of her since the first preaching of the Gospel exist no longer.** [emphasis added]

## God wishes to make Mary better known in the latter times.

God wishes therefore to reveal Mary, His masterpiece, and make her more known in these latter times:

Because she kept herself hidden in this world and in her great humility considered herself lower than dust, having obtained from God, his apostles, and evangelists the favor of not being made known.

Because, as Mary is not only God's masterpiece of glory in heaven, but also His masterpiece of grace on earth, He wishes to be glorified and praised because of her by those living upon earth.

Since she is the dawn which precedes and discloses the Sun of Justice Jesus Christ, she must be known and acknowledged so that Jesus may be known and acknowledged.

As she was the way by which Jesus first came to us, she will again be the way by which He will come to us the second time though not in the same manner.

Since she is the sure means, the direct and immaculate way to Jesus and the perfect guide to Him, it is through her that souls who are to shine forth in sanctity must find Him. He who finds Mary finds life, that is, Jesus Christ Who is the way, the truth, and the life. **But no one can find Mary who does not look for her. No one can look for her who does not know her, for no one seeks or desires something unknown. Mary then must be better known than ever for the deeper understanding and the greater glory of the Blessed Trinity...God in these times wishes His Blessed Mother to be more known, loved, and honored than she has ever been.**  
[emphasis added]

The *Poem of the Man-God* makes her known, loved, and honored better. Therefore, the objection of the anonymous author, saying, "In the story of the Gospels, we admire the humility and the silence of the Mother of Jesus; instead, for the author (or authoress) of this publication, the Blessed Virgin Mary has the fluency of a modern-day propagandist. She is always present everywhere and always ready to give lessons in Marian theology that are up to date with the latest studies by current specialists in the field" – the obvious desire in this objection to have Mary less known is against the wishes of God, Who wants to make her known in our time, and is pleased to use her to do so, such as in other approved private revelations where Our Lady gives "long speeches" such as in Venerable Mary of Agreda's world-renowned work *Mystical City of God* (which has the blessings of many Popes). This has also occurred in revelations to other mystics

such as St. Bridget of Sweden, Fatima, La Salette, Lourdes, and a tremendous number of other Church-approved private revelations of Our Lady.

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## Addressing What is Written About the Original Sin of Adam and Eve

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The anonymous author wrote:<sup>622</sup>

But, in the midst of so much ostentatious theological culture, one may pick up a few... pearls that hardly shine for their Catholic orthodoxy. Here and there, on the subject of the sin of Adam and Eve, an opinion is expressed that is rather uncommon and inaccurate.

An article relates:<sup>623</sup>

This statement is likely referring to the *Poem's* description of the first sin of Adam and Eve being sexual in nature. It should be noted that the tradition of the Church allows for some room for interpretation of Genesis, being that the creation account is largely anthropomorphic.

Dr. Mark Miravalle, S.T.D. (Doctor of Sacred Theology) responds:<sup>624</sup>

Moreover, the objection posed that *The Poem* makes reference to a sexual element in the Original Sin and therefore is doctrinally erroneous also cannot be theologically substantiated. The Church has always permitted a significant diversity regarding concepts of the nature of the Original Sin committed by Adam and Eve, and both St. Augustine and St. Thomas Aquinas in fact held that the material element of Original Sin (*peccatum originale materialiter*) included to some degree the aspect of concupiscence. Such theological opinion certainly does not indicate a doctrinal error, regardless of a legitimate difference of opinion concerning the potential element of sexuality in relation to the first sin of Adam and Eve.

Fr. Kevin Robinson wrote:<sup>625</sup>

The Vatican newspaper in 1960 hinted at an error in Valtorta's account of the sin of Eve. Fr. Roschini, O.S.M., exposes the falsity of this charge in his book *The Virgin Mary in the Writings of Maria Valtorta* (Kolbe's Publications, Sherbrooke, Canada. 1986, pp. 276-279). He points out that *The Poem* teaches precisely what St. Thomas Aquinas taught; that the first sin was a complex one involving pride, disobedience, gluttony, and finally lust ('*fuerunt plures deformitates*', *Summa Theologica* I-II, Q. 82, Art. 2, ad. 1). He goes on to quote 10 saints and numerous other theologians in support of Valtorta! *This is context.*

I will quote what Fr. Gabriel Roschini, O.S.M., says about this. Fr. Gabriel Roschini was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome in 1950 under Pope Pius XII, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints. He was praised by all the Popes during his priestly life and is considered by many to be the greatest mariologist of the 20<sup>th</sup> century. Fr. Roschini has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long. Most of his writings were devoted to Mariology. He was also at some time Prior General of the Order of the Servants of Mary, Vicar General, and General Director of its studies. He was also a member of several scholarly academies, and vice-president of the Pontifical Academy of Our Lady Immaculate (founded in 1847).<sup>626</sup> He was completely traditional/orthodox in all of his writings.

Fr. Roschini, O.S.M., writes in his book *The Virgin Mary in the Writings of Maria Valtorta*:<sup>627</sup>

Valtorta's interpretation of Adam and Eve's original sin is founded: 1) on the biblical text; 2) on some ancient rabbinical interpretations; and 3) on patristic literature (early Church Fathers in both the East and the West). It has been adopted by a fair number of famous exegetes and writers in our own time.

1) It is an interpretation *founded on the text of Genesis*, since it is implied or insinuated in Genesis. "Both the Bible and human experience show that pride and sensuality go hand in hand. As a reflection attributed to Saint Augustine has it, what begins in the spirit ends in the flesh. Furthermore, it seems that pride of the spirit hurls its victims into sexual permissiveness. "Whoever tries to be an angel, especially a rebel angel, becomes a beast" (Professor J. Coppens, in *Ephem. Theol. Lov.*, 24 [1948], p.396) Eve's sin began in her spirit (the pride of becoming "like God, knowing good and evil") and consummated itself in the flesh. Adam's love for Eve was instrumental in his sin — as Saint Augustine pointed out (*De Genesi ad litteram [Concerning Genesis]* 42, PL 34, 452-454).

The matter in hand, then, is disorderly love not at all in harmony with the supreme love owed to God. Adam and Eve's love was carnal and illicit, since it did not heed God's commandment. What caused Adam's original sin was precisely an excessive love for Eve. After they sinned, "the eyes of them both were opened: and when they perceived themselves to be naked," they covered themselves (Gen. 3:7; [Douay]). In other words, they were troubled and felt an imbalance in the area of sexuality: this links original sin to lust. The fact that God inflicted a greater punishment on the woman than on the man, and the very nature of this punishment ("In sorrow shalt you bring forth children, . . . and [the man] shall have dominion over you" [Gen 3:16; Douay]) seem to indicate the nature of the fault.

2) It is an interpretation *founded on a few ancient rabbinical traditions* (see J Coppens *La connaissance du Bien et du Mal et le Péché du Paradis [The Knowledge of Good and Evil, and Sin in the Garden of Eden]*, Bruges, Paris, Desclée de Brouwer. 1948, p.24).

3) It is an interpretation *founded on eastern and western patristic literature*. Among the Eastern Fathers we find St. Justin, St. Epiphanius, St. Gregory of Nyssa, Clement of Alexandria, St. Maximus the Confessor, and St. John Damascene. Among the Western Fathers: St. Ambrose, St. Augustine, and St. Isidore. Among medieval writers: Alcuin, a Medieval Anonymous, St. Bernard, Hugo of Saint-Victor, Duns Scotus, and the blessed John Ruysbroek (see Coppens, *op.cit.*; *Ephem. Theol. Lov.*, 24 [1948], p.402-408).

On the other hand, Father Felix Asensio, S.J. (*Tradición sobre un pecado sensual en el Paradiso? [Tradition about a Sensual Sin in the Garden of Eden?]*, in *Gregorianum* 30 [1949], p.490-520; 31 [1950], p.35-62, 162-191) expresses the opinion that none of the Fathers mentioned by Coppens, whether in the East or the West, would sufficiently prove the legitimacy of an interpretation of original sin in terms of sexuality.

In view of a fair judgment, it is necessary to be aware of original sin's *complexity* (its multiple deformity), as it appears in Valtorta's writings. *Pride* (the desire to be like God in determining good and evil) led our first parents to *disobey* the divine commandments. This disobedience immediately resulted in the loss of integrity (the revolt of the flesh against the spirit) followed by sexual sin.

4) Finally, it is an interpretation *adopted by a fair number of famous exegetes and modern writers*. Among exegetes, there are professor Joseph Coppens (of the Catholic University of Louvain, in the two previously mentioned works) and Father Emanuel Testa, O.F.M., in [*The Holy Bible*], under the direction of Most. Rev. Salvatore Garofalo, *Genesi* (Introduction — Primitive History), Turin-Rome, 1968, p. 307ff; p. 318ff). Among writers, there are Jean Guitton of the French Academy, in "*Le développement des idées dans l'Ancien Testament [The Development of Ideas in the Old Testament]*," (in *La pensée moderne et le catholicisme*, issue #9, Aix-en-Provence, 1947, p.89-130), and Louis Bouyer, Oratorian, in his work *Le trône de la Sagesse*, Paris, Cerf, 1957, p.21. [English Translation: *Woman and Man with God. An Essay on the Place of the Virgin Mary in Christian Theology and its Significance for Humanity*. London, Darton, Longman and Todd, 1960, p.58.; republished under the title *The Seat of Wisdom. An Essay on the Place of the Virgin Mary in Christian Theology*, N.Y., Random, 1962 (Panther Books), p.5-8.]

This is just one example which shows how theologically weak and without foundation the objections to the *Poem* are. When adequately researched, all of these alleged doctrinal or moral errors are shown to be without foundation, and the *Poem* proves to be completely orthodox and in perfect line with faith, morals, Tradition, the Holy Scriptures, and Catholic theology. This is shown by the very large number of extremely learned and trustworthy theologians and scholars who have studied the *Poem* in depth and approved it, and by the *Poem's* multiple imprimaturs and episcopal endorsements, one of which was given by Pope Pius XII and one of which was given by Bishop Roman Danylak, S.T.L., J.U.D., who has a License in Sacred Theology and Doctorates in both Canon Law and Civil Law from the Pontifical Lateran University in Rome.

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## Addressing the Comment of Mary Being “Second Born of the Father”

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The anonymous author wrote:<sup>628</sup>

In Volume I, on page 63 we read this title: “Mary may be called the second-born of the Father”: an assertion repeated in the text on the following page. The explanation limits the meaning of this statement, thereby avoiding a heresy; but it does not eliminate the strong impression that there is a desire to construct a new Mariology, which easily transgresses the boundaries of convenience.

An article responds:<sup>629</sup>

"Strong impression", "transgresses the boundaries of convenience". We are reminded again that these are ambiguous statements, which fall short of declaring anything definitive. Furthermore, the author himself admits to this; that there is no heresy in the passage. Thus far, the author has not yet indicated a doctrinal error to justify condemnation.

Regarding the passage in question, however, it is important to note that the Church recognizes the Blessed Virgin as the most perfect creature in all creation, above all the angels and saints combined. Following this, it is correct to say that the greatest of created beings is second only to the Creator, even though the difference between the Creator and the created is infinite. The statement in question should not be problematic, and in fact has been articulated in similar forms by many Marian saints (St. Louis De Montfort, St. Alphonsus De Ligouri, St. Maximilian Kolbe, to name a few, calling Mary the "quasi-incarnation of the Holy Spirit", the possessor of all the power of God, closer to divinity than humanity, etc.).

It is also worth noting that many passages of Scripture and private revelations can be re-constructed in far more divisive ways, if taken out of context. For example, in Saint Faustina's diary, pg. 143 we read the following; "After a while I saw the child Jesus on the altar, joyfully and playfully holding out His hands to him. But a moment later the priest took the beautiful Child into his hands, broke Him up and ate Him alive". Similarly, Psalm 137 reads; "O Daughter of Babylon, doomed to destruction, happy is he who repays you for what you have done to us- he who seizes your infants and dashes them against the rocks." Critics of the *Poem* must admit, that out of ten-thousand pages of descriptive text, they are unable produce anything as confusing (and in need of explanation) as what can be usurped from Scripture or other approved private revelations.

Dr. Mark Miravalle, S.T.D. (Doctor of Sacred Theology) responds:<sup>630</sup>

Yet a further objection of alleged doctrinal error is the reference found in *The Poem* that Mary is a "second-born of the Father" after Jesus, the Father's first born. Far from constituting doctrinal error, this mariological position was first posited by the Eastern Church author, John the Geometer, in the tenth century. This remains an acceptable mariological concept proximate to the Franciscan school of Mariology, is complementary to the eternal predestination of Mary with Jesus in the Incarnation, and is referred to by Blessed Pius IX in the papal statement defining the Immaculate Conception, *Ineffabilis Deus*.

In addition, the extensive Mariology contained in *The Poem* was also the subject of a 400-page study written by arguably the greatest Italian mariologist of the twentieth century and Consultor to the Holy Office, Rev. Gabriel Roschini, O.S.M. In a letter of January 17, 1974, Father Roschini received the congratulations of Pope Paul VI for his work entitled, *The Virgin Mary in the Writings of Maria Valtorta*. The letter from the Secretary of State notes, "The Holy Father thanks you wholeheartedly for this new testimony of your respectful regards and wishes you to receive from your labor the consolation of abundant spiritual benefits." Neither the papal benediction granted by Pope Paul VI nor the papal congratulations issued through the Secretary of State would have been granted to a text based on a series of private revelations which were "forbidden" or declared "doctrinally erroneous" by the Congregation for the Doctrine of the Faith.

I will quote what Fr. Roschini says about this statement shortly. Fr. Gabriel Roschini, O.S.M., was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome in 1950 under Pope Pius XII, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints.

An article on Gabriel Roschini relates:<sup>631</sup>

During the pontificate of Pope Pius XII, he worked closely with the Vatican on Marian publications. In light of the encyclopedic accuracy of his work, Roschini is considered as one of the top two Mariologists in the 20th century. His first major work, a four-volume Mariology, *Il Capolavoro di Dio*, is judged to be the most comprehensive Mariological presentation in the 20th century. Several theologians called him "one of the most profound Mariologists" and "irreplaceable".

He was highly esteemed by all the Popes during his priestly life (especially Pope Pius XII), and he was often referred to by Pope John Paul II as one of the greatest Mariologists who ever lived. Fr.

Roschini has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long. Most of his writings were devoted to Mariology. He was also at some time Prior General of the Order of the Servants of Mary, Vicar General, and General Director of its studies. He was also a member of several scholarly academies, and vice-president of the Pontifical Academy of Our Lady Immaculate (founded in 1847).<sup>632</sup>

Fr. Roschini's last book, which he considered was his greatest, was entitled *The Virgin Mary in the Writings of Maria Valtorta*. In it, he comments on this statement about Our Lady referred to in the *Poem*:<sup>633</sup>

### **Mary "Second-Born of the Father"**

In God's mind and heart, Mary was the first of all pure creatures of the universe. Of all the persons and things God would create, Mary was the first one He thought of. Mary is the One Whom He first loved from all eternity. In this sense we may call Mary, as Maria Valtorta does, "Second-born of the Father", and also the "Firstborn" of all creatures. The Blessed Virgin is the "Second-born of the Father", if She is considered in relation to Christ Her Son; She is the "Firstborn" of all creatures, if we consider Her in relation to all other pure creatures<sup>23</sup> [see footnote 23 below].

While the Blessed Virgin is second to Christ, She is the first of all other beings, that is, the first of all pure creatures.

1. Mary, Second to Christ in being contemplated by the Eternal One and in pleasing Him;
2. Mary, Second to Christ perfection-wise;
3. Mary, Second to Christ in redeeming the world;
4. Mary, Second to Christ in experiencing the Resurrection;
5. Mary, Second to Christ because of God's eternal love for Her.

### **Mary, Second to Christ in Being Contemplated by the Eternal One and in Pleasing Him**

The only Son of the eternal Father, the Word, is called "Firstborn". This does not imply that the Father would have had other sons with a divine nature. The Word is called "Firstborn" because "all things were made by Him" and in Him (John 1:3; Douay). The Father has

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<sup>23</sup> The expression *pure creature* refers to any creature except the humanity of Jesus. Christ, superior to His Mother Mary, is not a pure creature, since He is at once Creator and creature. As God, He is the Creator; as man, He is a creature.

reestablished all things in Christ His Son (Eph. 1:10), since He saw everything in Him, the eternal Word and future Christ. . . That is why Christ is also the first of all created persons and things: all have been subordinated to His glory.

Immediately after Christ, before any other created person or thing, comes Mary, His Mother. It is therefore legitimate to call Her the “second-born of the Father”, as Maria Valtorta did.

I don't know about you, but I put much more stock in the opinion of a world-renowned Mariologist who worked closely with Pope Pius XII, is highly regarded by multiple popes and many theologians, who has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long (most of which are about Mariology), and who backs up what he says with facts... I put much more stock in such a theologian than the author of the anonymous letter in *L'Osservatore Romano*, who shows throughout his letter, time and time again, deficient theology, ignorance of too many facts, deceptive wording and in some cases even outright falsehoods, subjective, inconclusive, ambiguous objections that are invalid and irrelevant reasons to condemn the work, and an obvious unjustified bias against the *Poem*.

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## Addressing the Claim there are Historical or Geographical Blunders

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The anonymous author wrote:<sup>634</sup>

Specialists in biblical studies will no doubt find many historical and geographical blunders, and the like. But this being a ... romance, these inventions obviously serve to enhance the picturesque and dramatic qualities of the book.

That assertion is a **lie!** The opposite is true! So much so, the above assertion is almost laughable!

An article says:<sup>635</sup>

No evidence is provided to support this claim, and the evidence that we do have, indicates the opposite is true.

Here are just a few testimonies from specialists in Biblical studies and other scientific disciplines which say the exact *opposite* of the lie of the anonymous letter:

Professor Vittorio Tredici was a highly experienced mineralogist, geologist, President of the National Miner's Association of Italy, and vice president of the Italian Corporation of Mining Industries. The book *Pro e Contro Maria Valtorta* relates:<sup>636</sup>

Professor Vittorio Tredici was a highly experienced mineralogist, president of the Italian Metallic Minerals Company, vice-president of the Extractive Industries Corporation, and president of the Italian Potassium Company.

The other types of offices he held were those of Senior Inspector in the National Insurance Institute, Mayor of Cagliari and Member of Parliament during the Fascist era (he joined the National Fascist Party after having belonged to the Sardinian Action Party). He had not been removed from his field of research, so he also acted on behalf of mining companies, specializing in the study of phosphates in the Transjordan.

Married and father of nine children, Professor Tredici was a devout Catholic. Impressed by Maria Valtorta's writings, he went to meet her in Viareggio. In 1952, he issued his "declaration" as a man of science and of faith.

In a signed testimony dated January 1952, he wrote:<sup>637</sup>

I read a few volumes of the "Words of Life" written by Miss Maria Valtorta. ["Words of Life" is how Tredici referred to Valtorta's *The Poem of the Man-God*].

To the extent that I must consider myself as simply a layman from the viewpoint of theological training, the immediate impression that I got was that this Work could not be the fruit of simple human will, even if she was gifted with knowledge of the doctrine and the culture, and with truly superior capabilities.

I sensed here the unmistakable imprint of the Divine Master, even if He presents Himself to the eyes of the reader under so realistically human a light than would be apparent from just reading the Gospels. Yet this Humanity—while humble and natural—remains throughout the Work the true Humanity of Our Lord Jesus Christ—always, unmistakably—just as in our meditations and our aspirations we have continually envisioned Him near us in all our life as sinners. I also get the impression that while the Work is able to stir up an immense tumult of thoughts, feelings, and good works from the depths of our being, at the same time it convinces us—I dare to say definitively—that the truth exists solely and exclusively in the Gospel because – even in our highest concepts—He is accessible in a clear and perfect way in everyone's mind.

What struck me most deeply in the Work, from a critical point of view, was the perfect knowledge the writer had of Palestine and areas where the preaching of Our Lord Jesus Christ took place. This is knowledge that in some passages surpasses your average geographical or panoramic knowledge, becoming specifically topographical and even, geological and mineralogical. From this viewpoint, no publications exist —as far as I know—in such detail as in this account, above all for the area beyond the Jordan (now also Jordanian), that would allow even a scientist who has not physically been to the site, to imagine and describe whole paths and roads with such perfection as would perplex [or astound] those who have in fact had the opportunity of actually going there.

I have traveled all over Palestine and Jordan, and other Middle Eastern countries on numerous trips. I remained for a while in Jordan in particular for mining purposes so I was able to see and follow with a keen eye what *those sketchy and inaccurate English publications* (the only ones that exist on the subject for those areas) cannot even remotely offer.

Well I can declare with a clear conscience that after reading the description given in the Work about one of Our Lord Jesus Christ's journeys over the Jordan up to Jerash, I recognized the

path of Our Lord so perfectly. With the vivid memory that sprang to my mind from my reading, I recognized the description made with such precision that only those who could actually see it or have seen it could possibly be able to describe it!

But my surprise was intensified further when, as I continued reading, I read a statement of a mineralogical nature where, in describing some protruding dykes like granite, [Valtorta] affirms that they are not, in fact, granite, but limestone! I declare that this distinction could be appreciated—on site—only by an expert!

And I continued to read that at a little distance across the summit, before resuming the gentle descent to Jerash, there is a small spring where Our Lord Jesus Christ stopped with a caravan to eat a quick breakfast. Now I think that this spring is so small and inconspicuous that it would have been missed by anyone, even passing close by it, who had not been particularly attentive.

In addition to the description of that whole journey, there are elements where the tradition in that area is supported by confirming that the towns and countries that I have seen are still almost 100% Christian, in a predominantly Muslim country. And they have been so from the time Our Lord Jesus Christ preached there. This factor cannot leave anyone feeling indifferent.

These facts and others, which I do not quote for the sake of brevity, have struck my critical spirit and have reinforced in me the absolute conviction that this Work is the fruit of the Supernatural; if not, I would not be able to find a humanly convincing explanation for these facts that I have cited and which are nevertheless completely verifiable. But, more than my critical spirit, it is my heart that feels better every time I read more pages from this Work, which assures me that it is "God's Work".

With all my being, I hope that this Work will become the heritage and dominion of all mankind, as soon as possible – to be urgently propagated – because I think and I feel that through these Works many, many, many wandering souls will return to the Fold.

Rome, January 1952, Vittorio Tredici.

In 1952, Msgr. (later Cardinal) Augustin Bea, S.J., Rector of the Pontifical Biblical Institute and also Consultant to the Holy Office, was asked to evaluate some of Maria Valtorta's writings. He wrote:<sup>638</sup>

Some years ago [before being named Consultant of the Supreme Congregation of the Holy Office], I read several fascicles of the work written by the lady, Maria Valtorta, paying particular attention in my reading to the exegetical, historical, archeological, and topographical parts. As regards its exegesis, in none of the records I examined have I found errors of any relevance. *I was, moreover, very impressed by the fact that the archeological and topographical descriptions were propounded with remarkable exactness.* [emphasis added]

Professional engineer Jean-François Lavère, writes:<sup>639</sup>

The work [the *Poem of the Man-God*] overflows with exact data from the viewpoint of history, topography, architecture, geography, ethnology, chronology, etc. Furthermore, Maria Valtorta often provides precise details known only by some scholars, and in certain cases, she even records details totally unknown at the time she recorded them, and which archeology, history, or science have later confirmed.

The study of thousands of data, scattered as if by chance in this work, has allowed us down the years to construct an imposing documentary base. This systematic research brings to light the extraordinary precision and unsuspected level of coherence and credibility of this Life of Jesus by Maria Valtorta.

Another article relates:<sup>640</sup>

Jean-François Lavère, a professional engineer, has been studying the works of Maria Valtorta for 25 years.

Convinced that the historicity of Maria Valtorta's work would either prove itself, or show itself to be wrong, he undertook a systematic study of all of the details provided by her work.

He has methodically identified, over the years, more than 10,000 pieces of data from her work, in fields as diverse as the arts, astronomy, flora and fauna, ethnology, geography, geology, history and geopolitical science, technology, metrology [science of weights and measures], religions, social sciences, etc.

At present, 8,000 pieces of data have been analyzed and compared with different sources.

This data is all shown to correspond to these sources with 99.6% accuracy!

For one who knows the life of the humble Maria Valtorta, it is difficult to attribute to her such encyclopedic knowledge that is so extensive and often so specialized.

Readers of *Christian Magazine* have already been able to discover several of the studies by Jean-François Lavère.

In the near future, devoted fans will undoubtedly have the opportunity to read more of his publications. In the meantime, Jean-François Lavère offers [on this website] several examples of his studies and comments on a few of the passages from Maria Valtorta's works.

Note: Jean-François Lavère released in June 2012 a 339-page book detailing this evidence. To view the website discussed in the excerpt above along with another English translation of a long article of his, see the subchapter of this e-book entitled "*Proof by Geography and Topography and Archaeology...*"

Bishop Johanan-Mariam Cazenave, the Secretary of the Syrian-French Synod, wrote a preface for Jean-François Lavère's book on February 22, 2012. Here is an excerpt from the bishop's preface:<sup>641</sup>

It is precisely this which forms the power of the prodigious and patient work of Jean-François Lavère. This work in fact gives evidence of an astonishing agreement between the recent discoveries of science and the visionary descriptions of Maria Valtorta which are spread over thousands of pages: without erasures, without contradictions, and in a unity of times and places as demonstrated by very rigorous research. All that, a half century ago: from the depth of her bed of suffering, without documentation and with no connection to a scientific community, this woman "sees" in real time and by a kind of shortcut: describing what some scholars would much later laboriously deduce from archeological data two thousand years old! Names of villages in Aramean, cities and monuments that disappeared and then are found again today, a knowledge of manners and customs, of scenery, attire...a whole context whereby the author of this Work amply demonstrates that this tour de force is impossible if one leaves no place for what the "seer" herself affirms: it is God who shows her, it is Jesus who dictates to her the instructions which accompany [His] illustrating the Gospels without ever betraying them: in their cultural context and often with moving poetry, consecrating the union of the True, of the Good, and of the Beautiful which rises from Christ like water from its source.

...this Work is of an extraordinary origin. Without that it is simply inexplicable and even unthinkable for scientific objectivity. It is indeed astonishing to note that science could be so rigorous that, in order to remain consistent—and if it wants to remain honest—it must posit as a hypothesis the existence of a supernatural origin to a series of phenomena where the law of causality on which all science is based, is not called into question, but seen to be defective by the very facts which it analyzes. Every miracle enters into this type of process. In the case of Maria Valtorta, after a reading of this brilliant Work, science—which is a tool all the more effective as it gives rise to new facts unrecognized for two thousand years—sees itself, not immersed in epistemological subtleties, but confronted by a brutal contradiction of its own experience: How had this simple woman been able to know what was buried for two thousand years and which emerged again a half-century after her!

This true enigma joins two other great enigmas of Christian history in this domain: one, related to Christ Himself, and the other to the Holy Virgin, His Mother: I mean the Holy Shroud of Turin and the “Tilma” of Our Lady of Guadalupe. There again, it was necessary to await our time for the scientific tools and precision to stumble against facts extremely resistant to the logic of phenomena. Science exhausts itself in refining the analysis of the facts, and the more it advances the more it stumbles on its own contradiction in the demands of its own logic. A moment comes when, to escape absurdity, it is quite necessary to posit the hypothesis of the supernatural and the intuition of its emergence in the field of experience.

In the scientific journal *Scienze e Ricerche* (Science and Research), [Professor Emilio Matricciani](#) of the Department of Electronics, Information, and Bioengineering (DEIB) at the Polytechnic of Milan, and Dr. Liberato De Caro of the Institute of Crystallography, National Research Council (IC-CNR), Bari Polytechnic, co-authored an article entitled “Finzione letteraria o antiche osservazioni astronomiche e meteorologiche nell’opera di Maria Valtorta?” (“Literary fiction or ancient astronomical and meteorological observations in the work of Maria Valtorta?”). Here is the abstract from the article:<sup>642</sup>

*The Gospel As Revealed to Me (L’Evangelo come mi è stato rivelato)* is the main literary work by Maria Valtorta (1897-1961), written while she was bedridden for serious health problems in the years between the end of World War II and the first years after the war. In her voluminous work she reports detailed descriptions of uses, customs, landscape of Palestine at the time of Jesus of Nazareth, a large quantity of information of every kind: historical, archaeological, astronomical, geographical, meteorological. The richness of narrative elements has allowed pursuing many studies on her literary work because she states that it is not due to her imagination, but that she has written down everything she watched “in vision”. This should not be possible based only on logical reasoning because, as far as we know, it is

not possible to have visions on past events which, in this case, would refer to 2000 years ago when Jesus walked the roads of Palestine. However, by a detailed analysis of explicit and implicit calendar information, such as reference to lunar phases, constellations, planets visible in the night sky while she tells what is happening, verifiable with the Astronomy, it is ascertained that every event described implies a precise chronological reference – day, month, year – without being explicitly reported. For example, from this analysis it is inferred that the crucifixion should have occurred on Friday 23rd of April in the year 34, which coincides with one of the dates of crucifixion deducible with the help of Astronomy. Maria Valtorta has recorded also the days with rain and this allows a statistical test with the current meteorological data of Palestine, under the hypothesis of random observations and no important changes regarding rainfall daily frequency in Palestine. The annual or monthly average frequencies of rainy days deduced from the data available from the Israel Meteorological Service and the similar frequencies deduced from the analysis of the Maria Valtorta's work agree very well. These results are surprising and unexpected, and no scientific explanation seems to be immediate.

The above article by Professor Emilio Matricciani and Dr. Liberato De Caro has also been translated into English and published in the Swiss journal MDPI on June 9, 2017. You can view this article in HTML format [here](#) and download it in PDF format [here](#).

In 1971, a noted biblical scholar and the Director of the Vatican Museum, Msgr. Gianfranco Nolli, wrote about the *Poem of the Man-God*:<sup>643</sup>

I read it with much interest, and I perceived that she really describes places, customs, costumes *with a precision that one could rarely encounter even in someone who is familiar with them*: it is a true pleasure to read it and one draws great profit from it. [emphasis added]

Blessed Gabriel M. Allegra, O.F.M., a world-renowned exegete and theologian, and the only biblical scholar of the 20<sup>th</sup> century who has been beatified, wrote:<sup>644</sup>

And how much do we not learn about the political, religious, economic, social, and familial situation of Palestine in the first age of our era, even from the discourses of the most humble – rather, especially from these – which the seeing and hearing writer, Valtorta, reports! One might say that in this work the Palestinian world of the time of Jesus comes back to life before our eyes.

[...] This sick woman, with only the natural gift of a facile pen, though one cultivated also by studies of medieval literature, in less than four years writes a Work of ten volumes in which

she brings to life again the religious, political and cultural ambient of the first century, and what frightens the specialists themselves all the more, she recounts in proper order—but this order is recognized and established after the visions have ceased—she recounts in proper order the life of Christ, completing the Gospels without ever contradicting them.

Antonio Socci, a leading Italian journalist, TV show host, author, and public intellectual in Italy, wrote in 2012:<sup>645</sup>

Also significantly emblematic is the judgment which was expressed in 1952 by the Jesuit, Father Augustine Bea, an authority in the field of exegesis, as the Rector of the Pontifical Biblical Institute in Rome, (where, several years later, Carlo Maria Martini succeeded him). Bea was also a prominent personage of the Church because, after having been the confessor of Pope Pius XII, he became a cardinal and was one of the main protagonists of the Second Vatican Council.

Thus, in 1952, he wrote that he had examined an extract of the Work, “...paying particular attention in my reading to the exegetical, historical, archeological, and topographical parts.”

Here is his judgment: “As regards its exegesis, in none of the records I examined have I found errors of any relevance. I was, moreover, very impressed by the fact that the archeological and topographical descriptions were propounded with remarkable exactness.”

All this is humanly inexplicable.

In Maria Valtorta’s Work is found a reconstruction that is so accurate and rich in historical, geographical, and human facts about the Public Life of Jesus, that it is impossible to explain – especially if one considers that it came forth from the pen of a woman who was ignorant of these subjects and of theology, who was not familiar with the Holy Land, and who did not have any books to consult, lying sick and immobilized on a bed in Viareggio, on the Gothic Line, during the war’s most ferocious months.

There are thousands of pages, overflowing with information and with the loftiest reflections and meditations; with geographical descriptions which only today, by going onsite, would be able to be done.

There are hundreds of topographical names and details and of descriptions of places, which were unknown to almost everyone and which only the latest research and archaeological

excavations have brought to light. *Maria Valtorta's Work is, in truth, inexplicable by merely human means.*

For further proof, I merely need to refer you to the following subchapters of this e-book:

Proof by Astronomy (Such as Detailed Astronomic Observations Over the Course of Hundreds of Pages in Her 1940s Visions that a Purdue University Professor of Theoretical Physics Testified Are Remarkably Consistent with Her Dating System and that She Could Not Have Predicted or Verified Without a Computer)
Proof by Geography and Topography and Archaeology (Including Her Describing Palestine and Over 350 Geographical Locations in the Holy Land with a Level of Precision in Multiple Fields that She Could Not Possibly Have Known Without Modern Electronic Scholastic Resources or Access to an Extensive Collection of Books/Atlases in the 1940s that Eyewitnesses and Common Sense Confirm She Did Not – Nor Could Have Had – Access to and Which Itself Arguably Would Have Been Insufficient to Complete Her Work)
Proof by Her Detailed, Exact, and Often Unparalleled Knowledge of the Political, Religious, Economic, Social, and Familial Situation – as Well as the Dress – of the Ancient Jewish, Samaritan, and Roman Peoples that Astound Even World-Renowned Biblical Scholars
Proof by the <i>Poem's</i> Unquestionable Expertise, Deep Knowledge, and Exhaustive Information in Such a Wide Variety of Theological and Scientific Subjects, and the Fact Almost 15,000 Handwritten Pages of Such Was Written in Only 3½ Years Amidst Her Unusually Severe Physical Condition and Illnesses and Even Though She Lacked the Learning, Resources, and Books Required to Write a Work a Tenth as Profound as This
Proof by the Extraordinary, Unprecedented Way in Which it Was Written, Compiled, & Put Together (Such as the Fact that 166 Out of the 647 Chapters Were Written Out of Order, and She has Jesus Ministering in Over 350 Named Locations and Traveling Over 4,000 Miles in Six Different Cycles Across Palestine, and Yet Jesus and All of the Other 500+ Characters are Never in a Place Inconsistent with Either the Story Line or the Timing and Distance Necessities Required for Traveling, and There is Not One Person, Place, or Thing Out of Place)
Proof (or a Substantiating Factor) by the Fact Maria Valtorta's Visions of Christ's Passion Perfectly Match Detailed Findings on the Miraculous Shroud of Turin that Recent Modern Scientific Tests Have Revealed Decades After Her Writings Were Published and the Fact Her Writings Foretold Something Amazing About the Veil of Veronica Which Has Been Scientifically Proven for the First Time Decades After Her Death
Proof (or Argument from Probability) by its Perfect Correspondence to the Ancient Liturgical and Patristic Tradition in the Ancient Catholic Byzantine Rite of the Church

At the first International Italian Valtorta Conference that took place in Pisa, Italy, on October 22-23, 2016, six professors, two other doctors, an engineer, a geologist, a professional astronomer, and other professionals gave presentations about Maria Valtorta and her writings. Each talk focused on a different topic. Professor Fernando La Greca gave a talk entitled [Ci sono anacronismi storici nell'Opera di Maria Valtorta? \(Are There Historical Anachronisms in the Work of Maria Valtorta?\)](#) He analyzes the four most notable or commonly mentioned apparent historical anachronisms in her writings and resolves these apparent contradictions, including the often-mentioned apparent historical anachronism of Galen. The vast majority of claimed historical or scientific errors that I have found critics brought forth have turned out to not be real historical or scientific errors but were misunderstandings, misinterpretation of the text, or incorrect presumptions of various kinds on the part of the critic. Oftentimes, it is even obvious that critics are not interested in the truth and are only interested in trying to discredit or deceive.

Besides, that objection in that anonymous letter – even if it were somehow true – is an insufficient and spurious reason to put something on the *Index of Forbidden Books*.

An article relates:<sup>646</sup>

The "blunders pertaining to history, geography, and the like," if only they were established in the first place, could not come either within the reasons for an ecclesiastical condemnation, which must take into account only of what is against faith and morals. It may be for this reason that the author spares himself the trouble of ferreting them out, delegating the search to the "specialists in biblical studies."

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## Refuting the Falsehood that the First Edition *Poem* Lacked an Imprimatur

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The anonymous author wrote:<sup>647</sup>

Elsewhere in our newspaper we have reported on the decree issued by the Holy Office which placed on the *Index* a work of four volumes penned by an anonymous author (in this edition, at least) and published at Isola del Liri. Though dealing exclusively with religious matters, the aforementioned volumes have no “imprimatur” as required by Canon 1385, sect. 1, n. 2 of the Code of Canon Law.

An article responds:<sup>648</sup>

It is the work's first edition that was put on the *Index*. Though consisting of only four volumes it was unabridged. It did not bear the author's name, as she did not want to be known during her lifetime. (Maria Valtorta's name, unlike the title of her work and the publisher's name, was to remain off the *Index*.)

The anonymous author of this article noted the lack of the prescribed imprimatur in the publication.

*There was no mention of a written imprimatur because more than an imprimatur had been granted orally by Pope Pius XII. Whereas the word imprimatur means merely it may be printed, Pope Pius XII had said: "Publish this work just as it is." The fact that he uttered his command orally to Fr. Berti in front of two witnesses, made it just as binding as a command in writing, according to the 1918 Code of Canon Law, which was in force in 1948, when Pope Pius XII addressed Fr. Berti and the two priests with him.*

However, the present writer ignores whether the original Italian edition (1956-1959) of *The Poem of the Man-God* mentioned this command by Pope Pius XII or not. If it did, then we may wonder why the author of the *Osservatore Romano* article under scrutiny left it out of the picture.

If it did not, then of course it left itself open to criticism, but even so, had the Holy Office given the customary warning to the publishers, they would have had a chance to inform the Holy Office about Pope Pius XII's command, which was stronger than an Imprimatur.

Another article relates:<sup>649</sup>

Notice the wording in the very first sentence; "our newspaper", and "issued by the Holy Office", suggesting that the author of this article is not even a member of the Holy Office, but rather, an employee of the newspaper company.

Canon 1385 was the legal principle for the inclusion on the *Index*; the same principle that compelled John XXIII to sign the decree passed by his desk. As we will demonstrate further on in this letter, this was the only valid grounds for the condemnation (which also did not require the Pope to read the writings). However, it should be noted that Canon 1385 was suppressed in 1966 by Pope Paul VI, and is thus no longer a valid consideration in judging alleged apparitions.

First off, the letter erroneously claimed that the *Poem* did not have an imprimatur. That's not true! It had the imprimatur of Pope Pius XII *and* his order to publish it.

A high-ranking prelate personally handed Pope Pius XII a 12-volume typewritten copy of the *Poem of the Man-God* in 1947. In the following months, the priest who was in charge of postal delivery directly to Pope Pius XII's desk saw the bookmark in Valtorta's writings on his desk moving forward day by day.<sup>650</sup> After these volumes were evaluated by the Pope, he granted a special audience with the three Servites of Mary in charge of this work: Fr. Corrado M. Berti, O.S.M. (professor of dogmatic and sacramental theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959), Fr. Romualdo M. Migliorini (Prefect Apostolic in Africa), and Fr. Andrew M. Cecchin (Prior of the International College of the Servites of Mary in Rome). At this audience, as Bishop of Rome and the Vicar of Christ, Pope Pius XII commanded them to publish it, saying: "Publish it just as it is. There is no need to give an opinion as to whether it is of supernatural origin. Those who read it will understand."<sup>651</sup> Father Berti testifies: "I asked the Pope if we should remove the inscriptions: 'Visions' and 'Dictations' from *The Poem* before publishing it. And he answered that nothing should be removed."<sup>652</sup> Frs. Berti, Migliorini, and Cecchin documented the Pope's words immediately afterwards. Fr. Berti's signed testimony is located in Isola del Liri, Italy (and is also viewable online). Pope Pius XII's audience with these three priests was also historically documented the next day, February 27, 1948, in the Vatican's newspaper *L'Osservatore Romano*. These three ecclesiastical eyewitnesses were of distinguished repute, and it may be worth mentioning that in a court of law in the United States, only two eyewitnesses are necessary to convict someone with the death penalty. This command of Pope Pius XII in front of three witnesses made it just as binding as a command in writing, according to the 1918 Code of Canon Law, which was in force in 1948.<sup>653</sup> Cardinal Edouard Gagnon (who had a Doctorate in Theology and taught canon law for ten years at the Grand

Seminary) writing to the Maria Valtorta Research Center from the Vatican on October 31, 1987, referred to Pope Pius XII's action as: "The type of official Imprimatur granted before witnesses by the Holy Father in 1948."<sup>654</sup> It is also of significance that Cardinal Gagnon was known as a specialist of censorship, a theme for which he had written a reference book in 1945: *The Censorship of Books* (Éditions Fides, Montreal, 222 pages).<sup>655</sup>

The word imprimatur merely means "it may be printed" (in Latin: "let it be printed"). Here the Pope went further: he *commanded* them, "Publish this work just as it is." Furthermore, the contents were deemed acceptable and very good to his judgment, for he said: "Publish this work *just as it is.*" Pope Leo X stated at the Fifth Lateran Council: "When it is a question of prophetic revelations, the Pope is the sole judge!"<sup>656</sup>

The Pope commanded them to publish her writings. I consider his oral command to publish her writings as equivalent to or better than an imprimatur, because the word imprimatur merely means "it may be printed" (in Latin: "let it be printed"). Here the Pope went further: he *commanded* them, "Publish this work just as it is." Furthermore, the contents were deemed acceptable and very good to his judgment, for he said: "Publish this work *just as it is.*"

The Pope has the right to grant an imprimatur personally. Though this should be obvious, let us illustrate this principle with a published quotation from Cardinal Gagnon, who is an expert in this field. In 1944, the future Cardinal Gagnon wrote in his doctoral thesis on book censorship:

"Since the Supreme Pontiff is vested with the fullness of power and is the immediate pastor of all the faithful (canon 218 [in the 1918 Code of Canon Law]), he could, before anyone else and with his supreme authority, approve a book and grant it the *Imprimatur*. As far as we know, he has not yet done so" — [remember, this was written in 1944] — "since the modern [ecclesiastical] laws of preventive censorship." (Translated from Fr. Edouard Gagnon. *La censure des livres*. Sainte-Foy (Quebec), Université Laval, Faculté de Droit canonique, 1944. p.178)

An article relates:<sup>657</sup>

Some critics have attempted to discredit its authenticity, however without citing any real evidence to the contrary. Thus, we have not found any reason for rejecting the testimonies of these three priests as a mistake or a lie, especially given their distinguished repute (Prior of the Servites of Mary in Rome, Professor of Dogmatic Theology, and Prefect Apostolic in Africa). It may also be worth mentioning, in a court of law in the United States, only two eyewitnesses are necessary to convict someone with the death penalty.

The following is an excerpt from an excellent defense article of the *Poem of the Man-God*, written by Dr. Mark Miravalle, S.T.D.:<sup>658</sup>

It has been objected that Pope Pius XII never gave approval for *The Poem of the Man-God* since this approval was not printed in the February 27, 1948 edition of *L'Osservatore Romano*, which documented the papal audience of Pius XII with Father Migliorini, Father Berti, and Father Cecchin, spiritual directors and custodians of *The Poem of the Man-God*. There is no substantial reason to doubt the oral statement granted by Pope Pius XII during a papal audience given to the spiritual director of Maria Valtorta, Father Romualdo Migliorini, O.S.M., Father Berti, O.S.M., and Father Andrea Cecchin, Prior of the Order of the Servants of Mary (papal audience, February 26, 1948; *L'Osservatore Romano*, February 27, 1948), whereby they record the words of the pope saying, "Publish this work as it is. There is no need to give an opinion about its origin, whether it be extraordinary or not. Who reads it, will understand. One hears of many visions and revelations. I will not say they are all authentic; but there are some of which it could be said that they are." Speculations on "how much was read" by Pius XII whether in "whole or in part" posed to undermine the oral statement of Pius XII, as faithfully transmitted by the Prior of the Order of the Servites of Mary, would represent speculation without factual foundation.

The author of the anonymous letter probably was not aware of Pope Pius XII's imprimatur because, as another article relates, there were "very dubious circumstances that surrounded the censure delivered to Fr. Berti regarding the 1st edition: namely, the complete 'gag-order' imposed on Fr. Berti when summoned to the Holy Office, preventing any report on his part of the Pius XII's previous papal imprimatur on the work – thereby rendering the condemnation of even the 1st Edition invalid {cf. Canon 333.3}."<sup>659</sup>

Now I want to point out that even if you totally disagree with me and think that the Holy Office's placement of the first edition on the Index was completely valid and licit, and you think that Fr. Berti was objectively guilty of true disobedience, then the fact still remains: *it is now irrelevant* because the latest pronouncement by the Holy Office (a.k.a. the Congregation for the Doctrine of the Faith) is that the publication of the newer editions is allowed, and they admit that it does not contain any heresy or anything against faith or morals. The *Index of Forbidden Books* is abrogated and Canon 1385 was suppressed in 1966 by Pope Paul VI (not that this canon was breached in the first case with Maria Valtorta's work anyway), so now it is doubly undeniable that every Catholic is completely free to read it without any fear of it being an act of canonical or ecclesiastical disobedience. So, the opponents' arguments regarding the original placement on the Index of the first edition of the *Poem* are already defeated. But, in any case, I wanted to dive more into this original placement on the Index for the sake of justice to clear the reputation and name of Fr.

Berti, as well as to show how ridiculous it is to continue to use that anonymous letter of no authority in the Vatican newspaper (now outdated as well) to try to argue against the *Poem*.

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## Addressing the Opening Comments of the Anonymous Letter

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The anonymous author wrote:<sup>660</sup>

In a brief preface, the editor writes that the Author, "like Dante, has provided us with a work in which numerous characters are framed against a splendid descriptive backdrop of times and places, speaking to each other and to us in an alternatively sweet, strong, or admonishing voice. The result of this is a work that is both humble and imposing: the literary homage of a suffering invalid to the Great Comforter, Jesus". Instead, to a careful reader, these volumes are nothing more than a long romanticized life of Jesus. Apart from the vainglorious association with Dante and notwithstanding the fact that a number of distinguished individuals have given their support to this publication (whose doubtless good faith had been surprised), nonetheless the Holy Office has deemed it necessary to place this work on the *Index of Forbidden Books*. The reasons are easily identifiable by those who have a Carthusian-like patience to read the nearly four thousand pages of dense print.

An article responds:<sup>661</sup>

The work's literary value, which the anonymous author sarcastically underestimated, cannot be grounds for an ecclesiastical censure.

He [the anonymous author of the *Osservatore Romano* article] alleged that the good faith of the famous personalities who supported it had been taken advantage of.

In fact, this was a mere supposition.

The illustrious personalities who gave their support to the publication are left unnamed, although their names are known because of the testimonials they issued. It is difficult to understand who could have deceived them and how.

As a matter of fact, those illustrious personalities voluntarily read significant portions of, or all of, the original Italian typescripts of *The Poem of the Man-God* and some of them even met Maria Valtorta personally. Thus they were able to make up their minds about *The Poem of the Man-God* without any outside interference. Let us name some of those personalities, all of whom wrote testimonials in favor of *The Poem of the Man-God*:

- Most Reverend Alfonso Carinci, former Secretary of the Sacred Congregation of Rites, which dealt with the causes of the saints, and as such he was very conversant with the discernment of the spirits;
- Giorgio La Pira, university professor of Roman Law three-times mayor of Florence, whose cause for beatification was introduced in 1986;
- Lorenzo Ferri, artist and sculptor, commissioned by the Sanctuary of Cave, Rome, to sculpt a low-relief bronze door narrating the life of Mary in the light of *The Poem of the Man-God*;
- Fr. Agostino Bea, Rector of the Pontifical Biblical Institute in Rome, confessor of Pope Pius XII, a Cardinal in 1959;
- Nicola Pende, world-renowned endocrinologist;
- Vittorio Tredici, mineralogist, president of the Corporation of Metallic Minerals in Italy, vice-president of the Italian Corporation of Mining Industries, and president of the Italian Potash Society;
- Camillo Corsanego, Dean of the Consistorial Lawyers, professor of comparative criminal law at the Pontifical Lateran University, past National President of Italian Catholic Action.

The reviewer's lack of enthusiasm in undertaking to read "the almost 4000 pages of close type" gives an indication of the superficiality (which will be confirmed below) of his examination.

Another article relates:<sup>662</sup>

Here, the anonymous author effectively states that the *Poem* is merely a work of fiction, and concludes, in a rather sensational fashion, with the promise of facts to support this premise. Thus, we should now expect an objective analysis and presentation of relevant evidence [which is lacking throughout the rest of the letter].

The author of the anonymous letter wrote:<sup>663</sup>

Instead, to a careful reader, these volumes are nothing more than a long romanticized life of Jesus. Apart from the vainglorious association with Dante and notwithstanding the fact that a number of distinguished individuals have given their support to this publication (whose doubtless good faith had been surprised), nonetheless the Holy Office has deemed it necessary to place this work on the *Index of Forbidden Books*. The reasons are easily identifiable by those who have a Carthusian-like patience to read the nearly four thousand pages of dense print.

What a sarcastic, false, deceiving pile of trash that the author wrote above! An excerpt above already shows the groundlessness of the claim that distinguished individuals' good faith were taken advantage of (a lie – besides, there are far too many ecclesiastics from all walks of life and regions who have thoroughly approved it for that to be possible). In fact, I have to point out that the author is a hypocrite who accuses others of doing the very thing he is doing because he is abusing his *apparent* power of writing a letter next to a decree of placement on the Index to tell falsehoods, deceive, and provide subjective, ambiguous, and spurious reasons to condemn the *Poem* that have nothing to do with an analysis of its orthodoxy and freedom from errors in faith and morals, abusing the good faith of ordinary Catholics who unfortunately trust a publication in the Vatican newspaper too much, while in actual fact his letter has no actual authority. So much for the honest ecclesiastics having “their good faith taken advantage of”! – in actuality, the author of this letter takes advantage of the good faith of the general Catholic public by his lies, deceits, groundless insinuations, and poor, invalid theological analysis.

In response to the author's claim that the *Poem* is “nothing more than a long romanticized life of Jesus” and it being so bad as to require “Carthusian-like patience to read the nearly four thousand pages of ‘dense print’”, I quote the following authorities who most likely have greater credentials than this anonymous author of an obvious bias (and I daresay, *very poor judgment*):

Msgr. Maurice Raffa, Director of the International Center of Comparison and Synthesis, wrote:<sup>664</sup>

...I found therein incomparable riches...Wanting to express a judgment on its intrinsic and aesthetic value, I point out that to write just one of the many volumes composing the work, it would need an author (who today does not exist) who would be at once a great poet, an able biblical scholar, a profound theologian, an expert in archaeology and topography, and a profound connoisseur of human psychology.

Affirming what Msgr. Maurice Raffa said, Msgr. Hugo Lattanzi, who was a Professor of Fundamental Theology at the Lateran Pontifical University in Rome, wrote:<sup>665</sup>

...these are truly splendid pages both in thought and in form; descriptions of psychological situations worthy of Shakespeare, dialogs conducted in a Socratic manner worthy of Plato, and descriptions of nature and the environment worthy of the most imaginative writer.

Camillo Corsánego, former national president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome, wrote:<sup>666</sup>

Throughout my life, by now fairly long, I have read a very large number of works in apologetics, hagiography [saints' lives], theology, and biblical criticism; however, I have never found such a body of knowledge, art, devotion, and adherence to the traditional teachings of the Church, as in Miss Maria Valtorta's work on the Gospels...Having read those numerous pages attentively and repeatedly, I must in all conscience declare that with respect to the woman who wrote them only two hypotheses can be made: a) either she was talented like Manzoni or Shakespeare, and her scriptural and theological learning and her knowledge of the Holy Places were perfect, at any rate superior to those of anyone alive in Italy today; b) or else "*digitus Dei est hic*" ["*God's finger is here*"].

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., wrote:<sup>667</sup>

**Theologically:** Valtorta's writings exude a great, all-encompassing breadth of knowledge and a clear-mindedness and loftiness of concepts worthy of the greatest theologians, of the Church Fathers, and of the greatest mystics... Furthermore, she had never studied philosophy or theology either at school or on her own. The only education she had received was the average education of upper-middle class Italian girls of the early 1900s. How could she have composed her lofty writings?

**Spiritually:** Valtorta's writings are outstandingly practical, drawing the reader to practice the Faith in everyday life. They are not in the least dry theological textbooks. They bring spirituality alive, they bring it home, to the reader's heart, by showing us Jesus intimately, personally. Many a reader has exclaimed that reading *The Poem* is like living with Jesus as the apostles did. As depicted in *The Poem*, His character – the perfect blend of warmth and reason, of mystical outlook and practical attentions, of holiness and love – has helped many a reader to reform a life of sin, to increase love for our Lord, to become holier. Jesus is portrayed in *The Poem* as in perhaps no other mystical work. It is quite doubtful that Valtorta could have produced such an uplifting portrait on her own, when she was the first to admit her "nothingness" and ascribed everything to Jesus.

**Even scientifically:** Valtorta's *The Poem of the Man-God* exhibits an uncanny accuracy with regard to the archeology, botany, geography, geology, mineralogy, and topography of Palestine in Jesus' time, an accuracy commended by various experts in those fields. Yet, given her lack of education and reading in those fields, and given the fact that she never traveled to

Palestine, how could she have given accurate descriptions of places she never went to and never read about in any detail?

**Finally, from the literary point of view:** Valtorta wrote on the spur of the moment, without preliminary plans, without rough drafts. She wrote fast – over 10,000 handwritten pages in three years – with great consistency of thought and purpose, in masterly Italian combining the highest achievements of the Florentine style of the 1930s with the vividness and spontaneity of common folks when they are quoted. Few writers throughout the history of humanity have been that good and that prolific in that short a period of time; perhaps none of these wrote without rough drafts. Yet, she was bedridden and subjected to frequent physiological crises and down-to-earth interruptions by her relatives or neighbors. How then could she have written so well, when most writers crave solitude to be able to write?

When one ponders the theological and spiritual loftiness of Maria Valtorta's *The Poem of the Man-God*, as well as its scientific and literary remarkableness, in the light of her average education, lack of health, and in the light of her speed, accuracy and greatness of achievement, how could one seriously entertain the thought that she accomplished all that without supernatural help? When one also ponders her personal lifestyle as a generous victim soul who practiced the virtues heroically, when one also ponders the sufferings which she daily offered to the Lord, then with all due respect, how could [anyone] casually dismiss her claims to supernatural visions and dictations without a full-fledged investigation into her case?

Blessed Gabriel M. Allegra, O.F.M., a world-renowned and extremely learned exegete, theologian, and missionary priest; and the only biblical scholar of the 20<sup>th</sup> century who has been beatified, wrote about the *Poem*:<sup>668</sup>

*For a book so engaging and challenging, so charismatic, so extraordinary even from just a human point of view as is Maria Valtorta's Poem of the Man-God – for such a book I find the theological justification in the First Epistle to the Corinthians 14:6, where St. Paul writes: "If I come to you, brethren, speaking in tongues, how shall I benefit you unless I bring you some revelation or knowledge or prophecy or doctrine?"*

I assure you that *The Poem of the Man-God* immensely surpasses whatever descriptions — I do not say of mine, because I do not know how to write — *but of any other writer...* It is a work which makes one grow in the knowledge and love of the Lord Jesus and of His Holy Mother... I hold that the work demands a supernatural origin.... I find knowledge: and *such knowledge in the theological (especially mariological), exegetical, and mystical fields*, that if it is not infused I do not know how a poor, sick woman could acquire and master it, even if she

was endowed with a signal intelligence... I find in her doctrine: and doctrine such as is sure; *it embraces almost all fields of revelation. Hence, it is multiple, immediate, luminous...* Gifts of nature and mystical gifts harmoniously joined explain this masterwork of Italian religious literature, and perhaps *I should say [a masterwork] of the world's Christian literature...* After the Gospels, *I do not know another life of Jesus that can compare to the Poem.* [emphasis added]

As to the Mariology of this work, I know of no other books which possess a Mariology so fascinating and convincing, so firm and so simple, so modern and at the same time so ancient, even while being open to its future advances.

On this point the *Poem* even, or rather above all, enriches our knowledge of the Madonna and irresistibly also our poor love, our languid devotion for Her.

In treating the mystery of the Compassion of Mary, it seems to me that Valtorta, by her breadth, depth, and psychological sounding of the Heart of the Virgin, surpasses even St. Bonaventure and St. Bernard. [emphasis added]

Archbishop Alfonso Carinci, Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was later renamed the Congregation for the Causes of Saints in 1969), fully approved Maria Valtorta and the *Poem*, writing in 1952: "There is nothing therein which is contrary to the Gospel. Rather, this work, a good complement to the Gospel, contributes towards a better understanding of its meaning... Our Lord's discourses do not contain anything which in any way might be contrary to His Spirit."<sup>669</sup>

Archbishop Carinci also stated: "...it seems impossible to me that a woman of a very ordinary theological culture, and unprovided with any book useful to that end, had been able on her own to write with such exactness pages so sublime."<sup>670</sup>

Archbishop Carinci was in charge of investigating causes for pre-Vatican II beatification and canonization. Archbishop Carinci was one of two prominent authorities who advised Fr. Corrado Berti to deliver typewritten copies of the *Poem of the Man-God* to Pope Pius XII, which led to his papal command to publish it in 1948.<sup>671</sup> In January 1952, Archbishop Carinci also wrote a thorough certification and positive review of Valtorta's work (four pages long when typed), which has been published.<sup>672</sup> That same year, he also wrote a letter on behalf of himself and eight other prominent authorities (among them, two Consultants to the Holy Office, three professors at pontifical universities in Rome, a Consultant to the Sacred Congregation of Rites, and the Prefect of the Vatican Secret Archive) to be delivered to Pope Pius XII in an audience, although the

audience wasn't able to be arranged.<sup>673</sup> Archbishop Carinci is also one of the authorities whose favorable certifications about Maria Valtorta was given to the Holy Office in 1961 by Fr. Corrado Bertì, which led the Holy Office to grant their approval of the publication of the second edition of her work.<sup>674</sup>

In this letter, Archbishop Carinci wrote:<sup>675</sup>

“Judging from the good one experiences in reading it [i.e., *The Poem*], I am of the humble opinion that this Work, once published, could bring so many souls to the Lord: sinners to conversion and the good to a more fervent and diligent life. [...] While the immoral press invades the world and exhibitions corrupt youth, one comes spontaneously to thank the Lord for having given us, by means of this suffering woman, confined to a bed, a Work of such literary beauty, so doctrinally and spiritually lofty, accessible and profound, drawing one to read it and capable of being reproduced in cinematic productions and sacred theater.”

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., relates more details about Archbishop Carinci:<sup>676</sup>

We could list several Church personalities who highly esteemed Valtorta's work. Let us mention only Archbishop Alphonso Carinci, Secretary of the Congregation of Rites, where he was in charge of the causes of beatification. He was also the confidant of Pope Pius XII. Born in 1862, Most Rev. Carinci outlived Maria Valtorta (1897-1961), whom he knew. He was over 100 years old when he died. He began reading some of her writings before 1948, and corresponded with her. Three times he traveled from Rome to Viareggio and visited her: in April 1948, June 1952, and January 1958. In 1952, since Valtorta was paraplegic and bedridden, he said Mass, with two Servite priests, in her bedroom. He wore the ornaments for a great feast, having borrowed them from the Santissima Annunziata basilica in Florence. Marta Diciotti, Maria Valtorta's homemaker, knew Most Rev. Carinci, and said that he “entertained no doubts as to Maria Valtorta and her writings.” Diciotti says that he used to comfort Valtorta with these words: “He is the Master. He is the Author.” And Diciotti explains: “He used to say ‘the Author’ and write ‘the Author’ with a capital A.” Such is the witness of a great archbishop, who knew in depth the discernment of spirits, since its role is fundamental in the beatification procedures.

Cardinal Giuseppe Siri praised the manuscript of the *Poem* that he read in 1956, stating in a signed letter on March 6, 1956:<sup>677</sup>

“...my impression from reading the typescript is excellent... I would willingly read some more. A larger volume would further substantiate a judgment, even if it be as modest as mine.”

In 1973, the illustrious Mariologist, Gabriel M. Roschini, O.S.M. (considered by many to be one of the greatest Mariologists who ever lived, and who had written over 130 totally orthodox books about the Blessed Virgin Mary), expressed himself thus in his last book, *The Virgin Mary in the Writings of Maria Valtorta*:<sup>678</sup>

I have been studying, teaching, preaching, and writing Mariology for half a century already. To do this, I had to read innumerable works and articles of all kinds on Mary: a real Marian library.

However, I must candidly admit that the Mariology found in all of Maria Valtorta's writings – both published or unpublished – has been for me a real discovery. No other Marian writings, not even the sum total of everything I have read and studied, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.

It seems to me that the conventional image of the Blessed Virgin, portrayed by myself and my fellow Mariologists, is merely a paper mache Madonna compared to the living and vibrant Virgin Mary envisioned by Maria Valtorta, a Virgin Mary perfect in every way.

...whoever wants to know the Blessed Virgin (a Virgin in perfect harmony with the Holy Scriptures, the Tradition of the Church, and the Church Magisterium) should draw from Valtorta's Mariology.

If anyone believes my declaration is only one of those ordinary hyperbolic slogans abused by publicity, I will say this only: let them read before they judge!

Fr. Gabriel Roschini was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, and a Consultor of the Holy Office. During the pontificate of Pope Pius XII, he worked closely with the Vatican on Marian publications. He is considered by many to be the greatest Mariologist of the 20<sup>th</sup> century, was highly esteemed by all the Popes during his priestly life (especially Pope Pius XII), and was often referred to by Pope John Paul II as one of the greatest Mariologists who ever lived. Fr. Roschini has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long. Most of his writings were devoted to Mariology. Hence, he knew what he was talking about.

The anonymous author wrote, "The reasons [the Holy Office felt it necessary to put it on the *Index*] are easily identifiable by those who have a Carthusian-like patience to read the nearly four thousand pages of dense print."<sup>679</sup>

It is easy to read the *Poem* for those who appreciate truth, good writing, and solid Catholic teaching. But for a modernist – a modern-day Judas – or someone of bad will – of course it is repugnant and hard to read, just as those of evil will during Christ’s time found it hard to hear the truth coming from Christ’s mouth. The marked difference between the positive opinion of the host of trustworthy clerics, authorities, experts, scientists, and pious lay faithful quoted above, and the negative opinion of this anonymous author, reminds me well of what Christ said in the *Poem* regarding the very different type of reception this work will have in those of good will and those of bad will.<sup>680</sup>

Will all this be understood by today's society to which I give this knowledge of Myself, to make it strong against the always stronger assaults of Satan and the world? Do you know, Mary, what you are doing? Or rather, what I am doing, *in showing you* the Gospel? Making a stronger attempt to bring men to Me. I will no longer confine Myself to words. They tire men and detach them. It is a fault, but it is so. I will have recourse to visions, also of My Gospel, and I will explain them to make them more attractive and clear. I gave it because it was My wish to make it known. But what happens with the Pharisees, happens also with this work. My desire to be loved – to know is to love – is rejected by too many things. And that deeply grieves Me, the Eternal Master imprisoned by you. My fatherland was full of My manifestations. And they take place even now. But, as in the past, the world does not accept them. Instead of kneeling down and blessing God Who has granted you this knowledge [in *The Gospel as Revealed to Me / The Poem of the Man-God*] – the only thing to be done – the majority will take books, new ones and old ones, will check, measure, look against the light, hoping, hoping, hoping. What? To find discrepancies with other similar works, and thus demolish, demolish, demolish. You repeated My words only, and difficult doctors turned up their noses. You added your descriptions to My words, and they find faults with them. And they will find more to object. In the name of (human) science, of (human) reason, of (human) criticism, of the three times human pride. How much of holy works is demolished by man, to build with the ruins edifices that are not holy. You have removed the pure gold, poor men. The simple and precious gold of the Wisdom. Poor Thomases, who believe only what you understand and what you feel in yourselves! The good among you will receive a holy joy from this work. The honest scholars a light. The absent-minded, who are not wicked, a pleasure. The wicked a means to give vent to their evil science. I give you the comfort of seeing [visions of My Gospel]. I give everybody the possibility of wishing to know Me. Today also, twenty centuries later, there will be contradiction among those for whom I reveal Myself. I am once again a sign of contradiction. Not of Myself, but in regard to what I stir up in them. The good: those of good will, will have the good reactions of the shepherds and the humble. The others, will have evil reactions, like the scribes, the Pharisees, the Sadducees and priests of that time. Each gives that which he has. The good that comes into contact with their evil, unleashes a boiling up of greater evil in

them. And a judgment will already be made upon men, as it was on that Friday of the Parasceve, according to how they shall have judged, accepted, and followed the Master, Who, with a new attempt of infinite Mercy, has made Himself known once again. And if it is of no avail, and if like cruel children they should throw away the gift without understanding its value, you will be left with My present, and they with My indignation. I shall be able once again to repeat the old reproach: "We played for you and you would not dance; we sang dirges and you would not weep" [Luke 7: 31-32]. But it does not matter. Let them, the inconvertible ones, heap burning coals on their heads and let us turn to the little sheep seeking to become acquainted with their Shepherd. It is I, and you are the staff leading them to Me. To as many as will open their eyes and recognize Me and say: "It is He! – Was this why our heart burned in our breast while He talked to us and explained to us the Scriptures?" [Luke 24:32] – My peace to them and to you, My little, faithful, loving [Maria].

Even if you were to somehow agree with the author of this letter's negative sentiments about the *Poem's* literary value, the fact remains:<sup>681</sup>

The work's literary value, which the anonymous author sarcastically underestimated, cannot be grounds for an ecclesiastical censure.

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## Addressing the Concern About Certain Scenes and Exposing the False Insinuations of the Anonymous Author of the Vatican Newspaper Letter

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The anonymous author wrote:<sup>682</sup>

The story unfolds slowly, in an almost gossipy manner. There are new facts, new parables, new characters and many, many women who follow Jesus. Some pages are written rather inappropriately and recall certain descriptions and scenes from modern romance novels. A few examples of this include the confession made to Mary by a certain Aglae, a woman of loose morals (Vol I, p. 790 and following), the rather less than edifying story found on p.387 and following of Vol I, and a dance performed – certainly not modestly – for Pilate in the Praetorium. (Vol IV, p. 75). And this point provokes a particular reflection: This work, by its very nature and in accordance with the intentions of the author and publisher, could easily fall into the hands of women religious and students in their universities. Should that occur, it would be difficult to avoid the spiritual danger or damage that could be caused by reading passages of the kind cited above.

An article responds:<sup>683</sup>

"Gossipy", "rather inappropriate", "less than edifying". The author is continuing to offer subjective impressions which have no relevancy in determining the authenticity of alleged apparitions. A decree of condemnation is very serious matter, and demands a high caliber of scholarship and dispassionate analysis with relevant evidence. The letter mentions no investigation into the life of the visionary (because none was made at the time)—a necessary prerequisite according to the Church's own criterion for judging alleged apparitions. Nothing is said of her moral character, and her docility to Church authority, her desire to remain unknown, or the spiritual fruits of the work. Nor does it demonstrate any theological errors, for which it purports there are many. Instead, the letter focuses principally on style and emotional value (difference of style is expected between twentieth century woman – with a keen attention to detail – and first century man), detailing scenes that make the author uncomfortable. Certainly there were times when the Apostles too were uncomfortable, face to face with the misery of the fallen human condition; murderers, adulterers, prostitutes. What is important is that in every one of these scenes, a greater moral message is always conveyed.

Another author responds:<sup>684</sup>

Had it been contrary to good morals, the work could have been condemned. Here the censor begins with an insinuation, when he casually mentions "many, many women following Jesus." In the context of a text purporting to justify a condemnation of Maria Valtorta's work, this mention of many women must have been calculated to give the impression that there was something improper in the fact that many women followed Jesus. However, if that is the case, then St. Luke's Gospel was improper too: "With Him were the twelve apostles, and certain women, whom He had freed from evil spirits and from sicknesses, Mary who is called Magdalen, who had had seven devils cast out of her, and Joanna, the wife of Khuza, Herod's steward, and Susanna, and many others, who ministered to Him with the means they had." The Greek original text for and many others uses the feminine, so these many others are undeniably women.

Attempting to establish grounds for immorality, the censor expediently refers to "some" episodes that are "rather troublesome" and gives "just a few examples." Since only "some" episodes are incriminated from that point of view, one may hold that there are no other examples apart from the three referred to.

The censor pauses on these "rather troublesome" episodes. Neglecting to take into account that the purpose of those pages is to condemn corruption and to advocate redemption from sin, he is concerned with a particular category of readers that might be harmed by them: nuns and the girls in their boarding-schools. One may deduce that [according to him] the work could be put on the *Index* because of a few debatably troublesome episodes whose reading could harm nuns and school-girls.

However the reading of a work inserted in the *Index of Forbidden Books* is understood to be forbidden to all Catholics, except for some with a special permission. Behind the condemnation of Valtorta's work, instead, there may have been the intention to forbid it to only one category of Catholic readers. The confirmation of this hypothesis came in 1985, [on January 31], in a letter by Cardinal Ratzinger to Cardinal Siri: Maria Valtorta's work was condemned "in order to neutralize the harm which such a publication may cause to the most unprepared faithful."

That was a very charitable hypothesis and very charitable confirmation thereof by Cardinal Ratzinger. There are many grounds, however, for upholding a Modernist plot to silence *The Poem of the Man-God*, precisely because the main reason Jesus gave for bestowing that work on the Church was to help the Church combat Modernism. Modernists, of course, would not

want an open confrontation, so they had to come up with excuses, among which the nuns and their school-girls.

In response to the last concern about those “more unprepared faithful”, see my discussion of this at the beginning of the chapter of this e-book entitled “*Regarding Private Revelation*” whereby I make the solid argument that this does not apply to any of the faithful who apply the basic rules and teaching of the Catholic Church concerning private revelation (which is the vast majority of readers of the *Poem*). See the chapter of this e-book entitled “*Refutations of Critics and Arguments Against the Poem of the Man-God*” for all the variations of other arguments that might be used as a basis to argue that the *Poem* is not fitting for a category of people stylized as the “more unprepared faithful”, and the refutation of these arguments.

An article relates:<sup>685</sup>

Thus, as the reader can ascertain for himself, the *Osservatore Romano* article which gave the reasons for putting the first Italian edition of *The Poem of the Man-God* on the *Index of Forbidden Books* failed to mention one single heresy or one clear-cut example of an immoral passage that would be intrinsically bad to read. Even the alleged instances of potentially immoral passages were admitted to be potentially bad only for specific types of people: nuns and girls in boarding schools were used as examples. Upon closer inspection, however, those passages are not immoral, because they purport to blame evil and extol redemption. If the critics are still not satisfied, perhaps they could explain why there are some rather filthy passages in the Holy Scriptures, namely various stories of rape, incest, sodomy, and adultery?

Now I will address the objection of the anonymous author about the scene with Aglae in Mary’s house at Nazareth (Volume 2, chapter 168, pp. 116-125). In this chapter, a Roman prostitute, Aglae, after having begun her conversion after a public encounter with Our Lord at an earlier point in time, and having listened to his sermons at Clear Water, and having given much of her jewelry as alms to the poor, and having suffered much for turning towards goodness (including having stones thrown at her and running away from her master and living in dire poverty in the wilderness), runs to the house of Our Lady where she begs for mercy and help. After she arrives there, Our Lady lets her in out of compassion and love, and asks her to tell her what is the matter. Aglae then talks to Our Lady and explains her past to her, weeping for her sins and receiving compassion, love, and encouragement from Our Lady on her road of repentance.

With regards to the anonymous authors’ objection about the above scene with Aglae in Mary’s house at Nazareth, I already addressed the concerns about the more unprepared faithful earlier (namely, that it doesn’t apply to the majority of readers of the *Poem*). However, the remaining

part of his objection to this scene is that he believes that what is actually written in the *Poem* in this chapter is objectively “inappropriate” and that this was unnecessary, and hence that makes him put a question mark on or disbelieve her revelations. Apart from this argument, there is nothing else that he could use to substantiate his objection, since Scripture itself details sinful events too (murder, rape, incest, sodomy, pagan child sacrifice, erotic dances, the murder of Christ, etc.) and so the fact that it recalls the realities of sin in the world in and of itself is a groundless objection. I will now address the objection detailed above.

I and many others disagree with this objection, none the least of which are Fr. Roschini, O.S.M., who has written about this passage and believes it to be completely orthodox and good, and Fr. Berti, O.S.M., who has commented on this objection and refuted it, and both are renowned theologians. I will quote them now, and then more fully address the aforementioned objection in greater detail.

I will now quote from Fr. Gabriel Roschini, O.S.M. Fr. Gabriel Roschini was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome in 1950 under Pope Pius XII, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints.

An article on Gabriel Roschini relates:<sup>686</sup>

During the pontificate of Pope Pius XII, he worked closely with the Vatican on Marian publications. In light of the encyclopedic accuracy of his work, Roschini is considered as one of the top two Mariologists in the 20th century. His first major work, a four-volume Mariology, *Il Capolavoro di Dio*, is judged to be the most comprehensive Mariological presentation in the 20th century. Several theologians called him "one of the most profound Mariologists" and "irreplaceable".

He was highly esteemed by all the Popes during his priestly life (especially Pope Pius XII), and he was often referred to by Pope John Paul II as one of the greatest Mariologists who ever lived. Fr. Roschini has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long. Most of his writings were devoted to Mariology. Lest someone automatically think he’s a liberal or modernist whose writings can’t be trusted, it is good to note that he was born in 1900, became a priest in 1924, and spent most of his priestly life prior to the crisis in the Church that has broken out during the past 50 years. All of his writings on Mariology are completely traditional/orthodox. An article relates, “During the pontificate of Pius XII, ‘the most Marian Pope in Church history,’ Roschini worked closely with the Pontiff, arranging his own publications parallel to Papal Mariological promulgations... Together he published over 900 titles,

mostly on Mariology, in addition to his encyclopedic works, reviewing the Mariological contributions of saints like Bernard of Clairvaux and Anthony of Padua. In 1950, he explained the Mariology of Thomas Aquinas. He detailed his Mariology in a major work in the year 1952."<sup>687</sup> He was also at some time Prior General of the Order of the Servants of Mary, Vicar General, and General Director of its studies. He was also a member of several scholarly academies, and vice-president of the Pontifical Academy of Our Lady Immaculate (founded in 1847).<sup>688</sup>

Fr. Roschini's last book, which he considered was his greatest, was entitled *The Virgin Mary in the Writings of Maria Valtorta*. I now quote an excerpt from the chapter in which he analyzes the Mary's role as Refuge of Sinners and the scene of Aglae in the *Poem* that the anonymous author was referring to:<sup>689</sup>

### **Refuge of Sinners**

The Blessed Virgin's enlightened mercy made Her the most natural, most obvious *refuge of sinners*. One day, Jesus spoke to a group of women. At one point He recalled His recent conversation with His Mother about a young girl of great virtue. He said: "Yesterday evening... My mother said to Me...: 'How lovely it is to be the Redeemer's Mother!'" He then went on to address Mary:

Yes, how lovely it is when the creature coming to the Redeemer is already a creature of God, a creature in whom there is only the stain of origin, that can only be washed away by Me. All the other small stains of human imperfection have been washed away by love.

But, My sweet Mother, Most Pure Guide of souls to Your Son, Holy Star of orientation, Kind Teacher of saints, Pious Foster Mother of the most little ones, Healthy Cure of sick people, not always such creatures who are not repugnant to holiness will be coming to You... But lepers, horrors, stench, a tangle of snakes and foul things, will creep to Your feet, o Queen of mankind, and will shout: "Have mercy! Succor us! Take us to Your Son!". And You will have to put this pure hand of Yours on their wounds, and bend with Your eyes of a heavenly dove on hellish deformities, inhale the stench of sin and not run away. Nay, You will have to press to Your heart those who have been mutilated by Satan, those abortions, that filth, and wash them with Your tears and bring them to Me... And then You will say: "How difficult it is to be the Redeemer's Mother!" But You will do it because You are the Mother... I kiss and bless these hands of Yours from which so many creatures will come to Me, and each of them will be a glory of Mine. But before Mine, *it will be a glory of Yours*, Holy Mother. (*The Poem of the Man-God*, Volume 2, Chapter 157; *The Gospel as Revealed to Me*, Volume 2, Chapter 157)

At this point, we should see the impressive finesse and motherly gentleness with which the Blessed Virgin welcomed, in Nazareth, a former prostitute from Syracuse by the name of Aglae. She came one evening to Mary and said:

[Fr. Roschini gives an excerpt of almost the entire chapter here. I will not include it here for the sake of brevity, but I provide instructions near the end of this subchapter on how you can read this entire chapter online yourself. Now I pick up again with Fr. Roschini's words after his long excerpt:]

This long passage gave us a most vivid glimpse of Mary as "Mother of Mercy".

Later on, the Blessed Virgin did introduce Aglae, the penitent, to Jesus in Simon the Zealot's house. She said: "Here, Son, is the woman who has been looking for You for such a long time. Listen to her." At that She withdraws.

Aglae kneels down at Jesus' feet and bursts into tears. Jesus comforts her and reassures her that God loves and forgives her. Then in answer to her request, He advises her to withdraw in a solitary place. Jesus says: "[In that place,] your flesh will die hour by hour and because your will wants that. It has been dying for almost one year. When it is completely dead, I will call you."

Aglae kisses Jesus' feet, says a few words to Mary, and leaves. Jesus blesses her and calls His Mother over. She draws near, saying,

"You made her happy, My Son. She has gone, with strength and peace." (*The Poem of the Man-God*, Volume 2, Chapter 200; *The Gospel as Revealed to Me*, Volume 3, Chapter 200)

Fr. Roschini praised the exposition of Mary as Mother of Mercy in the chapter with Aglae in Nazareth. He not only did not find it objectionable, but he found it inspiring and in perfect line with Tradition, true Catholic doctrine, and orthodox Mariology.

Fr. Roschini praised Maria Valtorta's *Poem* as the greatest Mariology he has ever read in his life, stating, "It seems to me that the conventional image of the Blessed Virgin, portrayed by myself and my fellow Mariologists, is merely a paper mache Madonna compared to the living and vibrant Virgin Mary envisioned by Maria Valtorta, a Virgin Mary perfect in every way."<sup>690</sup> I think that if Fr. Roschini – again, very likely the greatest and most learned Mariologist of the 20<sup>th</sup> century – found something objectionable in this chapter of the *Poem* along the lines of what the anonymous author was concerned about, he would have mentioned it in his 395-page book about the

Mariology in Maria Valtorta's writings. But he had only praise and positive comments for the scenes involving Aglae.

I don't know about you, but I put much more stock in the opinion of a world-renowned Mariologist who worked closely with Pope Pius XII, is highly regarded by multiple popes and many theologians, who has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long (most of which are about Mariology), and who backs up what he says with facts... I put much more stock in such a theologian than the author of the anonymous letter in *L'Osservatore Romano*, who shows throughout his letter, time and time again, deficient theology, ignorance of too many facts, deceptive wording and in some cases even outright lies, subjective, inconclusive, ambiguous objections that are invalid and irrelevant reasons to condemn the work, and an obvious unjustified bias against the *Poem*.

Now I will quote Fr. Berti. Fr. Corrado Berti, O.S.M., was a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He is one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* wherein Pope Pius XII commanded him to publish the *Poem of the Man-God* "just as it is". Fr. Berti is also the one who supervised the editing and publication of the critical second edition of the *Poem* and provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions.

Commenting on the scene where Aglae talks about her past life with the Blessed Virgin, Fr. Berti says:<sup>691</sup>

"The following description, though explicit and detailed, is neither unbecoming nor vulgar. It is done with dignity, and the disapproval of the reported facts is shown by the repulsion and pain Aglae feels talking about them and the Virgin Mary, hearing them."

It is perhaps important to actually read that entire chapter in context yourself in order to understand what is written – what is shared by Aglae with the Blessed Virgin Mary (you can find details on how to read the entire chapter yourself online later on in this subchapter). Nothing shared crosses the boundary of what is decent. In fact, Aglae words things so well and saying only the most necessary things to describe her past, that what she said couldn't have been said any better, while being completely truthful and including the minimum that was necessary to share in order to be truly heard, healed, consoled, and fortified by Our Lady, who is the Refuge of Sinners, Mother of Mercy, and Comforter of the Afflicted.

Furthermore, Our Lady was never preserved by God from hearing far worse things than what Aglae had told her as it is recorded in the *Poem*. What Aglae told her caused her heart sorrow out of compassion for this poor sinner and for the other sinners who cooperated with Aglae's sins, as well as out of disgust for the evil committed. But as far as words that Our Lady has heard during her lifetime, nothing broke her heart more than the blasphemies, mockeries, and most cruel profanities and curses shouted at her Son on the Cross during His Passion – and she heard every one of them! And they weren't just directed at Jesus; there were also words directed at her, her who was in the people's eyes, the "cursed mother of the Criminal". And consider how much more a blasphemous, degrading, mocking insult against her Son affected her heart more than the ones directed against her own person, and you'll see that there's no way that anyone can maintain that Our Lady couldn't take the troubling things that Aglae told her, or assert that God would never allow Our Lady to hear troubling things for the salvation of a soul.

What Aglae told Our Lady of her sinful past was absolutely necessary to be consoled and healed of her past – and it was important (and you'll see this if you read the context) for Aglae to come to Our Lady first before approaching Christ again for the second time – and Aglae needed the comfort and affirmation of a mother, and what better a mother than she who is rightly called and acted on Earth as Refuge of Sinners, Mother of Mercy, and Comforter of the Afflicted? We must keep in mind that Mary of Nazareth is the Immaculate Conception, and so pure, so perfect, and so holy as to never have known sin, and she was preserved from the effects of Original Sin, and so she has never known nor has ever been tempted by the same concupiscence that mankind has known since Adam and Eve's fall. Therefore, when Aglae told Our Lady of her sinful past, Our Lady was not stained nor did she become impure or affected in any unholy way by what Aglae told her. Rather, it was meritorious for her to have pity and listen to the woes of Aglae so that the latter would be healed of her past.

Again, when you consider how Our Lady is the Faultless One who suffers no consequences of original sin, there's no way that anyone can maintain that what Aglae spoke to Our Lady in the *Poem of the Man-God* in the circumstances of a private conversation in her house at Nazareth in any way harmed Our Lady. Nor can it be maintained that it was improper when you consider the state and need of Aglae and the context of the conversation. Read it yourself!

Again, I quote Fr. Berti, who comments on this scene where Aglae talks about her past life with the Blessed Virgin.<sup>692</sup>

"The following description, though explicit and detailed, is neither unbecoming nor vulgar. It is done with dignity, and the disapproval of the reported facts is shown by the repulsion and pain Aglae feels talking about them and the Virgin Mary, hearing them."

It is very believable that Aglae would tell Mary her story about how she turned from being an innocent young lady to becoming a public sinner, bewailing her past in mourning and repentance. It is also very believable that Our Lady would listen, love, and offer her mercy in her Son's Name, promising her that she will receive redemption as she continues on her path of contrition, penance, and turning to Our Lord, and that Our Lady would not turn Aglae away.

What is interesting is that out of all of the critics of Maria Valtorta's writings – including her fiercest critics – the only one who ever objected to this scene is the anonymous author, and I have never encountered anyone who ever criticized this chapter as being something against faith or morals or something that would never have happened. I want to point out that there are tremendous numbers of traditional, very well learned theologians and high-ranking ecclesiastics who have thoroughly read and studied the *Poem of the Man-God*, believed it an authentic revelation from God, and who have stated that there is nothing in it against faith or morals, never condemning it on account of this chapter or any other.

For one, a highly knowledgeable and holy Pope (Pius XII), after evaluating it, ordered this work to be published before three witnesses who documented the event, saying: "Publish it just as it is. There is no need to give an opinion as to whether it is of supernatural origin. Those who read it will understand."<sup>693</sup> (Pope Pius XII to Frs. Berti, Migliorini, and Cecchin on February 26, 1948). Father Berti testifies: "I asked the Pope if we should remove the inscriptions: 'Visions' and 'Dictations' from *The Poem* before publishing it. And he answered that nothing should be removed."<sup>694</sup> It is important to keep in mind that Pope Leo X stated at the Fifth Lateran Council: "When it is a question of prophetic revelations, the Pope is the sole judge!"<sup>695</sup> Furthermore, there are many trustworthy and reliable sources that attest to the fact that Saint Padre Pio approved of Maria Valtorta's writings and encouraged others to read her books. St. Pio's insight into the value of these revelations for spiritual reading is certainly most reliable, as he was a mystic who communicated often with Our Lord and Our Lady; he often had instantaneous spiritual insights (such as the ability to read hearts); he was a stigmatist, bilocater, and prophet; he obtained miraculous cures and other miracles for many people; and he had numerous documented mystical experiences with other people, as well as lived in the same country at the same time as Maria Valtorta, who herself testifies that she had mystical experiences with him, and who others testify that they have experienced or witnessed supernatural occurrences connected with Maria Valtorta and him.

Again, it is not possible that the following list of extremely learned theologians and ecclesiastics who actually read the *Poem* thoroughly would have approved it if there were scenes in it that were against faith or morals, or "inappropriate", or if this work was simply a "bad romanticized life of Jesus": Pope Pius XII (who granted the *Poem* an imprimatur and commanded it to be published

as it was), Pope Paul VI (who praised Fr. Roschini's 395-page book about Maria Valtorta's writings), Saint Padre Pio (who a spiritual daughter of his testifies he strongly encouraged her to read the *Poem* and who others testify witnessing mystical occurrences between him and Valtorta), Archbishop Carinci (the head of the Sacred Congregation of Rites, who was in charge of the causes of saints, who approved Maria Valtorta's writings and wrote multiple favorable certifications for it), Fr. Gabriel Roschini (who approved her writings and wrote a favorable certification for it, published a 395-page study of the Mariology in the work, and used her writings in a course at the Marianum Pontifical University in Rome), Blessed Gabriel Allegra (whose beatification and miracle was approved by Pope John Paul II and who was an outspoken researcher, advocate, and defender of Maria Valtorta's writings, and authored a thorough, very positive scholarly critique of the *Poem*), Msgr. Hugo Lattanzi (dean of the Faculty of Theology at the Lateran Pontifical University in Rome who approved her writings and wrote a favorable certification for it), Camillo Corsánego (National president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome, who approved her writings and wrote a favorable certification of it), Msgr. (later Cardinal) Augustin Bea (Rector of the Pontifical Biblical Institute and also Consultant to the Holy Office who approved the *Poem* many times and wrote a favorable certification for it), and Fr. Corrado Berti (who was a professor of dogmatic and sacramental theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959, who wrote multiple certifications for her writings, supervised the editing and publication of the critical second edition of the *Poem*, and spent two decades providing extensive theological and biblical annotations for the *Poem* totaling over 5,675 footnotes).

Let's put it another way: if Pope Pius XII approved the *Poem of the Man-God* and ordered it to be published "just as it is"; if the Holy Office, 13 years later, in 1961 (and again in 1992) granted permission for the publication of her work; if the abrogated *Index of Forbidden Books* is no longer in effect and the historical facts show that many other saints' writings were put on the *Index* and then later taken off again (annulled and retracted) by Popes themselves; if it is perfectly licit for Catholics to read the *Poem* because it is declared to be free from errors in faith and morals and completely in line with Church teaching by Pope Pius XII, the Holy Office, and multiple imprimaturs and episcopal endorsements; if, as Bishop Roman Danylak says, "Cardinal Ratzinger [later Pope Benedict XVI] in private letters has acknowledged that this work is free from errors in doctrine or morals. The Conference of Italian Bishops has acknowledged the same in its correspondence with the current editor, Dr. Emilio Pisani;"<sup>696</sup> if it has also received the documented approval of three Consultants to the Holy Office in 1951-1952; if it has received the documented approval of five professors at pontifical universities in Rome; if it has received the documented approval of the Secretary of the Sacred Congregation of Rites in 1952 (the one in charge of causes of saints), who not only affirmed its divine origin, but declared: "There is nothing therein which is contrary to the

Gospel...Our Lord's discourses do not contain anything which in any way might be contrary to His Spirit;"<sup>697</sup> if Blessed Gabriel Allegra, O.F.M. (a saintly missionary priest and world-renowned exegete and theologian) stated: "What amazes me more is that Valtorta never falls into theological errors...In this work I find so many 'revelations' which are not contrary to, but which instead complete the Gospel narrative...;"<sup>698</sup> if Fr. Gabriel Roschini, O.S.M. (world-renowned Mariologist, decorated professor at the Marianum Pontifical Faculty of Theology in Rome, Consultor of the Holy Office, and who wrote over 130 totally orthodox books about Our Lady), during his last years devoted himself to studying and defending the *Poem* and called his last book *The Virgin Mary in the Writings of Maria Valtorta* his greatest book, affirming her Mariology is in perfect line with Tradition and Catholic theology; if Fr. (later Cardinal) Agostino Bea, S.J., rector of the Pontifical Biblical Institute, advisor to the Holy Office, and who later became Pope Pius XII's spiritual director, wrote in 1952: "I have read in typed manuscripts many of the books written by Maria Valtorta ... As far as exegesis is concerned, I did not find any errors in the parts which I examined;"<sup>699</sup> if *many* other cardinals, archbishops, bishops, and priests approve it and declare it is free from errors in faith and morals and to be from God; and if the undeniable, overwhelming, unprecedented scientific and other types of evidence prove to anyone with at least average common sense and intelligence that it must have a supernatural origin from God (see the lengthy "proofs" chapter of this e-book); if all these things are true (which they are), then the *Poem of the Man-God* should be read and promoted without fear or hesitation! Most or all of these clerics had/have more authority and were more learned than the anonymous author of the letter in the *Osservatore Romano*, and they most likely studied it in further depth than he did, as evidenced by his poor analysis of the *Poem* in his letter.

If you want to read the accounts of Aglae, you can do so online. There are two chapters of Aglae that are important in understanding what is discussed above: chapter 77 of Volume 1: "Jesus at Hebron. Zacharias' House. Aglae" and chapter 168 of Volume 2: "Aglae in Mary's House at Nazareth." You can access them here:

[Chapter 77 of Volume 1: "Jesus at Hebron. Zacharias' House. Aglae"](#)

[Chapter 168 of Volume 2: "Aglae in Mary's House at Nazareth"](#)

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## Refuting the Objection About the Quote on Volume 2, Page 772

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The anonymous author wrote:<sup>700</sup>

In the second Vol. on page 772 one reads: "*Paradise is light, perfume and harmony. But if the Father does not rejoice in Paradise, contemplating the All Beautiful [Mary], which makes the Earth a paradise, and if in the future Paradise should lack the living Lily within whose bosom contains three pistils of the flame of the divine Trinity—light, perfume, and harmony—the joy of Paradise would be diminished by half.*" This expresses a cryptic concept, which fortunately is extremely confused; because if one were to take it literally, it would not be spared from severe censure.

An article responds:<sup>701</sup>

It is worth posing a few questions, namely; what makes this passage heretical? How is the dogma of the Trinity compromised? How is the nature of God or the Blessed Virgin altered? This is poetic language (not unlike Dante). "Paradise is light, perfume, and harmony"? Perhaps a metaphor for the senses: Light (sight), perfume or fragrance (smell), and harmony (hearing). The next sentence can be read in this same vein:

"But if the Father does not rejoice in Paradise [ ... ] and if in the future Paradise should lack the living Lily [ ... ] the joy of Paradise would be diminished by half."

Of course the joy of paradise cannot literally be reduced by 50%. This is just poetic language to convey the delight of God in His most perfect Creature. As the Marian saints continually point out, who deserves more admiration and veneration than the Queen of Heaven? Does She not "make the Earth a paradise", being the "Mediatrice of all grace", as the Church teaches? Indeed, when understood in context, there is nothing therein which is heretical. In fact, there is little variance between these passages and those found in writings of the foremost Marian Saints. There is nothing new here.

Just to completely demolish this insinuation by the anonymous author that this statement might be heretical or bad, I will quote again St. Louis de Montfort from his book *True Devotion to the Blessed Virgin*, for which Pope St. Pius X granted an Apostolic Blessing for those who read it:<sup>702</sup>

Mary is the supreme masterpiece of Almighty God and He has reserved the knowledge and possession of her for Himself. She is the glorious Mother of God the Son who chose to humble and conceal her during her lifetime in order to foster her humility. He called her "Woman" as

if she were a stranger, although in His heart He esteemed and loved her above all men and angels. Mary is the sealed fountain and the faithful spouse of the Holy Spirit where only He may enter. **She is the sanctuary and resting-place of the Blessed Trinity where God dwells in greater and more divine splendor than anywhere else in the universe, not excluding His dwelling above the cherubim and seraphim.** No creature, however pure, may enter there without being specially privileged.

I declare with the saints: Mary is the earthly paradise of Jesus Christ the new Adam, where He became man by the power of the Holy Spirit, in order to accomplish in her wonders beyond our understanding. She is the vast and divine world of God where unutterable marvels and beauties are to be found. She is the magnificence of the Almighty where He hid His only Son, as in His own bosom, and with Him everything that is most excellent and precious. What great and hidden things the all-powerful God has done for this wonderful creature, as she herself had to confess in spite of her great humility, "The Almighty has done great things for me." The world does not know these things because it is incapable and unworthy of knowing them.

The saints have said wonderful things of Mary, the holy City of God, and, as they themselves admit, they were never more eloquent and more pleased than when they spoke of her. And yet they maintain that the height of her merits rising up to the throne of the Godhead cannot be perceived; the breadth of her love which is wider than the earth cannot be measured; the greatness of the power which she wields over one who is God cannot be conceived; and the depths of her profound humility and all her virtues and graces cannot be sounded. What incomprehensible height! What indescribable breadth! What immeasurable greatness! What an impenetrable abyss!

Finally, we must say in the words of the apostle Paul, "Eye has not seen, nor ear heard, nor has the heart of man understood" the beauty, the grandeur, the excellence of Mary, who is indeed a miracle of miracles of grace, nature and glory. "If you wish to understand the Mother," says a saint, "then understand the Son. She is a worthy Mother of God." *Hic taceat omnis lingua*: Here let every tongue be silent. [emphasis added]

Another point: an anti-Catholic could use the same false reasoning, weak argumentation, and failure to recognize hyperbole/allegory of the anonymous author to oppose the following passages in the canonized Scriptures because "if one were to take it literally, it would not be spared from severe censure":

**"And if thy right eye scandalize thee, pluck it out and cast it from thee.** For it is expedient for thee that one of thy members should perish, rather than that thy whole body be cast into hell. And **if**

**thy right hand scandalize thee, cut it off, and cast it from thee:** for it is expedient for thee that one of thy members should perish, rather than that thy whole body be cast into hell.” (Matthew 5: 29-30)

“I have great sadness, and continual sorrow in my heart. **For I wished myself to be an anathema from Christ,** for my brethren, who are my kinsmen according to the flesh.” (Romans 9:2)

“O Daughter of Babylon, doomed to destruction, **happy is he who repays you for what you have done to us – he who seizes your infants and dashes them against the rocks.**” (Psalm 137:9)

“And **the Lord sent a very evil spirit** between Abimelech and the inhabitants of Sichem: who began to detest him.” (Judges 9:23) “But the spirit of the Lord departed from Saul, and **an evil spirit from the Lord** troubled him.” (1 Samuel 16:14)

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## Addressing the Closing Comments of the Anonymous Letter

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The anonymous author wrote:<sup>703</sup>

The work, therefore, would have deserved a condemnation even if it were only considered a romance novel, if for nothing else, for reasons of irreverence.

An article responds:<sup>704</sup>

This statement is very telling, in that it demonstrates a certain subjectivity—and even intellectual laziness—in the author's understanding of Church law, which is not governed by the whims of personal impressions (supposed "irreverence" is far from a justifiable reason for condemnation), but by objective criteria. This is an important point to emphasize, since some people today seem to be of the belief that the books listed on the *Index* conformed to a strict criteria for heresy. We see here, that this author at least, applied his own set of criteria, none of which justified condemnation. This loose model proved to be problematic, which forced the Church to later formulate a strict criteria for judging apparitions ([See here](#)).

The anonymous letter finished up with:<sup>705</sup>

The work, therefore, would have deserved a condemnation even if it were only considered a romance novel, if for nothing else, for reasons of irreverence. But in reality, the author has greater pretensions. Skimming through the volumes, here and there one reads the words "Jesus says...", "Mary says...;" or also: "I see..." and the like. And then, towards the end of the IV volume (page 839) the author reveals himself as... an authoress, named Maria Valtorta, and writes that she is a witness of the entire messianic period. These words remind us that, about ten years ago, several voluminous typescripts that contained purported visions and revelations were in circulation. It was then that the competent ecclesiastical authority had prohibited the publishing of these typescripts and ordered that they be withdrawn from circulation. Now we see them reproduced virtually wholesale in this current work. Therefore, this public condemnation of the Supreme Holy Congregation is all the more appropriate, for reasons of serious disobedience.

Throughout the history of the Church, many times books that were placed on the Index of Forbidden Books were later removed from the Index. The placement of a work on the Index was not an infallible act, and, contrary to popular belief, was not always done because a book had an error against faith or morals or was obscene. Other reasons for why books were placed on the Index of Forbidden books were for disciplinary reasons, or simply because a book requiring prior

Church approval before publishing was published without prior approval (not necessarily because of harmful content), or because it was judged that the book might be dangerous for groups of people at that time in history (and when the conditions changed such that such dangers were no longer present, these books could be removed from the Index).<sup>706</sup> During the pontificate of Pope Leo XIII, the pontiff revised the Index of Forbidden Books and dropped about a thousand books from it.<sup>707</sup> He also overhauled the rules at that time, something done by Popes multiple times during the history of the Index, with the last one being the abolishment of the Index by Pope Paul VI in 1966.

In the case of the first edition of Maria Valtorta's main work, *The Poem of the Man-God*, it is clear from the explanatory letter which accompanied the notification of its placement on the Index that the reason for its placement on the Index was not due to any errors against faith or morals, but because of a disciplinary matter due to allegedly grave disobedience by an unspecified person (presumably Fr. Berti).

Fr. Berti gives details of relevant events and facts in his [signed testimony](#). The charge of disobedience is untrue and perhaps represents a misunderstanding on the part of some individuals. The explanatory letter did not tell the whole story nor did it even mention a name of who was supposedly disobedient. The facts are that Fr. Berti chose to obey the order of Pope Pius XII who had commanded him to publish the work in 1948. The two officials in 1949 called him to a private meeting the year after the Pope had commanded him (in front of two other eyewitnesses) to publish it. They refused to let him speak so that he could tell them the Pontiff's command to publish it. The Pope had higher authority and jurisdiction than these two officials. He was given contradictory orders and so he obeyed the orders of the highest authority (the Pope).

There was and is no errors against faith or morals in the work under examination, and no true heresy or error against faith or morals was designated in the anonymous explanatory letter of 1960. The claim in the letter that there was disobedience is simply false, because Fr. Berti was being obedient to a higher authority than the Holy Office (Pope Pius XII) who didn't just suggest, but *commanded* him to publish the work as it is. If the two Holy Office commissioners didn't put a gag order on Fr. Berti they would have been aware of this.

An article relates:<sup>708</sup>

Some anonymous writer claimed on January 6, 1960 in *L'Osservatore Romano* that about ten years earlier, the priest editor of *Il poema dell'Uomo-Dio* (Fr. Berti) had been guilty of "grave disobedience" – however scarcely any details were given.

FACT: Research into a particular event of 1949 shows that, in fact, Fr. Berti, far from gravely disobeying, had actually been given illicit orders by officials abusing their power. He was therefore right to ignore them.

The intriguing thing about the Pope by-passing the then-existing Holy Office to summon the three witnesses himself and grant an oral imprimatur is that since Pope Pius personally handled it, a few feathers within Vatican higher echelons could easily have been ruffled. Human nature being what it is, it happens frequently in business, etc. The “I’ll show them” attitude and revenge sets in. This is a plausible summation of why a few labored so hard to undermine *The Poem*.

It is canonically true that the Pope’s supreme rights mean there can be no rejection of his judgments or decrees, nor appeal against them – even the new 1983 *Code of Canon Law* emphasizes it (Canon 333.3). Nevertheless, it is alas a FACT that ever since the 1948 declaration by Pius XII, various churchmen began to systematically oppose the writings he had approved. Their opposition to the writings logically entailed a systematic opposition to the Pope’s judgment on the writings, by simply ignoring or scorning the special audience and its momentous contents; in other words, they treated it as if it never happened. Because it was oral, it made it all that easier to carry out in direct defiance of Pope Pius XII’s directive. The Machiavellian machinations that went on within the hallowed halls of the Vatican are just now being uncovered ... The opposition was secretly hatched in the then-existing Holy Office. It bared its teeth in 1949. Though the exact date is still elusive, it is most likely stated on a secret document recently discovered. On that day in 1949, some Holy Office commissioners summoned Fr. Berti. In his presence, they issued an *a priori* “condemnation” of the written work of Maria Valorta, *without giving one single reason for the strange condemnation*. The secret action of the two clandestine commissioners of the Holy Office went much further. They, in effect, set up a “Kangaroo Court”. First, they violated the rights of the main witness by silencing him completely. Then they ordered Fr. Berti to hand over to them all the manuscripts and copies – so they could make them disappear into a “sepulcro” (tomb), as one of them said. Still not saying why, they threatened to put this work on the Index of Forbidden Books if it was ever published.

These self-appointed commissioners obviously turned their backs on basic principles of book censorship. Indeed, normal Church procedure for judging a book goes like this: no Church official can condemn a manuscript *a priori* or subjectively. On the contrary, Church officials are to examine a manuscript objectively to see if it contains any dogmatic or moral errors – nothing else. If such errors are found, the author normally is provided with a list in order to

correct them. *If no such errors are found, no condemnation can be Issued!* The commissioners' silence was so faulty that their action absolutely must be declared illegal and invalid.

Another article relates:<sup>709</sup>

One year after his favorable special audience with the Pope, Fr. Berti was now being told by the Holy Office not to publish it after all. He was not given the opportunity to defend himself or *The Poem of the Man-God*. Furthermore, he was to gather all the manuscripts and their typewritten copies and hand everything over to the Holy Office for them to keep indefinitely or even destroy. The meeting was then adjourned.

[Fr. Berti testifies that, "with this judgment they commanded me to deliver to the Holy Office all of Maria Valtorta's manuscripts and typescripts, evidently in order to destroy them or keep them shut away forever: 'Here they will remain as in a tomb,' said Msgr. Pepe."]<sup>710</sup>

Fr. Berti knew that the Holy Office had proceeded illegally, by denying him the right to defend himself. He would have told them that the Pope, the supreme visible authority in the Church, had told him in front of two witnesses to publish *The Poem of the Man-God*. But since these Holy Office officials were breaking the rules and going against the Pope, Fr. Berti rightfully disobeyed them and obeyed the Pope instead.

Even supposing that the Holy Office officials had been unaware of the Pope's command, they were still wrong to order Fr. Berti not to publish *The Poem of the Man-God* without giving him a chance to speak up.

Fr. Berti had been given contradictory orders, so he obeyed the orders of the highest authority, namely the Pope.

It has always and will always be the case that the Pope has the final say, as Pope Leo X stated at the Fifth Lateran Council: "When it is a question of prophetic revelations, the Pope is the sole judge!"<sup>711</sup>

For those who are so stuck on the concept of "obedience, obedience, obedience," I'd like you to spend half as much time as you criticize Fr. Berti's action focusing on the *hundreds* of present modernist bishops (and even cardinals) who write outright heresy, speak heresy, commit sacramental sacrileges, and who are disobedient to the Pope (such as those who teach contraception is not a sin), and who all (for the most part) go unpunished.<sup>712</sup> After justifying that,

then come and tell me that you should waste your time nit-picking Fr. Berti's *true* obedience to the highest authority (the Pope).

Besides, as Dr. Mark Miravalle, S.T.D., wrote: "The issue of obedience or disobedience regarding the initial publication of *The Poem* constitutes an entirely separate issue from the relevant theological issue of the inherent doctrinal integrity and orthodoxy of *The Poem* text itself."<sup>713</sup>

The issue of obedience has nothing to do with a work being put on the *Index of Forbidden Books* because (1) the alleged "disobedience" wasn't Maria Valtorta, the actual author of the work in question (*The Poem of the Man-God*), (2) even if there was *true* disobedience by Fr. Berti, it has *nothing to do* with whether there is actual, material heresy printed in Maria Valtorta's book, which is the only grounds that could have justified putting it on the *Index of Forbidden Books*.

As an article relates:<sup>714</sup>

Here we actually have a statement of truth. Obedience is in fact a guiding principle of discerning apparitions. However, we are then compelled to ask the question; who was disobedient? Was it Maria Valtorta herself, or was it over-zealous promoters of her works? Let us remember, there have always been over-zealous followers in all approved apparitions (Fatima, Lourdes, La Salette, etc.). According to the [norms](#) for judging alleged apparitions, the Church is only concerned with 1) the life of the visionary 2) the messages themselves. The actions of the promoters, therefore, is irrelevant. If the Holy Office had made an investigation into the life of Maria Valtorta, they would have found a humble woman, a faithful Catholic, docile to the authority of the Church, who did not seek fame, and did not even want the writings published in the first place.

Should the publishers have left out indications that what was written by Maria Valtorta was from a supernatural origin? No. During the audience with Pope Pius XII and Frs. Migliorini and Cecchin, besides Pope Pius XII declaring "Publish it just as it is. There is no need to give an opinion as to whether it is of supernatural origin. Those who read it will understand,"<sup>715</sup> Fr. Berti testifies: "I asked the Pope if we should remove the inscriptions: 'Visions' and 'Dictations' from *The Poem* before publishing it. And he answered that nothing should be removed."<sup>716</sup> It is important to keep in mind that Pope Leo X stated at the Fifth Lateran Council: "When it is a question of prophetic revelations, the Pope is the sole judge!"<sup>717</sup>

This command in front of three witnesses made it just as binding as a command in writing, according to the 1918 Code of Canon Law, which was in force in 1948.<sup>718</sup> Cardinal Edouard Gagnon (who had a Doctorate in Theology and taught canon law for ten years at the Grand Seminary)

writing to the Maria Valtorta Research Center from the Vatican on October 31, 1987, referred to Pope Pius XII's action as: "The type of official Imprimatur granted before witnesses by the Holy Father in 1948."<sup>719</sup> It is also of significance that Cardinal Gagnon was known as a specialist of censorship, a theme for which he had written a reference book in 1945: *The Censorship of Books* (Éditions Fides, Montreal, 222 pages).<sup>720</sup>

Therefore, the anonymous author's implicit opposition to her writing having clearly indicated it came from a supernatural origin is unfounded.

Another article further critiques the anonymous author's letter.<sup>721</sup>

The contradiction, which we mentioned before, consists in suddenly saying that the work is *not* only a novel, whereas earlier, the author had affirmed: 1) that "to an attentive reader these volumes seem nothing but a long-winded novelized life of Jesus"; 2) that the work is a "sort of novelized story"; 3) that some episodes "call to mind certain descriptions and certain scenes from modern novels"; 4) that "since this is a... novel, these inventions obviously increase the book's picturesqueness and imaginary nature"; [and 5)] the article's title states at the very start: "A Poorly Novelized Life of Jesus."

The unclear statement, then, is found in the allusion to "grounds of irreverence," which are not specified. One may suppose that the censor is referring to his consideration, in part two of the article, on the "many, many women following Jesus."

We dealt with that when commenting on part two. And now a bit of history.

About ten years earlier [from the writing of the *Osservatore Romano* article], "the appropriate ecclesiastical authority back then had forbidden the printing of these typescripts and ordered that they be withdrawn from circulation."

That's what we (the Maria Valtorta Research Center) referred to as the Secret 1949 Vatican Plot. That, however, was an order given to Fr. Berti personally: not to Maria Valtorta, not to the publisher that later on printed those typescripts in the present work.

Maria Valtorta was not given that order for the simple reason that her identity was unknown; on the other hand, all publishers in the world had been implicitly forbidden not to publish the work, because Fr. Berti was threatened that should the work be published, it would be put on the *Index*. It's all a matter of the letter vs. the spirit. Though the letter of the prohibition may have applied to Fr. Berti only, the spirit of the prohibition applied to the work. It's the work

that the Secret 1949 Vatican Plot was deliberately after, despite Pope Pius XII's command to publish it.

Summary. The whole business of this putting of *The Poem of the Man-God* on the *Index* is so shady, and the article in the *Osservatore Romano* explaining why is so full of red herrings, that the previous analysis bears repeating. We will do this by quoting the conclusions of Source 1: Thus we have disassembled the article, focusing on all the essential passages. Now let us make the following remarks:

1. In almost 4000 pages of close type, the anonymous author did not manage to find one single genuine, clear-cut error. All he could find was: "a few... gems that certainly do not sparkle with Catholic orthodoxy"; "a rather odd and inexact opinion"; an affirmation whose "explanation restricts its meaning, avoiding genuine heresy"; the "justified impression that the intent is to create a new Mariology"; "a cryptic concept, which fortunately is extremely confused, because if it were to be taken literally, it would not escape a strict reprimand"; "another strange and imprecise affirmation"; "grounds of irreverence."

2. He let slip words of praise which any religious author would envy: "theological lectures in the very words which a professor would use nowadays [1960]"; "lectures of Marian theology, an extremely up-to-date Mariology including even the latest studies by present-day [1960] specialists on the matter"; "such flaunted theological learning."

3. He writes falsehoods when he says that Jesus, in this work, "is very talkative, almost self-advertising..." and that "the Most Blessed Virgin has the readiness of speech of a modern saleslady, is always present everywhere..."

4. He proves his superficiality or incompetence in literary criticism, which could have been done without, since it cannot be part of the grounds for a Church censure.

5. He states in his conclusion that the action taken by the Holy Office was above all disciplinary.

Thus, as the reader can ascertain for himself, the *Osservatore Romano* article which gave the reasons for putting [the first Italian edition of *The Poem of the Man-God*] on the *Index of Forbidden Books* failed to mention one single heresy or one clear-cut example of an immoral passage that would be intrinsically bad to read. Even the alleged instances of potentially immoral passages were admitted to be potentially bad only for specific types of people: nuns and girls in boarding schools were used as examples. Upon closer inspection, however, those

passages are not immoral, because they purport to blame evil and extol redemption. If the critics are still not satisfied, perhaps they could explain why there are some rather filthy passages in the Holy Scriptures, namely various stories of rape, incest, sodomy, and adultery?

If, then, in the original Italian edition of *The Poem of the Man-God*, there is not one single heresy and not one single passage that could be called intrinsically immoral, then there were no grounds whatsoever for putting the original Italian edition of *The Poem of the Man-God* on the *Index of Forbidden Books*.

That "the action taken by the Holy Office was above all disciplinary" does not salvage its operation, because the *Index of Forbidden Books* was not meant as a mere disciplinary measure, it was meant for books containing heresy or intrinsically immoral passages.

Furthermore, the disciplinary measure itself was uncalled for. It was the long-looming outcome of an event that took place about ten years before the writing of the January 6, 1960 article. "It is known that the appropriate Ecclesiastical Authority back then had forbidden the printing of these typescripts and ordered that they be withdrawn from circulation." This refers to the action taken behind Pope Pius XII's back which we called the Secret 1949 Vatican Plot the operation designed to put *The Poem of the Man-God* in cold storage indefinitely or to destroy it. We have shown how illicit and invalid that 1949 clandestine act was.

Both the Secret 1949 Vatican Plot and the Public 1959-1960 Vatican Injustice went hand in hand. It took the plot ten years to bear its venomous fruit. The saintly Pope Pius XII, who protected the work and said to publish it just as it was, had to die first.

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## Conclusion

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Now I want to point out that even if you totally disagree with me and think that the Holy Office's placement on the Index of the first edition of the *Poem* was completely valid and licit, and you think that Fr. Berti was objectively guilty of true disobedience, then the fact still remains: *it is now irrelevant* because the latest pronouncement by the Holy Office (a.k.a. Congregation for the Doctrine of the Faith) is that the publication of the newer editions is allowed, and they admit that it does not contain any heresy or anything against faith or morals. The *Index of Forbidden Books* is abrogated and Canon 1385 was suppressed in 1966 by Pope Paul VI (not that this canon was breached in the first case with Maria Valtorta's work anyway), so now it is doubly undeniable that every Catholic is completely free to read it without any fear of it being an act of canonical or ecclesiastical disobedience. So, the opponents' arguments regarding the original placement on the Index of the first edition of the *Poem* are already defeated. But, in any case, I wanted to dive more into this original placement on the Index in the above text for the sake of justice to clear the reputation and name of Fr. Berti, as well as to show how ridiculous it is to continue to use that anonymous letter of no authority in the Vatican newspaper (now outdated as well) to try to argue against the *Poem*.

I believe in the sections above I refuted the anonymous letter in the *L'Osservatore Romano*, and showed why and how all the reasons stated in this letter against the *Poem* are either false, are spurious reasons, lack reasonable substantiation or evidence, or are subjective and ambiguous; and how in this letter the author never gives an example of one single heresy or statement against faith or morals in the *Poem*, and the claims he has put forward are either falsehoods, subjective and spurious reasons which are invalid, or theological objections that are thoroughly refuted by more competent theologians than the author of this letter.

## Timeline of Major Events Regarding the *Poem of the Man-God*

Note: For additional events and information, including some not covered here, see:

- (1) [Signed Testimony of Fr. Corrado Bertì, O.S.M., on Maria Valtorta, The Poem of the Man-God, His Audience with Pope Pius XII, and His Dealings with the Holy Office Regarding Valtorta's Work.](#)
- (2) [A Brief History of Events of Maria Valtorta's The Poem of the Man-God \(With 14 Official Documents in PDF Format\).](#)

Also note that there is a video online that gives a timeline of important events in Maria Valtorta's life. Watch it here: [Maria Valtorta Timeline.](#)

- Early 1947. Jesus warns Maria Valtorta of false friends whose real motive is to destroy the work.
- April 28, 1947. Work completed.
- 1947. Fr. Corrado Bertì, O.S.M., relates: "Since the writings of Maria Valtorta present themselves as emanating from supernatural visions and dictations, I took council with two very experienced persons, that is, with his Excellency Msgr. Alphonsus Carinci, Secretary of the Sacred Congregation of Rites, and vicar for the Causes of the Saints; and with Rev. Augustin Bea, S.J., confessor of Pope Pius XII, and rector and professor of the Pontifical Biblical Institute of Rome. Both advised having typewritten copies of such writings conveyed to his Holiness Pope Pius XII, through a prelate of the Secretary of State. Pius XII became personally acquainted with these writings, as I was assured by the bearer himself of the typescript."<sup>722</sup> In the following months, the priest who was in charge of postal delivery directly to Pope Pius XII's desk saw the bookmark in Valtorta's writings on his desk moving forward day by day.<sup>723</sup>
- February 26, 1948. After the *Poem of the Man-God* was evaluated by the Pope, he granted a special audience with the three Servites of Mary in charge of this work: Fr. Corrado Bertì, O.S.M. (professor of dogmatic and sacramental theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959), Fr. Romualdo M. Migliorini (Prefect Apostolic in Africa), and Fr. Andrew M. Cecchin (Prior of the International College of the Servites of Mary in Rome). At this audience, as Bishop of Rome and the Vicar of Christ, Pope Pius XII commanded them to publish it "just as it is" without any restrictions whatsoever. Pope Pius XII stated to the three eyewitnesses: "Publish it just as it is. There is no need to give an opinion as to whether it is of supernatural origin. Those who read it

will understand.”<sup>724</sup>. Father Berti testifies: “I asked the Pope if we should remove the inscriptions: ‘Visions’ and ‘Dictations’ from *The Poem* before publishing it. And he answered that nothing should be removed.”<sup>725</sup> Frs. Berti, Migliorini, and Cecchin documented the Pope’s words immediately afterwards. Fr. Berti’s signed testimony is located in Isola del Liri, Italy (and is also viewable online). Pope Pius XII’s audience with these three priests was also historically documented the next day, February 27, 1948, in the Vatican’s newspaper *L’Osservatore Romano*. These three ecclesiastical eyewitnesses were of distinguished repute, and it may be worth mentioning that in a court of law in the United States, only two eyewitnesses are necessary to convict someone with the death penalty. This command of Pope Pius XII in front of three witnesses made it just as binding as a command in writing, according to the 1918 Code of Canon Law, which was in force in 1948.<sup>726</sup> The word imprimatur merely means “it may be printed” (in Latin: “let it be printed”). Here the Pope went further: he *commanded* them, “Publish this work just as it is.” Furthermore, the contents were deemed acceptable and very good to his judgment, for he said: “Publish this work *just as it is*.” Pope Leo X stated at the Fifth Lateran Council: “When it is a question of prophetic revelations, the Pope is the sole judge!”<sup>727</sup>

- 1949. Secret Vatican plot by some to put the work in cold storage indefinitely. Plot thwarted by Fr. Berti. Apparently unaware of Pope Pius XII’s command to publish (as well as never allowing Fr. Berti to speak so that he could tell them), as well as never doing an investigation into the life of Maria Valtorta, they invalidly and illegally commanded that Fr. Berti not publish the *Poem*, and if he does, they threatened to put it on the *Index*. Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., relates:<sup>728</sup>

Some anonymous writer claimed on January 6, 1960 in *L’Osservatore Romano* that about ten years earlier, the priest editor of *Il poema dell’Uomo-Dio* (Fr. Berti) had been guilty of “grave disobedience” – however scarcely any details were given.

FACT: Research into a particular event of 1949 shows that, in fact, Fr. Berti, far from gravely disobeying, had actually been given illicit orders by officials abusing their power. He was therefore right to ignore them.

The intriguing thing about the Pope by-passing the then-existing Holy Office to summon the three witnesses himself and grant an oral imprimatur is that since Pope Pius personally handled it, a few feathers within Vatican higher echelons could easily have been ruffled. Human nature being what it is, it happens frequently in business, etc. The “I’ll show them” attitude and revenge sets in. This is a plausible summation of why a few labored so hard to undermine *The Poem*.

It is canonically true that the Pope's supreme rights mean there can be no rejection of his judgments or decrees, nor appeal against them – even the new 1983 *Code of Canon Law* emphasizes it (Canon 333.3). Nevertheless, it is alas a FACT that ever since the 1948 declaration by Pius XII, various churchmen began to systematically oppose the writings he had approved. Their opposition to the writings logically entailed a systematic opposition to the Pope's judgment on the writings, by simply ignoring or scorning the special audience and its momentous contents; in other words, they treated it as if it never happened. Because it was oral, it made it all that easier to carry out in direct defiance of Pope Pius XII's directive. The Machiavellian machinations that went on within the hallowed halls of the Vatican are just now being uncovered ... The opposition was secretly hatched in the then-existing Holy Office. It bared its teeth in 1949. Though the exact date is still elusive, it is most likely stated on a secret document recently discovered. On that day in 1949, some Holy Office commissioners summoned Fr. Berti. In his presence, they issued an *a priori* "condemnation" of the written work of Maria Valtorta, *without giving one single reason for the strange condemnation*.

The secret action of the two clandestine commissioners of the Holy Office went much further. They, in effect, set up a "Kangaroo Court". First, they violated the rights of the main witness by silencing him completely. Then they ordered Fr. Berti to hand over to them all the manuscripts and copies – so they could make them disappear into a "sepulcro" (tomb), as one of them said. Still not saying why, they threatened to put this work on the Index of Forbidden Books if it was ever published.

These self-appointed commissioners obviously turned their backs on basic principles of book censorship. Indeed, normal Church procedure for judging a book goes like this: no Church official can condemn a manuscript *a priori* or subjectively. On the contrary, Church officials are to examine a manuscript objectively to see if it contains any dogmatic or moral errors – nothing else. If such errors are found, the author normally is provided with a list in order to correct them. *If no such errors are found, no condemnation can be issued!* The commissioners' silence was so faulty that their action absolutely must be declared illegal and invalid.

An article relates:<sup>729</sup>

Two years after Jesus first revealed to Maria Valtorta that a priest was chomping at the bit for a chance to harm *The Poem of The Man-God*, the prophecy sadly came true.

It was behind the back of Pope Pius XII that various officials in the Holy Office in 1949 plotted to grab hold of the manuscripts of Maria Valtorta's *The Poem of The Man-God* and put them in

permanent cold storage. The plot was thwarted thanks to providential, quick thinking on the part of Fr. Berti, who documented the Secret 1949 Vatican Plot in writing in 1978.

In short, this is what happened.

The person legally responsible for Maria Valtorta's writings, Fr. Berti, was summoned by some officials of the Holy Office to a special meeting at their official location in 1949. It is crucial to remember that Fr. Berti is the priest who, in front of two witnesses, was told by Pope Pius XII on February 26, 1948 to publish *The Poem of The Man-God* just as it was.

One year after his favorable special audience with the Pope, Fr. Berti was now being told by the Holy Office not to publish it after all. He was not given the opportunity to defend himself or *The Poem of The Man-God*. Furthermore, he was to gather all the manuscripts and their typewritten copies and hand everything over to the Holy Office for them to keep indefinitely or even destroy. [The Holy Office then forbade the publication of the work, threatening to place it on the *Index* in case of eventual publication]. The meeting was then adjourned.

[Fr. Berti testifies that, “with this judgment they commanded me to deliver to the Holy Office all of Maria Valtorta's manuscripts and typescripts, evidently in order to destroy them or keep them shut away forever: ‘Here they will remain as in a tomb,’ said Msgr. Pepe. I brought all the typescripts in my possession; but I could not deliver the manuscripts, because they were kept by the writer [Valtorta]; and I could not deliver all of the typescripts, because some were possessed by other persons who did not want to be deprived of them.”]<sup>730</sup>

● 1949-1950. Fr. Berti testifies:<sup>731</sup>

The Holy Office, however, was good to the infirm Maria Valtorta, and did not communicate the judgment to her. She knew it from Father Berti, out of necessity, and was made desolate over it. Her condition worsened.

Fr. Berti, to console Maria Valtorta—growing always more ill—observed to her that the Pope was above the Holy Office, and therefore the word of the Pope ("Publish" [it]) was of greater worth than that of the Holy Office ("Forbidden to publish" [it]). But the writer [Valtorta] remained perplexed and feared the *Index* and excommunication. Therefore she desired and asked for an appeal, that the sentence of the Holy Office be revoked. And some did appeal to that Congregation, but in vain. The response was: "Id melius quod prius". In other words: "Let stand what was decided before."

Then Maria Valtorta expressed the desire that an appeal be attempted to the Holy Father himself, Pius XII, who in 1948 had said "Publish" [it].

Archbishop Msgr. Alphonsus Carinci, secretary of the Sacred Congregation of Rites, friend, protector, admirer of the person and the writings of Maria Valtorta, went more than once to visit her, promised her an appeal to the Pope, and wrote a fine certification to deliver to the Pope in audience.

When Fr. Bea, S.J. (recalled above), saw and read the certification of Msgr. [Archbishop] Carinci, he wanted to draw up one of his own, very favorable, in which he compared Valtorta to the mystic Anne Catherine Emmerich.

After Fr. Bea, Msgr. Lattanzi, dean of the Lateran Theological Faculty and Consultant to the Holy Office, also wrote a favorable certification; and so also legal counselor Professor Camilo Corsanego, dean of consistorial counselors for the Holy See and a teacher at the Lateran. All these certifications were joined to that written by Fr. Gabriel M. Roschini, OSM, renowned mariologist of the Pontifical "Marianum" and Lateran Theological Faculty. Msgr. [Archbishop] Carinci wanted a photostat copy of these, to present in audience to the Holy Father, Pius XII. But such an audience did not take place in 1950, given the heavy work of the Holy Year which burdened the Pontiff.

An article relates:<sup>732</sup>

Fr. Berti knew that the Holy Office had proceeded illegally, by denying him the right to defend himself. He would have told them that the Pope, the supreme visible authority in the Church, had told him in front of two witnesses to publish *The Poem of The Man-God*. But since these Holy Office officials were breaking the rules and going against the Pope, Fr. Berti rightfully disobeyed them and obeyed the Pope instead.

Even supposing that the Holy Office officials had been unaware of the Pope's command, they were still wrong to order Fr. Berti not to publish *The Poem of The Man-God* without giving him a chance to speak up.

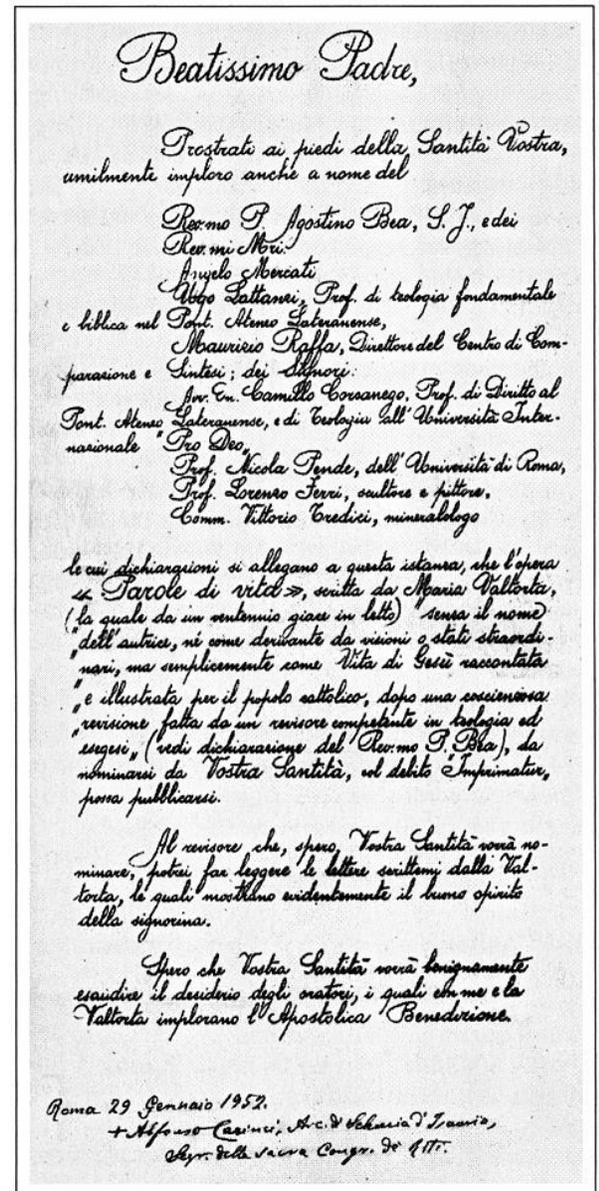
Fr. Berti had been given contradictory orders, so he obeyed the orders of the highest authority, namely the Pope.

He continued looking for a publisher for *The Poem of The Man-God*. In 1952, he finally found one who fearlessly respected Pope Pius XII's words before two witnesses: "Publish this work

just as it is," realizing that the Pope's words before two witnesses at an official special audience bore greater authority than anyone else's dictates.

Despite the Pope's command to publish the work, Fr. Berti ran into many obstacles for about four years. In 1952, he finally managed to find a publisher who understood that the Pope's oral command to publish was just as good, if not better, than a written imprimatur by any bishop.

- 1952. Archbishop Alfonso Carinci, Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which means that he was in charge of investigating causes for beatification and canonization), praised Maria Valtorta and the *Poem*, writing in 1952: "There is nothing therein which is contrary to the Gospel. Rather, this work, a good complement to the Gospel, contributes towards a better understanding of its meaning... Our Lord's discourses do not contain anything which in any way might be contrary to His Spirit."<sup>733</sup> Archbishop Carinci also stated: "...it seems impossible to me that a woman of a very ordinary theological culture, and unprovided with any book useful to that end, had been able on her own to write with such exactness pages so sublime. [...] Judging from the good one experiences in reading it [i.e., *The Poem*], I am of the humble opinion that this Work, once published, could bring so many souls to the Lord: sinners to conversion and the good to a more fervent and diligent life. [...] While the immoral press invades the world and exhibitions corrupt youth, one comes spontaneously to thank the Lord for having given us, by means of this suffering woman, confined to a bed, a Work of such literary beauty, so doctrinally and spiritually lofty, accessible and profound, drawing one to read it and capable of being reproduced in cinematic productions and sacred theater."<sup>734</sup> In January 1952, Archbishop Carinci also wrote a thorough certification and positive review of Valtorta's work (four pages long when typed), which has been published.<sup>735</sup> That same year, he also wrote a letter on behalf of himself and eight other prominent authorities (among them, two



Signed handwritten letter of Archbishop Carinci, written on behalf of himself and eight other prominent authorities. Dated in Rome January 29, 1952.

Consultants to the Holy Office, three professors at pontifical universities in Rome, a Consultant to the Sacred Congregation of Rites, and the Prefect of the Vatican Secret Archive) to be delivered to Pope Pius XII in an audience, although the audience wasn't able to be arranged.<sup>736</sup> Three times he traveled from Rome to Viareggio and visited Maria Valtorta: in April 1948, June 1952, and January 1958. He wrote many letters back and forth with her (many of which are published) and studied her writings in depth. An eyewitness reports that he used to comfort Valtorta with these words: "He is the Master. He is the Author."<sup>737</sup>

- 1952. Fr. (later Cardinal) Agostino Bea, S.J., rector of the Pontifical Biblical Institute, advisor to the Holy Office, and who later became Pope Pius XII's spiritual director stated, "I have read in typed manuscripts many of the books written by Maria Valtorta ... As far as exegesis is concerned, I did not find any errors in the parts which I examined."<sup>738</sup> Typewritten copies of the *Poem of the Man-God* were also highly praised this same year by Archbishop Alphonsus Carinci (Secretary of the Sacred Congregation of Rites, who was in charge of beatifications and who was regularly corresponding with Maria Valtorta), Camillo Corsánego (national president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome), Msgr. Hugo Lattanzi (Professor of Fundamental Theology at the Lateran Pontifical University), Msgr. Angelo Mercati (Prefect of the Vatican Secret Archive), Servant of God George La Pira (university professor, three-times mayor of Florence), and many other highly learned, trustworthy authorities.
- 1952. Msgr. Hugo Lattanzi, dean of the Faculty of Theology at the Lateran Pontifical University, and Consultant to the Holy Office, approved the *Poem* in 1952, stating: "The author...could not have written such an abundant amount of material...without being under the influence of a supernatural power."<sup>739</sup>
- 1956. Cardinal Giuseppe Siri, president of the Italian Episcopal Conference from 1958-1965, praised the manuscript of the *Poem* that he read in 1956, stating in a signed letter on March 6, 1956: "...my impression from reading the typescript is excellent... I would willingly read some more. A larger volume would further substantiate a judgment, even if it be as modest as mine."<sup>740</sup>
- 1956. First Italian edition, published by Knight Michele Pisani's house in Isola del Liri, Frosinone, Italy. Welcomed in Italy and by various Italian missionaries. Professor Brodeur, Ph.D., relates:<sup>741</sup>

Knight Michele Pisani was a renowned Catholic publisher. He was knighted a Knight of the Order of St. Gregory the Great by an Apostolic Brief of Pope Pius XII in 1943, upon the recommendation of the Pontifical Priestly Missionary Union.

- October 1958. Pope Pius XII, the work's protector, passes away.
- December 1959. Secret plot by some to obstruct Valtorta's work breaks out publicly. Ranks of Consultors to the Holy Office influenced by enemies of the *Poem of the Man-God*, some of questionable integrity and intentions. They vote to condemn it, though contains no heresies, no immoral passages.
- January 6, 1960. *L'Osservatore Romano* announces the placement on the Index. Next to the decree, an unsigned anonymous article attempts to justify decision. It fails to mention one single heresy or passage against faith or morals. The only other reason cited which was construed as a justification for the placement on the Index was a legal principle – a lack of an imprimatur (Canon 1385) – which, the *Poem*, in fact, *did* have by Pope Pius XII. It is important here to stress that this command of Pope Pius XII in front of three witnesses made it just as binding as a command in writing, according to the 1918 Code of Canon Law, which was in force in 1948.<sup>742</sup> Cardinal Edouard Gagnon (who had a Doctorate in Theology and taught canon law for ten years at the Grand Seminary) writing to the Maria Valtorta Research Center from the Vatican on October 31, 1987, referred to Pope Pius XII's action as: "[The type of official Imprimatur granted before witnesses by the Holy Father in 1948.](#)"<sup>743</sup> Furthermore, the accusation of disobedience is untrue since Fr. Berti was being obedient to a higher authority still in effect (a Pope's command) which the two Holy Office officials who called a private meeting with him were apparently unaware of since they refused to let Fr. Berti speak and denied his appeal; and even if he were guilty of disobedience, it is irrelevant because the author of the work in question (Maria Valtorta) was never disobedient.
- 1961. Second Italian edition, published by Knight Michele Pisani's son Emilio Pisani, with more than 5,675 scholarly footnotes and appendices by Fr. Berti to explain potentially difficult passages. Welcomed in Italy and by many Italians around the world. Fr. Gabriel Roschini, Consultant of the Holy Office, stated that the new critical second edition "[was not to be considered to be on the Index, because it was totally renewed, conformed in all to the original, and provided with notes that removed any doubt and which demonstrated the solidity and orthodoxy of the work.](#)"<sup>744</sup>
- 1961. Fr. Giraudo, O.P., Commissioner of Holy Office, reverses previous decision of Holy Office. Fr. Giraudo states to Fr. Berti, "[Continue to publish this second edition. We will see how the world receives it.](#)"<sup>745</sup>

Fr. Berti relates in his [signed testimony](#) (referring to himself in the third person):<sup>746</sup>

## 10. THE HOLY OFFICE AUTHORIZES THE SECOND EDITION

In December of 1960, Fr. Berti was called to the Holy Office and was received by Fr. Mark Giraudo, O.P., Commissioner of that Congregation, who was very amiable. Fr. Berti, seeing that this time he could handle it calmly, related to the Commissioner the words ("Publish [it]") given in audience by Pope Pius XII in 1948, and brought to him photostats of the certifications on the *Life of Jesus* [i.e., *The Poem*...] by Maria Valtorta —three of these certifications turned out to be drawn up by the consultants of the Holy Office, that is, those by Fr. [later, Cardinal] Bea, S.J., by Msgr. Lattanzi and by Fr. Roschini, OSM.

Fr. Giraudo, who knew nothing of the words of Pius XII and of the certifications of these three personages of the Holy Office itself, after having received Fr. Berti many times, after having himself consulted with his Superiors and having pondered on the certifications, spoke these words: "Continue to publish this second edition. We will see how the world receives it."

And thus *The Poem* came out, and continues to come out, not only by order of Pius XII, but also with the approval of the Holy Office. (1961).

## 11. SUPPRESSION OF THE INDEX OF FORBIDDEN BOOKS

But in 1966, Pope Paul VI, who carried the II Vatican Ecumenical Council forward, as well as to its completion, who effected the reform of the Roman liturgy, who brought about the renewal of the Curia, including the Holy Office, also accomplished the courageous act of suppressing the Index of Forbidden Books on which *The Poem* written by Maria Valtorta had strangely been placed. And thus, from 1966 on, *The Poem*... found itself free of any ecclesiastical sanction.

Perhaps it was of this [Papal] act, already known only to him, that Msgr. Macchi was thinking, when in his interview he asserted to Fr. Berti that *The Poem* was not on the Index.

Some readers have wanted to propose the hypothesis that Paul VI had suppressed the Index just to liberate *The Poem* in a dignified way. But it is not known if this hypothesis, though not impossible, has any basis; and therefore it is wise not to give it out as certain.

## 12. VALTORTA WRITINGS EDITED THROUGH 1978

The first work published was the *Life of Jesus*. It was originally entitled: *The Gospel of Our Lord Jesus Christ, as revealed to Little John*. This name of "Little John" approximated Valtorta to John, the great apostle and evangelist, and at the same time distinguished her from him, indicating simultaneously her humility and inferiority [to him]. But that earlier title seemed a little imprudent to Valtorta herself, who imagined various other ones, yet without being satisfied with them. Then the great physician, professor Nicholas Pende, admirer of Valtorta and of her writings, suggested to her the title of *Poem of Jesus*. But since this title already existed for a little poetic composition, and its author protested, [the title] was retouched by Fr. Berti into: *The Poem of the Man-God*. And thus conceived and retouched, it pleased Maria Valtorta herself who approved it and made it her own.

Two editions, quite different, of this life of Jesus [*The Poem...*] have been published. The first, printed in the years 1956-59 [as stated above in #6], was very modest: four overly thick volumes, without an introduction, unprovided with even the most prudent notes. It was imperfect even as regards the text, because it did not directly reproduce the Valtorta manuscript, but a typewritten copy very unfaithful and incomplete. And this was the edition that met the difficulties described in their place (#7 above).

The second edition, instead, under the editorship of Dr. Emilio Pisani, printed in the years 1960-67 in ten manageable volumes, was redacted on the basis of a strict comparison with the original Valtorta manuscript and was provided with thousands of theological notes, especially biblical, prepared with years of intense labor by Fr. Corrado M. Berti of the Order of the Servites of Mary, professor in the Pontifical "Marianum" Theological Faculty at Rome. And this second edition is the one which has met with no trouble, but had been authorized in 1961, even by the Holy Office, now called the Sacred Congregation for the Doctrine of the Faith, as was related above in these pages at the proper place (#10 above).

- 1961. Maria Valtorta died on October 12, 1961. The rector of the Third Order of the Servants of Mary, Fr. Innocenzo M. Rovetti, assisted her at her deathbed. At the very moment the priest recited the words: *Proficiscere, anima Christiana, de hoc mundo* ("Depart, o Christian soul, from this world"), Maria breathed her last.<sup>747</sup> Fr. Gabriel Roschini, O.S.M., world-renowned Mariologist, wrote that after her death, "People noticed that her right hand – with which she had written so many sublime texts – contrarily to her left hand, retained the color, suppleness, and beauty of someone alive rather than dead."<sup>748</sup>

- 1963. Archbishop Pasquale Macchi, Private Secretary of Pope Paul VI, said to Fr. Corrado M. Berti, O.S.M., in an hour-long interview: "When His Holiness (Paul VI) was Archbishop of Milan, he read one of the books of *The Poem of the Man-God*. He told me how he appreciated it, and had me send the complete work to the library of the diocesan seminary."<sup>749</sup>
- 1966. Pope Paul VI abrogates the *Index of Forbidden Books*, thus making the *Poem of the Man-God* free to be read by any of the faithful without any fear of reading it being an act of canonical or ecclesiastical disobedience (this papal act "freed" it for those faithful who did not realize it was *already* free and licit to read on account of the fact that not only did Pope Pius XII command the work to be published – thus making the very reasons why the first edition was placed on the Index unjustified and unsubstantiated – but the Holy Office already gave permission for the second critical edition to be published in 1961 according to the testimony of Fr. Berti).<sup>750</sup>
- 1967. A long-time spiritual daughter of Saint Padre Pio, Mrs. Elisa Lucchi, asked him in Confession: "Father, I have heard mention of Maria Valtorta's books. Do you advise me to read them?" Saint Padre Pio responded: "I don't advise you to – I order you to!" This quote is taken from a letter dated January 7, 1989, to Dr. Emilio Pisani (the editor and publisher of Maria Valtorta's works) and which was written by Rosi Giordani, also a spiritual daughter of Saint Padre Pio herself. See the chapter of this e-book entitled "*Padre Pio and Maria Valtorta*" to read this letter in full and for more details.
- 1970. As requested by enthusiastic readers of Maria Valtorta, Emilio Pisani starts publishing a semiannual Valtorta newsletter bulletin, *Bollettino Valtortiano*, devoted to Maria Valtorta's writings.<sup>751</sup> International readership.
- 1970. The *Poem of the Man-God* publicly endorsed by Fr. (later Blessed) Allegra, famous world-renowned biblical scholar who is the first one to translate the entire Bible into Chinese.<sup>752</sup>
- Early 1973. As material for a course which he taught at the Marianum Pontifical Theological Faculty in Rome on the Marian intuitions of the great mystics, Fr. Gabriel Roschini used both Maria Valtorta's *The Poem of the Man-God* as well as her other mystical writings as a basis for his course.<sup>753</sup> Fr. Gabriel Roschini was a world-renowned Mariologist, a decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, and a Consultor of the Holy Office. He is considered by many to be the greatest Mariologist of the 20<sup>th</sup> century, was highly esteemed by all the Popes during his priestly life (especially Pope Pius XII), and was often referred to by Pope John Paul II as one of the greatest Mariologists who ever lived.

- 1973. An article relates: “Ten years after Maria Valtorta’s death, on October 12, 1971, her mortal remains were exhumed from the earth and placed in the family niche. On the 2nd of July 1973, however, with civil and ecclesiastic permissions, they were transferred from Viareggio to Florence to be entombed in the Capitular Chapel in the Grand Cloister of the Basilica of the Most Holy Annunciation [the mother church of the Servite Order], where the tomb of Maria Valtorta is still venerated.”<sup>754</sup> Fr. Gabriel Roschini, O.S.M., world-renowned Mariologist who wrote the book *The Virgin Mary in the Writings of Maria Valtorta*, presided over the relocation of the remains of Maria Valtorta from Viareggio to the Grand Cloister of the Basilica of the Most Holy Annunciation, including presiding over the Mass, giving the appropriate discourse for this occasion, and giving the blessing for her burial.<sup>755</sup> The inscription on her tomb reads: “*Divinarum Rerum Scriptrix*” (Writer of Divine Things).
- 1974. Pope Paul VI sends a [Letter of Appreciation](#) to Fr. Gabriel Roschini for the last of his 130 books that he wrote and which he said was his most important book: *The Virgin Mary in the Writings of Maria Valtorta*. In the preface of this book, Fr. Roschini states: “I have been studying, teaching, preaching, and writing Mariology for half a century already. To do this, I had to read innumerable works and articles of all kinds on Mary: a real Marian library. However, I must candidly admit that the Mariology found in all of Maria Valtorta's writings – both published or unpublished – has been for me a real discovery. No other Marian writings, not even the sum total of everything I have read and studied, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.”<sup>756</sup> Fr. Roschini has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long. Most of his writings were devoted to Mariology.
- 1979. Towards the end of 1978, a Monsignor of the Roman Curia, a reader and profound admirer of Valtorta's work, and previously a friend of Cardinal Wojtyla, induced the editor, Pisani, to offer to the Holy Father, Pope John Paul II, the homage of the ten volumes of Valtorta's work. In January of 1979, this same Monsignor brought the small box with the ten bound volumes to the Apostolic Palace, accompanied by a long letter of his own together with a shorter one from the editor. But they have expressed that they have reason to believe that their initiative was blocked by the Secretary of State.<sup>757</sup> The Secretary of State then was Cardinal Villot, who is a known modernist, which might help explain why he blocked it.
- 1985. Widely circulated letter by Cardinal Ratzinger says the *Poem of the Man-God* was put on the Index only to prevent "the most unprepared of the faithful" from reading it. The Index, however, was constituted to prevent all the faithful from reading certain books, except a few with special permissions. This letter shows admittance that the Holy Office never intended it to

ultimately be forbidden to all people, but only a small sub-set of the population: “the more unprepared faithful”. At most, this letter could be interpreted as a cautionary caveat; however a negative judgment it is not. Furthermore, this letter was not in the canonical or ecclesiastical form of an official and universally binding decree of the Congregation for the Doctrine of the Faith. The CDF has never issued a notification of the *Poem* containing doctrinal error, which they have not failed to do for other works after the Council that actually did contain doctrinal error.

- 1986. Volume 1 of the English edition comes out. Immediate success. Spreads everywhere. The other volumes are published in succession shortly after.
- 1987. Cardinal Edouard Gagnon (who had a Doctorate in Theology and taught canon law for ten years at the Grand Seminary) writing to the Maria Valtorta Research Center from the Vatican on October 31, 1987, referred to Pope Pius XII's action as: "[The type of official Imprimatur granted before witnesses by the Holy Father in 1948.](#)"<sup>758</sup> It is also of significance that Cardinal Gagnon was known as a specialist of censorship, a theme for which he had written a reference book in 1945: *The Censorship of Books* (Éditions Fides, Montreal, 222 pages).<sup>759</sup>
- 1988. First issue of *The Valtorta Newsletter* published by Central Distributor for Valtorta in Quebec, Canada. International readership.
- 1992. A bishop summarizing a letter sent to him by Cardinal Ratzinger in response to a question about the *Poem* is widely circulated. A careful analysis of the letter shows admittance by Cardinal Ratzinger that the *Poem* has nothing in it against faith or morals and that it may be published so long as the publishers include a statement with the books that as of that point in time they cannot yet consider it a proven fact that the *Poem* is of supernatural origin (which the publishers complied with, posting it on the back cover of the 1993 edition). The Church has a very [precise terminology](#) for judging apparitions. According to the norms of the Congregation for the Doctrine of the Faith (CDF), alleged apparitions are classified in one of three categories: *Constat de supernaturalitate*, *Constat de non supernaturalitate*, or *Non-constat de supernaturalitate*. This letter was not in the canonical or ecclesiastical form of an official and universally binding decree of the Congregation for the Doctrine of the Faith and therefore lacked juridical weight. But even if was in the canonical or ecclesiastical form of an official and universally binding decree of the Congregation for the Doctrine of the Faith (which it was clearly not), even so, what has been translated into English to read "cannot be considered supernatural in origin" would at most only correspond to the statement *Non-constat de supernaturalitate* – (It is not certain/confirmed of supernatural origin) – which simply means that Cardinal Ratzinger cannot positively state whether it has a supernatural origin one way or the other because the

Roman Curia has never officially investigated her cause and writings yet. This would not be the statement “*Constat de non supernaturalitate*” – “it is certain/confirmed of no supernatural origin”. Even if it was in the canonical or ecclesiastical form of an official and universally binding decree of the Congregation for the Doctrine of the Faith, in light of historical context, it is also clear that this would at most correspond to a *non-constat* statement considering the Holy Office never initiated an investigation into the life of the visionary. Without an investigation, it could neither positively confirm supernatural origin, nor negatively disprove supernatural origin (as outlined by the [Norms of the Congregation for Proceeding in Judging Alleged Apparitions and Revelations](#) published by the CDF and which Pope Paul VI approved). Furthermore, if this is to simply be considered Cardinal Ratzinger’s opinion, it contradicts the opinion and command of Pope Pius XII (who had more authority than he did when he wrote this letter). Pope Pius XII declared, “Publish it just as it is. There is no need to give an opinion as to whether it is of supernatural origin. Those who read it will understand.”<sup>760</sup> (Pope Pius XII to Frs. Berti, Migliorini, and Cecchin on February 26, 1948). Father Berti testifies: “I asked the Pope if we should remove the inscriptions: ‘Visions’ and ‘Dictations’ from *The Poem* before publishing it. And he answered that nothing should be removed.”<sup>761</sup> This command in front of three witnesses made it just as binding as a command in writing, according to the 1918 Code of Canon Law, which was in force in 1948.<sup>762</sup>

- 1992. In a letter dated May 6, 1992 (Prot. N. 324-92), addressed to Dr. Emilio Pisani (the publisher of Maria Valtorta’s works), Monsignor Dionigi Tettamanzi, secretary to the Italian Episcopal Conference, gave permission for the work to continue to be published for the “true good of readers and in the spirit of the genuine service to the faith of the Church”. Dr. Pisani relates concerning this letter, “Our comment immediately points to the conclusion that the Work of Maria Valtorta does not contain errors or inaccuracies concerning faith and morals; otherwise Monsignor Tettamanzi would have asked the Publisher to correct or eliminate such specific errors or inaccuracies ‘for the true good of readers.’”<sup>763</sup> Note that in each country, it was the secretary of the episcopal conference who transmitted the official position of the Church on such works.
- 1992. In India seven bishops sent warm letters of congratulations to the publisher of the Malayalam translation of the *Poem of the Man-God*, all of them heartily approving the *Poem of the Man-God* and its translation and dissemination. These seven bishops include:
  - Cardinal Antony Padiyara of Ernakulam-Angamaly
  - Archbishop Gregorous, D.D., of Trivandrum
  - Bishop Benjamin of Darjeeling
  - Bishop D’souza of Pune

- Bishop (later Archbishop) Kundukulam of Trichur
- Bishop Kureethara of Kochi
- Bishop (later Archbishop) Soosa of Trivandrum

Computer-scanned signed original letters of each of these seven bishops' approvals are downloadable and viewable online here: [Maria-Valtorta.net Document Library](#). All seven of these bishops' letters are also included in this e-book. You can jump to two of their letters by [clicking here](#) and the remaining five letters by [clicking here](#). In his signed letter, Bishop Kureethara wrote, "No flaws in theological or moral matters are seen. On the contrary, I see this as the best work to study more deeply, understand, and interpret the Gospels." In his signed letter, Bishop Kindukulam wrote, "There is nothing contrary to faith and morals in this work. Blessings for an extensive circulation of the Malayalam translation of this work."

- 1993. The Malayalam translation of the Poem of the Man-God receives an [imprimatur](#) from Archbishop Soosa Pakiam M. of Trivandrum, India.<sup>764</sup>
- 1994. Pope John Paul II elevates Gabriel M. Allegra to the status of "Venerable". Gabriel Allegra, O.F.M., was an outspoken and avid long-time supporter of Maria Valtorta and spent the latter years of his life studying, promoting, and defending the *Poem of the Man-God*.
- 1995. John Haffert was a co-founder and the head of the famous Blue Army of Our Lady of Fatima, which is a public international association promoting Fatima that once consisted of 25 million members. John Haffert met with Sr. Lucy (the Fatima visionary) and worked with her to develop the "Fatima Pledge" in 1946 that all members had to ascribe to. He was also the editor of *Scapular Magazine*, which was responsible for helping one million Americans become enrolled in the Blue Army of Our Lady of Fatima.<sup>765</sup> John Haffert is a man of distinguished repute and integrity. John Haffert, with his Blue Army of Fatima, was a very significant figure in the Catholic Church from the 1940s until his retirement in 1987. What is interesting for us here is that he was a strong advocate of the *Poem of the Man-God*, and wrote a 17-page booklet about it entitled *That Wonderful Poem!* in which he describes how the Bishop of Fatima introduced him to the *Poem of the Man-God*, accounts how many holy prelates read it and loved it and promoted it (including this same Bishop of Fatima), and it contains other positive comments concerning this work. His booklet *That Wonderful Poem!* is available online here: [That Wonderful Poem! by John M. Haffert](#). He wrote in 1995:<sup>766</sup>

"I have the 10 volumes of *The Poem of the Man-God* in Italian and French. It is the most wonderful work I have ever read and I consider it a blessing of God. I'm in my seventies. And

in my entire life, among all the books I've read, *The Poem of the Man-God* is the one that has done me the most good in my spiritual life."

- 1995. Included among the export publishers who receive special recognition each year from the Italian Ministry for Cultural Goods, in 1995 Centro Editoriale Valtortiano (the publisher and worldwide distributor of Maria Valtorta's writings) was awarded the Culture Prize by the Italian Presidency of the Council of Ministers.<sup>767</sup>
- 1996. The Maria Valtorta Readers' Group formed. Widespread success. It has steadily grown over the years to include hundreds of members around the globe of lay faithful, priests, and religious, who all receive a quarterly bulletin and communicate with each other and support the use and spreading of Maria Valtorta's writings.
- 2001. The English translation of the *Poem of the Man-God* receives a [letter of endorsement](#) from Bishop Roman Danylak, S.T.L., J.U.D. (Note that he has a License in Sacred Theology and Doctorates in both Canon Law and Civil Law from the Pontifical Lateran University in Rome). The conclusion of his letter states: "This major work of Maria Valtorta, *The Poem of the Man-God*, is in perfect consonance with the canonical Gospels, with the traditions and the Magisterium of the Catholic Church." Bishop Roman Danylak also wrote:<sup>768</sup>

"I have studied *The Poem* in depth, not only in its English translation, but in the original Italian edition with the critical notes of Fr. Berti. I affirm their theological soundness, and I welcome the scholarship of Fr. Berti and his critical apparatus to the Italian edition of the works. I have further studied in their original Italian the *Quaderni* or *The Notebooks* of Maria Valtorta for the years from 1943 to 1950. And I want to affirm the theological orthodoxy of the writings of Maria Valtorta."

- 2002 (August). Pope John Paul II and the Holy See issued a promulgation of decree on a miracle attributed to Venerable Gabriel Allegra (the last step required for a decree of beatification) and approved his beatification.<sup>769</sup> A beatification ceremony for Venerable Gabriel Allegra was scheduled for less than two months away, on October 21, 2002. Gabriel Allegra, O.F.M., was an outspoken and avid long-time supporter of Maria Valtorta and spent the latter years of his life studying, promoting, and defending the *Poem of the Man-God*.
- 2002 (October). Secretariat of State postpones the beatification of Venerable Gabriel Allegra indefinitely.<sup>770</sup> There is speculation that this was due to political reasons.

- 2009. Saint Mother Teresa of Calcutta is world-famous for founding the Missionaries of Charity, consisting of over 4,500 religious sisters serving the poorest of the poor in 133 countries. She was beatified in 2003 and was the recipient of the 1979 Nobel Peace Prize. She was an inspiration and role model to thousands of people around the world. What is interesting for us is that one of the books most dearest to her and that she often carried with her in her travels was none other than Maria Valtorta's *The Poem of the Man-God*. Fr. Leo Maasburg, National Director of the Pontifical Mission Societies in Austria, was a close associate of Mother Teresa of Calcutta. He accompanied her on many of her journeys, was present at the occasion of the opening of new Missionaries of Charity houses on multiple continents, and preached retreats for her sisters all over the world. When Mother Teresa opened her first houses in Moscow and Armenia in 1988, Fr. Maasburg was their spiritual counselor for several months and through these means was the first official Catholic priest allowed back into the Soviet Union. He published a book about Mother Teresa in October 2011 that relates 50 eyewitness stories about her and her astounding life and accomplishments. What is significant for us is that in 2009, he was interviewed by *Christian Magazine* and reported that Mother Teresa frequently carried the *Poem of the Man-God* with her in her travels and that she told him multiple times to read it. Considering that her holy charity and selflessness (which served to unite her to Christ in a special way) surpassed the vast majority of people on Earth, her special devotion to reading Maria Valtorta's *The Poem of the Man-God* is a tremendous testimony. An article relates:<sup>771</sup>

According to a report by Fr. Leo Maasburg, national leader of the missions in Vienna, Austria and an occasional confessor of Mother Teresa for 4 years, she always traveled with three books: The Bible, her Breviary, and a third book. When Fr. Leo asked her about the third work, she said to him that it was a book by Maria Valtorta. Upon his [multiple] inquiries about the content of it, she told him, "read it" and simply repeated that.

Recently interviewed by *Christian Magazine* on the advice of Mother Teresa on the work of Maria Valtorta, Fr. Leo Maasburg simply confirms: "For what is the attitude of Mother Teresa about Valtorta, I clearly remember her positive reaction without recalling more details". (Extract from *Christian Magazine*, No. 218 of 03/15/2009, page 5).

Susan Conroy is an artist who has given several of her drawings to Mother Teresa. On Susan's website you can find a photo of her presenting her artwork to Mother Teresa in person. The last drawing that she gave to Mother Teresa was a portrait of Our Lady that was drawn from a dictation to Maria Valtorta wherein Our Lady asked to have a drawing made with very specific details and a statement accompanying it. This drawing – based upon a dictation given to Maria Valtorta – was given to Mother Teresa by Susan Conroy. Susan testifies on her website:

*“Mother Teresa wrote to me just weeks before she died and assured me: I did receive your picture. It is still hanging on my wall.”<sup>772</sup>*

- 2011. For the occasion of the 50th anniversary of Maria Valtorta's death, an online petition was started to ask the Congregation for the Doctrine of the Faith/Vatican to actively promote Maria Valtorta's work.<sup>773</sup> 587 people signed it. Undoubtedly, more people would have signed it if it was more well-known, but this was a petition that wasn't highly publicized. The petition was mailed to the Vatican on October 4, 2011.<sup>774</sup>
- 2011. To honor the occasion of the 50th anniversary of Maria Valtorta's death, on October 15, 2011, Archbishop Nuncio Apostolic Monsignor Pier Giacomo De Nicolò gave a homily at the Basilica of the Annunciation in Florence, Italy, where Maria Valtorta is buried. You can view a 40-minute [video](#) showcasing parts of several Masses offered in Valtorta's honor, the beginning of the Archbishop's homily, excerpts from the talks of various speakers at this Valtorta conference, and see photos of the Archbishop during this event. In his homily, he shows strong approval of Maria Valtorta's life and writings, and he describes the significant spreading of her writings throughout the world and the good fruits that they have produced in countless souls. You can read an English translation of the excerpts of his homily about Valtorta [here](#). I quote from his homily below:<sup>775</sup>

Our docile and humble response to the engaging impulse of the Spirit of the Lord has brought us here today, in this glorious Basilica of the Most Holy Annunciation, which has been the Marian heart of Florence for centuries, to deepen our Christian vocation through prayer. This happy occasion is presented to us on the 50th anniversary of the day Maria Valtorta was born into Heaven, whose hidden suffering offered to the Divine Spouse, brought to perfect completion, the earthly and eternal fruit of salvation to many people over the decades...  
...the work of Maria Valtorta – which is free from error of doctrine and morals as noted by multiple parties – recognizes for more than half a century, a wide and silent circulation among the faithful (translated in about 30 different languages) of every social class throughout the world and without any publicity in particular. The grandeur, magnificence, and wisdom of the content has attracted numerous good fruits and conversions: even people immersed in the whirlwind of life and far from the Christian Faith, but nevertheless yearning to get in touch with solid truths, have opened their hearts to a meeting with the Absolute, with God-Love, and they have found full confirmation of the 2,000-year-old teaching of the Church.

- 2012. A book published by RSI Publishers has a preface written by Bishop Johanan-Mariam Cazenave, Secretary of the Syrian-French Synod, who testifies that Cardinal Stanislaw Dziwisz,

the secretary of Pope John Paul II, often saw one of the volumes of *The Gospel as Revealed to Me* [a.k.a. *The Poem of the Man-God*] on the Pope's bedside table.<sup>776</sup>

- 2012. The second edition of the English translation of the *Poem of the Man-God* is released, now with the new title *The Gospel as Revealed to Me*. This new edition is now in 10 volumes and is in softcover. This new edition features 40% thinner volumes compared to the previous edition, larger print, more descriptive chapter titles, some minor rewording and typo fixes, a more attractive book cover design, an entirely new chapter drawn from one of her other works, and some chapter rearrangements.
- 2012. The *Poem of the Man-God* publicly endorsed by Antonio Socci, a leading Italian journalist, TV show host, author, and public intellectual in Italy. In this e-book is his complete article about the *Poem of the Man-God* that was published in an Italian newspaper and which he also published on his blog on April 7, 2012. Click [here](#) to jump to it. An excerpt from his article:<sup>777</sup>

For twenty years, after having laboriously stumbled through trying to read hundreds of biblical scholars' volumes, *I can say that – with the reading of the Work of Valtorta – two hundred years of Enlightenment-based, idealistic, and modernist chatter about the Gospels and about the Life of Jesus can be run through the shredder.*

And this perhaps is one of the reasons why this exceptional work – a work which moved even Pius XII – is still ignored and “repressed” by the official intelligentsia and by clerical modernism.

In spite of that, outside the normal channels of distribution, thanks to Emilio Pisani and Centro Editoriale Valtortiano, the Work has been read by a sea of people – every year, by tens of thousands of new readers – and has been translated into 21 languages.

- 2012. Before a crowd of 12,000 faithful, Mother Maria Inés Teresa of the Most Blessed Sacrament was beatified on April 21, 2012, at the famous Basilica of Our Lady of Guadalupe in Mexico City by the Prefect of the Congregation for the Causes of the Saints, Cardinal Angelo Amato, S.D.B., who represented Pope Benedict XVI.<sup>778</sup> Blessed Mother Maria Inés Teresa is famous for founding the Congregation of Claretian Missionaries in 1945, which has grown to include 36 missionary houses in 14 countries. In a letter to Dr. Emilio Pisani, dated May 22, 1978, Blessed Mother Maria Inés Teresa wrote: “Thank you very much for the precious gift you have given to us: 'The Notebooks of 1943' and 'Lessons of the Epistle of Paul to the Romans', both of the writer Maria Valtorta. I am very fond of reading 'The Poem of the Man-God.' It has really become one of the most beautiful sources of spiritual reading... Thanks again, Mr. Pisani,

for this precious gift that I have already begun to read.”<sup>779</sup> In a letter written on July 19, 2001, a Missionary Clarissa and spiritual daughter of Mother Teresa Ma Inés Arias – who knew her well – wrote that Blessed Mother Maria Inés Teresa liked the *Poem of the Man-God* very much, and that Mother Maria Inés Teresa (now Blessed) had volumes ordered for 35 of her missionary houses scattered around the world and “gave to bishops, priests, and people the four volumes [of the *Poem of the Man-God*] from the series in Spanish and Italian.”<sup>780</sup> You can read their full letters in this e-book. To jump to them, [click here](#).

- 2012. On August 15, 2012, on the occasion of the Solemnity of the Assumption of the Blessed Virgin, the Roman Curia announced through the Sicilian Franciscan Holy Name Province that Venerable Gabriel Allegra, O.F.M., would be beatified on September 29, 2012, at the Cathedral of Arcireale, Catania, in Sicilia.<sup>781</sup> The beatification of Gabriel Allegra was accomplished on that date, with Cardinal Angelo Amato, S.D.B., prefect of the Congregation for the Causes of Saints, representing the Pope. Photos and videos of the beatification ceremony can be viewed here: [Blessed Gabriel Allegra's Beatification Photos & Videos](#). Gabriel Allegra, O.F.M., was one of the most outspoken and avid long-time supporters of Maria Valtorta and spent the latter years of his life studying, promoting, and defending the Poem of the Man-God.
- 2016. The first French Valtorta conference took place in Paris on May 28, 2016. You can view videos (in French) of some of conference talks [here](#) and [here](#). Titles of some of the talks include “Maria Valtorta, a Gift from God Validated by Science”, “Valtorta: The Best Training for a Priest in Pastoral Care”, “Why Read Valtorta?”, and “Valtorta: The Extraordinary Gift for Our Time”.
- 2016. At the first International Italian Valtorta Conference that took place in Pisa, Italy, on October 22-23, 2016, six professors, two other doctors, an engineer, a geologist, a professional astronomer, a professional artist, a professional musician, a publisher, and a devout father gave presentations about Maria Valtorta and her writings. Each talk focused on a different topic. Valtorta conferences are important events for the discussion, sharing, and promotion of Maria Valtorta’s writings throughout the world. Conferences are an opportunity for scholars and experts to give talks about their research into Maria Valtorta’s writings, her history, and the impact her writings have, are having, and will have on the hundreds of thousands of readers in dozens of countries around the world. It is also an opportunity for Valtorta readers to gather together and share their mutual love of Valtorta and her writings, as well as their insights and experiences. You can read my comments about the conference in the Maria Valtorta Readers’ Group [December 2016 newsletter](#). I spoke at the conference and you can view my talk here: [Promoting Valtorta’s Extraordinary Writings Around the World](#). The official page for the first International Italian Valtorta Conference is: [Primo Convegno Valtortiano Internazionale](#). The

videos of the other speakers are available on that page. Zenit, a popular international news agency, published two articles about the first International Italian Valtorta Conference:

[Discovering the “Gospel” of Maria Valtorta](#)  
[Maria Valtorta: Science and Faith Converge](#)

My talk is mentioned in the second article. An excerpt from the second article is below:

[...] In the same vein as Lavère, ranks the work of another engineer, Stephen Austin, from the United States, a young thirty-year old man. He originally ran up against this mystic’s work for the sole purpose of repudiating it, but he then ended up subdued by the completeness and beauty of her *The Poem of the Man-God* (now known as *The Gospel as Revealed to Me*) to such extent that he dedicated four years of research to compile his e-book in English *A Summa & Encyclopedia to Maria Valtorta’s Extraordinary Work* and present it to the public, at this first International meeting. Constantly updated, Stephen’s work has 13 chapters and 49 subchapters, in which he introduces *The Gospel as Revealed to Me* to readers. The theological objections of the Church against private revelations are eviscerated in this e-book by a careful investigation of the approval that Valtorta’s work has received from saints and prelates: Saint Padre Pio and Saint Teresa of Calcutta; Pope Pius XII; cardinals, archbishops and bishops; 23 doctors of theology, divinity, or canon law; 16 university professors; etc. Stephen Austin then compares Valtorta’s visions with those of the other mystics, Blessed Anne Catherine Emmerich and Venerable Mary of Agreda, both of which are less detailed and less accurate. He also emphasizes the almost absolute correlation between the Gospel and the text of Viareggio’s mystic, with the difference that, compared with the 141 days of Jesus’ ministry in the Sacred Scriptures, there are in *The Gospel as Revealed to Me* about 500 days, presented in much greater detail, historically valid, on account of the valuable and unique information on botany, geography, ethnology, and astronomy. Austin’s e-book is known as far as Oceania and Australia, thanks to his promotional work, which included participating in an interview on the Australian TV program of a religious nature *Spirit of Life*.

For more information about the various Valtorta conferences in Italy, France, and Australia, see: [Maria Valtorta Conferences Around the World](#).

- 2017. The second French Valtorta conference took place in the Parish of Notre-Dame d'Auteuil in Paris on May 20, 2017. Over 400 people from all over France attended. Fr. Yannik Bonnet, D.Sc. (Doctor of Science from Polytechnique School) and Florian Boucansaud (a former professional soccer player in France) were among the speakers. Read more about this conference here: [Maria Valtorta Conferences Around the World](#).

***Lists of Bishops, Doctors of Theology/Divinity/Canon Law, Saints/Blesseds/Venerables/Servants of God, University Professors, and Noteworthy Lay Faithful Who Have Approved and Endorsed the Poem of the Man-God***

In this chapter, I present to you lists of various groups of clerics, saints, and noteworthy lay faithful who have approved, endorsed, or praised the *Poem of the Man-God*, and I organize them according to different criteria. As a result of the findings of my research, I can provide you with the following facts:

**At least 28 bishops have approved, endorsed, or praised the *Poem*** (bishops representing 11 different countries).

Those who have approved/endorsed/praised the *Poem of the Man-God* include Pope Pius XII, 4 cardinals, 14 archbishops, 10 regular bishops, 24 extremely learned clerics or Doctors of Theology/Divinity/Canon Law, 7 Members or Consultants of the Holy Office/Congregation for the Causes of Saints, 7 Saints/Blesseds/Venerables/Servants of God, 28 university professors, and 2 famous television show hosts/media personalities.

These lists are by no means comprehensive and do not include everyone who could possibly be added to these lists. I include only those clerics and lay faithful that I could personally find so far in publications printed in the English language and a few publications in Italian. By no means can these lists be considered all-encompassing and comprehensive. I am certain that there are other bishops and noteworthy clerics and lay faithful who approve the *Poem* but whose declaration, statement, etc. I have not had the time to research and include, or who have not publicly shared their approval. You can find many more of these clerics and lay faithful especially by looking at Italian publications, such as the 93 (and counting) *Bollettino Valtortiano* bulletins published by the editor, Dr. Emilio Pisani, as well as many other publications, books, theses, studies, magazines, and newspapers in other languages that discuss Maria Valtorta and her writings (in particular, those in Italy, the home country of Maria Valtorta). Even though the following lists in this e-book are not comprehensive, they can give you a fairly good idea of the reality of the massive approval of the *Poem* by many important clerics and personalities.

Please note that all of the testimonials, statements, and proof of approval of these clerics and lay faithful are included in the subchapter of this e-book entitled “*Proof by the Testimony of Countless Trustworthy Clerics, Authorities, Experts, Scientists, and Pious Lay Faithful and the Tremendously Good Fruits Produced in Individuals and in the Church as a Whole*”. The lists begin on the next page.

## List of Bishops Who Have Approved/Endorsed the *Poem of the Man-God*

1.	Pope Pius XII, Pope from 1939-1958
2.	Archbishop Alphonsus Carinci, Secretary of the Sacred Congregation of Rites from 1930 to 1960
3.	Msgr. (later Cardinal) Augustin Bea, S.J., Rector of the Pontifical Biblical Institute and Consultant to the Holy Office
4.	Bishop Roman Danylak, S.T.L., J.U.D., Doctor of Canon Law and Civil Law, Licentiate of Sacred Theology
5.	Cardinal Giuseppe Siri, Doctor of Theology, Professor at a Major Seminary, President of the Italian Episcopal Conference from 1959-1965
6.	Cardinal Antony Padiyara, Major Archbishop of Ernakulam-Angamaly, India, from 1985 to 1996
7.	Archbishop George Pearce, S.M., Doctor of Divinity, former Archbishop of Suva, Fiji
8.	Archbishop Nuncio Apostolic Monsignor Pier Giacomo De Nicolò, Papal Nuncio in Several Countries
9.	Bishop (later Archbishop) Kundukulam, Bishop of Trichur, India, from 1970 to 1996
10.	Bishop Aldo Patroni, S.J., Bishop of Calicut, India, from 1948 to 1980
11.	Bishop Egidio Gavazzi, Benedictine Abbot and Ordinary (i.e, Bishop) of Subiaco, Italy, from 1964 to 1974
12.	Bishop Angelico Melotto, O.F.M., Bishop of Solola, Guatemala, from 1959 to 1986
13.	Bishop John Venancio, Bishop of Leiria-Fatima, Portugal, from 1954 to 1972, Taught Dogmatic Theology at a Pontifical University in Rome
14.	Archbishop Giovanni Bulaitis, Titular Archbishop of Narona, Apostolic Nuncio to Albania
15.	Archbishop Vito Roberti, Archbishop of Caserta, Italy, from 1965 to 1987
16.	Bishop Kureethara, Bishop of Kochi, India, from 1975 to 1999
17.	Bishop D'souza, Bishop of Pune, India, from 1977 to 2009
18.	Bishop (later Archbishop) Soosa, Bishop of Trivandrum, India, from 1991 to 2004
19.	Archbishop Gregorous, Archbishop of Trivandrum, India, from 1955 to 1994
20.	Bishop Benjamin, Bishop of Darjeeling, India, from 1962 to 1994
21.	Archbishop Alberto Ramos, Archbishop of Belem, Brazil, from 1957 to 1990
22.	Archbishop Pietro Santoro, bishop since 1967, Archbishop of Campobasso-Boiano, Italy, from 1979 to 1989
23.	Bishop (later Archbishop) Gaetano Bonicelli, Former Archbishop of Siena-Colle di Val d'Elsa-Montalcino, Italy
24.	Archbishop Giuliano Agresti, Archbishop of Lucca, Italy (Maria Valtorta's diocese) from 1973 to 1990
25.	Archbishop (later Cardinal) Angelo Comastri, Licentiate of Sacred Theology, Vicar General of His Holiness to the City of the Vatican. Previously Archbishop of Loreto, Italy
26.	Archbishop Domenico Luca Capozzi, O.F.M., Archbishop of Taiyuan, China, from 1946 to 1983
27.	Bishop Johanan-Mariam Cazenave, Secretary of the Syrian-French Synod
28.	Bishop Richard Williamson, Seminary Rector for 26 Years

## List of Highly Learned Clerics and Doctors of Theology/Divinity/Canon Law Who Have Approved/Endorsed the *Poem of the Man-God*

1.	Pope Pius XII, Pope from 1939 to 1958
2.	Fr. Gabriel Roschini, O.S.M., One of the Top Two Mariologists of the 20th Century, Founder of the Marianum Pontifical Faculty of Theology in Rome, Professor at the Lateran Pontifical University, Consultant to the Holy Office and the Congregation for the Causes of Saints
3.	Fr. Corrado Berti, O.S.M., Professor of Dogmatic and Sacramental Theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959
4.	Archbishop Alphonsus Carinci, Secretary of the Sacred Congregation of Rites from 1945 to 1960
5.	Msgr. (later Cardinal) Augustin Bea, S.J., Rector of the Pontifical Biblical Institute and Consultant to the Holy Office and the Congregation for the Causes of Saints
6.	Msgr. Hugo Lattanzi, Dean of the Faculty of Theology at the Lateran Pontifical University and Consultant to the Holy Office
7.	Camillo Corsánego, Dean of the Consistorial Lawyers (Where He Functioned as Advocate of Causes of Beatification and Canonization), Professor at the Pontifical Lateran University in Rome, National President of Catholic Action in Italy
8.	Bishop Roman Danylak, S.T.L., J.U.D., Doctor of Canon Law and Civil Law, Licentiate of Sacred Theology
9.	Cardinal Giuseppe Siri, Doctor of Theology, Professor at a Major Seminary, President of the Italian Episcopal Conference from 1959-1965
10.	Archbishop George H. Pearce, S.M., Doctor of Divinity, Former Archbishop of Suva, Fiji
11.	Blessed Gabriel M. Allegra, O.F.M., World-Renowned Exegete and Theologian, Beatified in 2012
12.	Dr. Nicandro Picozzi, M.A., D.D., Doctor of Divinity, Translated all of the <i>Poem of the Man-God</i> volumes into English
13.	Fr. Federico Barbaro, S.D.B., Famous Japanese Bible Translator, Biblical Scholar, and Writer, Translated all of the <i>Poem of the Man-God</i> volumes into Japanese
14.	Msgr. Gianfranco Nolli, Noted Biblical Scholar, Director of the Vatican Museum
15.	Msgr. Angelo Mercati, Prefect of the Vatican Secret Archive from 1925 to 1955
16.	Dr. Mark Miravalle, S.T.D., Doctor of Theology, Licentiate of Sacred Theology
17.	Fr. Cornelio Fabro, Ph.D., Philosopher, Doctor of Theology, Professor at Four Universities
18.	Bishop John Venancio, Taught Dogmatic Theology at a Pontifical University in Rome, Bishop of Leiria-Fatima, Portugal, from 1954 to 1972
19.	Archbishop Gregorous, D.D., Doctor of Divinity, Archbishop of Trivandrum, India from 1955 to 1994
20.	Archbishop (later Cardinal) Angelo Comastri, Licentiate of Sacred Theology, Vicar General of His Holiness to the City of the Vatican. Previously Archbishop of Loreto, Italy
21.	Fr. François Dreyfus, O.P., Ph.D., a convert from Judaism, and a Professor of Biblical Studies at the French Biblical and Archeological School in Jerusalem
22.	Father Vernard Poslusney, O. Carm., Advisor to the Holy Office on Private Revelation
23- 24.	Fr. Kevin Robinson Testifies that He Knows Two Rome-Trained Doctors of Canon Law (Not Already Mentioned Above) Who Admire and Read Valtorta's Writings

## **List of Saints/Blesseds/Venerables/Servants of God Who Have Approved/Endorsed the *Poem of the Man-God***

1.	Saint Padre Pio, One of the Holiest Saints of the 20th Century, Mystic, Stigmatist, Bilocater, Prophet, Healer
2.	Venerable Pope Pius XII, Pope from 1939 to 1958
3.	Blessed Gabriel M. Allegra, O.F.M., World-Renowned Exegete and Theologian, Beatified in 2012
4.	Blessed Mother Maria Inés Teresa of the Most Blessed Sacrament, Founder of the Congregation of Claretian Missionaries that Grew to Include 36 Missionary Houses in 14 Countries, Beatified in 2012
5.	Saint Mother Teresa of Calcutta, World-Famous Missionary Who Founded the Missionaries of Charity, Consisting of Over 4,500 Religious Sisters Serving the Poorest of the Poor in 133 Countries
6.	Servant of God George La Pira, University Professor, Three-Times Mayor of Florence, Now "Servant of God"
7.	Servant of God Fr. Patrick Peyton, C.S.C., Founder of the Family Rosary Crusade, Where He Coordinated Rosary Events in More than 40 Countries, Sometimes Involving Hundreds of Thousands of People, Founded Media Apostolate Which Produced 900+ Radio Programs, Films, and TV Specials

## **List of Noteworthy Lay Faithful Who Have Approved/Endorsed the *Poem of the Man-God***

1.	John Haffert, co-Founder and Former Head of the famous Blue Army of Our Lady of Fatima (Which Once Consisted of 25 Million Members), Famous Speaker and Author
2.	William F. Buckley, Jr., Considered the Grandfather of the American Conservative Movement, Politician, Talk Show Host ( <i>Firing Line</i> ), Speaker, Author, Founded Magazine <i>National Review</i>
3.	Antonio Socci, Leading Italian Journalist and Intellectual, Media Personality and Talk Show Host, Author
4.	Camillo Corsánego, Dean of the Consistorial Lawyers (Where He Functioned as Advocate of Causes of Beatification and Canonization), Professor at the Pontifical Lateran University in Rome, National President of Catholic Action in Italy
5.	Dr. Nicholas Pende, World-Renowned Endocrinologist, Consultant to the Sacred Congregation of Rites
6.	Servant of God George La Pira, University Professor, Three-Times Mayor of Florence, Now "Servant of God"
7.	Dr. Lonnie Lee Van Zandt, Professor of Physics at Purdue University in Lafayette, Indiana from 1967-1995, Harvard University Ph.D. Graduate
8.	Dr. Liberato De Caro, Physicist and Researcher of the National Board of Research with the Institute of Crystallography, Author of Hundreds of Scientific Works Published in International Reviews
9.	Professor Emilio Matriccioni of the Department of Electronics, Information, and Bioengineering (DEIB) at the Polytechnic of Milan

10.	Dr. Mark Miravalle, S.T.D., Doctor of Theology, Licentiate of Sacred Theology
11.	Professor Vittorio Tredici, Mineralogist, Geologist, President of the Italian Metallic Minerals Company and the Italian Potassium Company, Vice-President of the Extractive Industries Corporation, Mayor of Cagliari, Member of Italian Parliament
12.	Professor Lorenzo Ferri, Famous Italian Artist, Sculptor, and Shroud of Turin Scholar, Drew Over 300 Illustrations of Portraits and Drawings of Scenes from the <i>Poem of the Man-God</i>
13.	Dr. Nicandro Picozzi, M.A., D.D., Doctor of Divinity, Translated All of the <i>Poem of the Man-God</i> Volumes into English
14.	Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D.
15.	Professor Fabrizio Braccini of the University of Palermo
16.	Peter Bannister, Renowned Musician in Orchestral, Choral, Chamber, and Solo Vocal and Instrumental Music, Recipient of Prizes and Scholarships from Cambridge University, the Countess of Munster/Leverhulme Trusts, and the International Composition Competition in San Sebastian
17.	Florian Boucansaud, Former Professional Soccer Player in France for Eight Years, Spoke at the Second French Valtorta Conference

### **List of University Professors Who Have Approved/Endorsed the *Poem of the Man-God***

1.	Fr. Gabriel Roschini, O.S.M., One of the Top Two Mariologists of the 20th Century, Founder of the Marianum Pontifical Faculty of Theology in Rome, Professor at the Lateran Pontifical University, Consultant to the Holy Office and the Congregation for the Causes of Saints
2.	Fr. Corrado Berti, O.S.M., Professor of Dogmatic and Sacramental Theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959
3.	Msgr. (later Cardinal) Augustin Bea, S.J., Rector of the Pontifical Biblical Institute and Consultant to the Holy Office and the Congregation for the Causes of Saints
4.	Msgr. Hugo Lattanzi, Dean of the Faculty of Theology at the Lateran Pontifical University and Consultant to the Holy Office and the Congregation for the Causes of Saints
5.	Camillo Corsánego, Dean of the Consistorial Lawyers (Where He Functioned as Advocate of Causes of Beatification and Canonization), Professor at the Pontifical Lateran University in Rome, National President of Catholic Action in Italy
6.	Cardinal Giuseppe Siri, Doctor of Theology, Professor at a Major Seminary, President of the Italian Episcopal Conference from 1959-1965
7.	Blessed Gabriel M. Allegra, O.F.M., World-Renowned Exegete and Theologian, Beatified in 2012
8.	Dr. Mark Miravalle, S.T.D., Doctor of Theology, Licentiate of Sacred Theology
9.	Fr. Cornelio Fabro, Ph.D., Philosopher, Doctor of Theology, Professor at Four Universities

10.	Bishop John Venancio, Taught Dogmatic Theology at a Pontifical University in Rome, Bishop of Leiria-Fatima, Portugal from 1954 to 1972
11.	Servant of God George La Pira, University Professor of Roman Law, Three-Times Mayor of Florence, Now "Servant of God"
12.	Dr. Lonnie Lee Van Zandt, Professor of Physics at Purdue University in Lafayette, Indiana from 1967-1995, Harvard University Ph.D. Graduate
13.	Fr. François Dreyfus, O.P., Ph.D., a convert from Judaism, and a Professor of Biblical Studies at the French Biblical and Archeological School in Jerusalem
14.	Professor Vittorio Tredici, Mineralogist, Geologist, President of the Italian Metallic Minerals Company and the Italian Potassium Company, Vice-President of the Extractive Industries Corporation, Mayor of Cagliari, Member of Italian Parliament
15.	Professor Emilio Matricciani of the Department of Electronics, Information, and Bioengineering (DEIB) at the Polytechnic of Milan
16.	Professor Lorenzo Ferri, Famous Italian Artist, Sculptor, and Shroud of Turin Scholar, Drew Over 300 Illustrations of Portraits and Drawings of Scenes from the <i>Poem of the Man-God</i>
17.	Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D.
18.	Professor Fabrizio Braccini of the University of Palermo
19.	Don Ernesto Zucchini, president of the Maria Valtorta Foundation, Professor of Theology since 2009 at the School of Theological Formation (Scuola di Formazione Teologica) of the diocese of Massa Carrara, Main Speaker in a Radio Maria Broadcast on the Mystic
20.	Msgr. René Laurentin, Mariological Expert, Prolific Author, Professor of Theology at the Catholic University of Angers, University of Florence, and the University of Milan
21.	Fr. Yannik Bonnet, D.Sc., Doctor of Science from the Prestigious Polytechnique School, Engineering Professor and Engineering University Director, Catholic Writer
22.	Professor Fernando La Greca, Spoke at the First International Italian Valtorta Conference
23.	Professor Maria Grazia Sovrano, Spoke at the First International Italian Valtorta Conference
24.	Professor Emilio Biagini, Spoke at the First International Italian Valtorta Conference
25.	Professor Francesco Rizzi, Spoke at the First International Italian Valtorta Conference
26.	Professor Anna Maria Costa, Spoke at the First International Italian Valtorta Conference
27.	Professor Ruben Pineda Esteban, Spoke at the First International Italian Valtorta Conference
28.	Professor Giuseppe Fioravanti, Spoke at the First International Italian Valtorta Conference

## Full List of Important Clerics and Lay Faithful Who Have Approved/Endorsed the *Poem of the Man-God* (3 Pages)

1.	Pope Pius XII, Pope from 1939-1958
2.	Saint Padre Pio, One of the Holiest Saints of the 20th Century, Mystic, Stigmatist, Bilocater, Prophet, Healer
3.	Fr. Gabriel Roschini, O.S.M., One of the Top Two Mariologists of the 20th Century, Founder of the Marianum Pontifical Faculty of Theology in Rome, Professor at the Lateran Pontifical University, Consultant to the Holy Office and the Congregation for the Causes of Saints
4.	Blessed Gabriel M. Allegra, O.F.M., World-Renowned Exegete and Theologian, Beatified in 2012
5.	Blessed Mother Maria Inés Teresa of the Most Blessed Sacrament, Founder of the Congregation of Claretian Missionaries that Grew to Include 36 Missionary Houses in 14 Countries, Beatified in 2012
6.	Msgr. (later Cardinal) Augustin Bea, S.J., Rector of the Pontifical Biblical Institute and Consultant to the Holy Office
7.	Archbishop Alphonsus Carinci, Secretary of the Sacred Congregation of Rites from 1945 to 1960
8.	Fr. Corrado Bertì, O.S.M., Professor of Dogmatic and Sacramental Theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959
9.	John Haffert, co-Founder and Former Head of the famous Blue Army of Our Lady of Fatima (Which Once Consisted of 25 Million Members), Famous Speaker and Author
10.	Msgr. Hugo Lattanzi, Dean of the Faculty of Theology at the Lateran Pontifical University and Consultant to the Holy Office
11.	Camillo Corsánego, Dean of the Consistorial Lawyers (Where He Functioned as Advocate of Causes of Beatification and Canonization), Professor at the Pontifical Lateran University in Rome, National President of Catholic Action in Italy
12.	Bishop John Venancio, Bishop of Leiria-Fatima, Portugal from 1954 to 1972, Taught Dogmatic Theology at a Pontifical University in Rome
13.	Cardinal Giuseppe Siri, Doctor of Theology, Professor at a Major Seminary, President of the Italian Episcopal Conference from 1959-1965
14.	Cardinal Antony Padiyara, Major Archbishop of Ernakulam-Angamaly, India from 1985 to 1996
15.	Archbishop George Pearce, S.M., Doctor of Divinity, former Archbishop of Suva, Fiji
16.	Archbishop Nuncio Apostolic Monsignor Pier Giacomo De Nicolò, Papal Nuncio in Several Countries
17.	Blessed Mother Maria Inés Teresa of the Most Blessed Sacrament, Founder of the Congregation of Claretian Missionaries that Grew to Include 36 Missionary Houses in 14 Countries, Beatified in 2012
18.	Servant of God George La Pira, University Professor of Roman Law, Three-Times Mayor of Florence, Now "Servant of God"
19.	Servant of God Fr. Patrick Peyton, C.S.C., Founder of the Family Rosary Crusade, Where He Coordinated Rosary Events in More than 40 Countries, Sometimes Involving Hundreds of Thousands of People, Founded Media Apostolate Which Produced 900+ Radio Programs, Films, and TV Specials

20.	Fr. Federico Barbaro, S.D.B., Famous Japanese Bible Translator, Biblical Scholar, and Writer, Translated all of the <i>Poem of the Man-God</i> volumes into Japanese
21.	Dr. Nicandro Picozzi, M.A., D.D., Doctor of Divinity, Translated All of the <i>Poem of the Man-God</i> Volumes into English
22.	Fr. Marco Giraud, O.P., Commissioner of the Holy Office
23.	Father Vernard Poslusney, O. Carm., Advisor to the Holy Office on Private Revelation
24.	Dr. Nicholas Pende, World-Renowned Endocrinologist, Consultant to the Sacred Congregation of Rites
25.	Msgr. Gianfranco Nolli, Noted Biblical Scholar, Director of the Vatican Museum
26.	Msgr. Angelo Mercati, Prefect of the Vatican Secret Archive from 1925 to 1955
27.	Fr. François Dreyfus, O.P., Ph.D., a convert from Judaism, and a Professor of Biblical Studies at the French Biblical and Archeological School in Jerusalem
28.	Fr. Cornelio Fabro, Ph.D., Philosopher, Doctor of Theology, Professor at Four Universities
29.	Bishop Johanan-Mariam Cazenave, Secretary of the Syrian-French Synod
30.	Bishop Roman Danylak, S.T.L., J.U.D., Doctor of Canon Law and Civil Law, Licentiate of Sacred Theology
31.	Antonio Socci, Leading Italian Journalist and Intellectual, Media Personality and Talk Show Host, Author
32.	William F. Buckley, Jr., Considered the Grandfather of the American Conservative Movement, Politician, Talk Show Host ( <i>Firing Line</i> ), Speaker, Author, Founded Magazine <i>National Review</i>
33.	Dr. Lonnie Lee VanZandt, Professor of Physics at Purdue University in Lafayette, Indiana from 1967-1995, Harvard University Ph.D. Graduate
34.	Dr. Liberato De Caro, Physicist and Researcher of the National Board of Research with the Institute of Crystallography, Author of Hundreds of Scientific Works Published in International Reviews
35.	Professor Emilio Matricciani of the Department of Electronics, Information, and Bioengineering (DEIB) at the Polytechnic of Milan
36.	Professor Vittorio Tredici, Mineralogist, Geologist, President of the Italian Metallic Minerals Company and the Italian Potassium Company, Vice-President of the Extractive Industries Corporation, Mayor of Cagliari, Member of Italian Parliament
37.	Professor Lorenzo Ferri, Famous Italian Artist, Sculptor, and Shroud of Turin Scholar, Drew Over 300 Illustrations of Portraits and Drawings of Scenes from the <i>Poem of the Man-God</i>
38.	Msgr. René Laurentin, Mariological Expert, Prolific Author, Professor of Theology at the Catholic University of Angers, University of Florence, and the University of Milan
39.	Fr. Yannik Bonnet, D.Sc., Doctor of Science from the Prestigious Polytechnique School, Engineering Professor and Engineering University Director, Catholic Writer

40.	Don Ernesto Zucchini, president of the Maria Valtorta Foundation, Professor of Theology since 2009 at the School of Theological Formation (Scuola di Formazione Teologica) of the diocese of Massa Carrara, Main Speaker in a Radio Maria Broadcast on the Mystic
41.	Dr. Mark Miravalle, S.T.D., Doctor of Theology, Licentiate of Sacred Theology
42.	Bishop (later Archbishop) Kundukulam, Bishop of Trichur, India from 1970 to 1996
43.	Bishop Aldo Patroni, S.J., Bishop of Calicut, India from 1948 to 1980
44.	Bishop Egidio Gavazzi, Benedictine Abbot and Ordinary (i.e, Bishop) of Subiaco, Italy from 1964 to 1974
45.	Bishop Angelico Melotto, O.F.M., Bishop of Solola, Guatemala from 1959 to 1986
46.	Archbishop Giovanni Bulaitis, Titular Archbishop of Naronia, Apostolic Nuncio to Albania
47.	Archbishop Vito Roberti, Archbishop of Caserta, Italy from 1965 to 1987
48.	Bishop Kureethara, Bishop of Kochi, India from 1975 to 1999
49.	Bishop D'souza, Bishop of Pune, India from 1977 to 2009
50.	Bishop (later Archbishop) Soosa, Bishop of Trivandrum, India from 1991 to 2004
51.	Archbishop Gregorous, Archbishop of Trivandrum, India from 1955 to 1994
52.	Bishop Benjamin, Bishop of Darjeeling, India from 1962 to 1994
53.	Archbishop Alberto Ramos, Archbishop of Belem, Brazil from 1957 to 1990
54.	Archbishop Pietro Santoro, bishop since 1967, Archbishop of Campobasso-Boiano, Italy from 1979 to 1989
55.	Bishop (later Archbishop) Gaetano Bonicelli, Former Archbishop of Siena-Colle di Val d'Elsa-Montalcino, Italy
56.	Archbishop Giuliano Agresti, Archbishop of Lucca, Italy (Maria Valtorta's diocese) from 1973 to 1990
57.	Archbishop (later Cardinal) Angelo Comastri, Licentiate of Sacred Theology, Vicar General of His Holiness to the City of the Vatican. Previously Archbishop of Loreto, Italy
58.	Archbishop Domenico Luca Capozzi, O.F.M., Archbishop of Taiyuan, China from 1946 to 1983
59.	Bishop Richard Williamson, Seminary Rector for 26 Years
60.	Msgr. Maurice Raffa, Director of the International Center of Comparison and Synthesis (Which He Founded in 1940), Member of the Congregation for the Clergy
61.	Fr. Romualdo Migliorini, O.S.M., Former Apostolic Prefect in South Africa
62.	Professor Fabrizio Braccini of the University of Palermo
63.	Professor Fernando La Greca, Spoke at the First International Italian Valtorta Conference
64.	Professor Maria Grazia Sovrano, Spoke at the First International Italian Valtorta Conference
65.	Professor Emilio Biagini, Spoke at the First International Italian Valtorta Conference
66.	Professor Francesco Rizzi, Spoke at the First International Italian Valtorta Conference
67.	Professor Anna Maria Costa, Spoke at the First International Italian Valtorta Conference
68.	Professor Ruben Pineda Esteban, Spoke at the First International Italian Valtorta Conference

69.	Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D.
70.	Peter Bannister, Renowned Musician in Orchestral, Choral, Chamber, and Solo Vocal and Instrumental Music, Recipient of Prizes and Scholarships from Cambridge University, the Countess of Munster/Leverhulme Trusts, and the International Composition Competition in San Sebastian
72.	Florian Boucansaud, Former Professional Soccer Player in France for Eight Years, Spoke at the Second French Valtorta Conference
73-74.	Fr. Kevin Robinson Testifies that He Knows Two Rome-Trained Doctors of Canon Law (Not Already Mentioned Above) Who Admire and Read Valtorta's Writings

Thus concludes the lists of this chapter. Please note that all of the testimonials, statements, and proof of approval of these clerics and lay faithful listed in this chapter are included in the subchapter of this e-book entitled *“Proof by the Testimony of Countless Trustworthy Clerics, Authorities, Experts, Scientists, and Pious Lay Faithful and the Tremendously Good Fruits Produced in Individuals and in the Church as a Whole”*. Refer to that subchapter for these statements, testimonials, etc.

## ***Refutations of Critics and Arguments Against the Poem of the Man-God***

The arguments against the *Poem of the Man-God* all prove to be refuted and do not hold up to serious research and scrutiny. As the publisher of the *Poem*, Dr. Emilio Pisani, relates:<sup>782</sup>

It is undeniable that the diffusion of Maria Valtorta's work (uninterrupted for almost half a century!) has caused both favorable and opposed positions to be recorded: the second [group] in a clear minority, even if ferocious. So undeniable is this, that we have produced a book entitled *Pro e contro Maria Valtorta* ["For and against Maria Valtorta"]. In our book, therefore, the positions of both parties are documented, so that the reader could take account of their arguments.

There is not an English translation of this book available yet. However, there is so much information available in printed form and on the Internet that every single serious critic and argument against the *Poem of the Man-God* worthy of consideration has been addressed and refuted, and this refutation is available in this summa and encyclopedia or on the Internet. It is my intention to summarize the main critics and objections, and offer you the best websites and resources to quickly find a response – a defense of the *Poem* against those objections. Thus, being equipped with both arguments (both for and against the *Poem*), you can reason and ascertain yourself what is the truth.

The truth of the matter is that there has not been one single argument of anything against faith or morals in the *Poem* that has not been thoroughly refuted. The main and most frequent arguments against it are based on ignorance, poor theology, misunderstanding the historical events of the approval of the *Poem*, ignorance of these historical events in the first place (no thanks to the enemies who love to focus on what appears to condemn the *Poem* but totally neglect the greater and undeniable evidence of its approval to be published by authorities in the Magisterium in 1948, 1961, and 1992), or taking isolated statements out of context and distorting their meaning.

David Webster, M.Div., summed up the objections to the *Poem of the Man-God* well when he wrote:<sup>783</sup>

Though there have been claims of error in *The Poem* we have not seen *one single example* of such error within *The Poem* that has not either been *based on pure ignorance or a wrenching of statements completely out of context*. Most of the charges against this work have been so glaringly false and libelous that villainous intent cannot be denied.

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., wrote:<sup>784</sup>

Let us return to the alleged dogmatic or moral errors which some opponents of the *Poem of the Man-God* claim to find in it. The alleged errors result from the opponents' own doing: they rarely present complete quotations, they mutilate them; they wrench the quotations out of context, when only the context gives them their proper meaning; they sometimes even go so far as to falsify certain texts. Also, the testimony of those opponents often is not credible because of their lack of knowledge in mystical theology, their ignorance of Valtorta's work, or their prejudice against it. Some have even gone so far as to declare publicly that they had not read it and did not intend to in the least.

David Webster, M.Div., says in another document:<sup>785</sup>

In my 6 years of research I have not discovered a single criticism leveled against the revelation in this work that is valid.

I too have come to the same conclusion.

## An Analysis and the Full Details Regarding the First Edition of the Poem Being Placed on the Index of Forbidden Books

Probably the #1 objection or argument raised against the *Poem of the Man-God* is that it was put on the *Index of Forbidden Books* at a certain point in time. For many uninformed Catholics, they read that and immediately throw out the *Poem of the Man-God* without any further consideration or research (which I did, in fact, years ago when I first encountered this bit of information).

They neglect the fact that there is significant historical evidence of many works of authentic private revelation and writings of saints being put on the *Index of Forbidden Books*, and then later taken off of the *Index* and approved and promoted by Popes. Between 1923 and 1931, Saint Padre Pio was hit with five decrees of condemnation by the Holy Office that were later reversed.<sup>786</sup> Pope Pius XI, who reversed the ban on Padre Pio, stated, “I have not been badly disposed toward Padre Pio, but I have been badly informed.”<sup>787</sup> St. Faustina Kowalska’s writings were put on the *Index of Forbidden Books* before she was later canonized. In fact, Saint Faustina’s Divine Mercy writings were placed on the *Index of Forbidden Books* the very same day as Maria Valtorta’s writings, and the former were vindicated by Pope John Paul II. Even the works of St. Thomas Aquinas were condemned on January 18, 1277 by Pope John XXI, and the condemnation later annulled.<sup>788</sup> Venerable Mary of Agreda’s *Mystical City of God* was examined for fourteen years and afterwards placed on the *Index of Forbidden Books* for three months, before it was later vindicated by Pope Clement XI who strictly prohibited the *Mystical City of God* from ever being put on the *Index of Forbidden Books* again in two decrees of June 5, 1705 and September 26, 1713. Her *Mystical City of God* was furthermore vindicated by two Popes of the past century who went so far as to give an Apostolic Blessing to readers and promoters of the *Mystical City of God*, much in contrast to the actions of the Hierarchy which once put this work on the *Index of Forbidden Books*.<sup>789</sup> During the pontificate of Pope Leo XIII, the pontiff revised the *Index of Forbidden Books* and dropped about a thousand books from it.<sup>790</sup>

The *Index of Forbidden Books* does *not* participate in the infallibility of the Magisterium as such. Throwing out the *Poem of the Man-God* simply because it was once placed on the *Index*, without researching the matter further or seeking for the truth, would be equivalent to someone saying that Saint Padre Pio wasn’t holy because he was hit with five decrees of condemnation by the Holy Office in the past. That is foolish because the Holy Office was wrong and ended up saying the exact opposite later on when they reversed their condemnations and eventually went so far as to declare him a canonized saint and approved the miraculous phenomena of his stigmata and other miracles which they once erroneously declared was of no supernatural origin.

When you read the accounts of what had happened with Fr. Berti and Pope Pius XII and the Holy Office, as well as why the *Poem of the Man-God* was put on the *Index of Forbidden Books* in the first place, as well as understand the authority of Pope Pius XII's order to publish the *Poem of the Man-God*, you will see that the fact that it was once put on the *Index of Forbidden Books* does not in any way mean it is officially condemned by the Church, or that it is declared as not inspired by God, or that it contains any errors against faith or morals.

To the contrary, the *Poem of the Man-God* enjoys the approbation of Pope Pius XII, whose authority supersedes the Holy Office, which the latter, in contradiction to his command to publish this work, put this work on the *Index of Forbidden Books* due to spurious reasons after he died (and then officials in the Holy Office/CDF later allowed the second edition to be published in 1961 and even newer editions to be published in 1992); the English translation of the *Poem* has received an official [letter of endorsement](#) from Bishop Roman Danylak, S.T.L., J.U.D. (titular bishop of Nyssa); the Malayalam translation of the *Poem* has received the [imprimatur](#) of Archbishop Soosa Pakiam M. of Trivandrum, India; and the *Poem* has received the approbation and approval of Blessed Gabriel Allegra, many high-ranking clerics in Rome (both before and after Vatican II), and the approbation and approval of many cardinals, archbishops, bishops, theologians, and Scripture scholars (not to mention Saint Padre Pio). On top of all of this, the *Index of Forbidden Books* was suppressed by Pope Paul VI in June 1966, which the “issue of the Vatican's newspaper, *L'Osservatore Romano*, announced that, while the *Index* maintained its moral force, in that it taught Christians to beware, as required by the natural law itself, of those writings that could endanger faith and morality, it no longer had the force of ecclesiastical positive law with the associated penalties.”<sup>791</sup>

As if that were not enough, the Commissioner of the Holy Office, Fr. Giraud, O.P., effectively repealed the 1959 censure of the *Poem* on the *Index* when he stated to Fr. Berti, in 1961: “Continue to publish this second edition. We will see how the world receives it.”<sup>792</sup>

In fact, even before Fr. Giraud's statement, Fr. Gabriel Roschini, Consultant of the Holy Office, stated in that same year that the new critical second edition of the *Poem* “was not to be considered to be on the *Index*, because it was totally renewed, conformed in all to the original, and provided with notes that removed any doubt and which demonstrated the solidity and orthodoxy of the work.”<sup>793</sup>

Throughout the history of the Church, many times books that were placed on the Index of Forbidden Books were later removed from the Index. The placement of a work on the Index was not an infallible act, and, contrary to popular belief, was not always done because a book had an error against faith or morals or was obscene. Other reasons for why books were placed on the

Index of Forbidden books were for disciplinary reasons, or simply because a book requiring prior Church approval before publishing was published without prior approval (not necessarily because of harmful content), or because it was judged that the book might be dangerous for groups of people at that time in history (and when the conditions changed such that such dangers were no longer present, these books could be removed from the Index).<sup>794</sup> During the pontificate of Pope Leo XIII, the pontiff revised the Index of Forbidden Books and dropped about a thousand books from it.<sup>795</sup> He also overhauled the rules at that time, something done by Popes multiple times during the history of the Index, with the last one being the abolishment of the Index by Pope Paul VI in 1966.

In the case of the first edition of Maria Valtorta's main work, *The Poem of the Man-God*, it is clear from the explanatory letter which accompanied the notification of its placement on the Index that the reason for its placement on the Index was not due to any errors against faith or morals, but because of a disciplinary matter due to allegedly grave disobedience by an unspecified person (presumably Fr. Berti).

Fr. Berti gives details of relevant events and facts in his [signed testimony](#). The charge of disobedience is untrue and perhaps represents a misunderstanding on the part of some individuals. The explanatory letter did not tell the whole story nor did it even mention a name of who was supposedly disobedient. The facts are that Fr. Berti chose to obey the order of Pope Pius XII who had commanded him to publish the work in 1948. The two officials in 1949 called him to a private meeting the year after the Pope had commanded him (in front of two other eyewitnesses) to publish it. They refused to let him speak so that he could tell them the Pontiff's command to publish it. The Pope had higher authority and jurisdiction than these two officials. He was given contradictory orders and so he obeyed the orders of the highest authority (the Pope). Regardless, what is relevant for this present discussion is his testimony of how Fr. Giraudo, O.P., Commissioner of the Holy Office, later gave permission to continue publication of the second edition in 1961. Furthermore, in more recent times, in a letter dated May 6, 1992 (Prot. N. 324-92), addressed to Dr. Emilio Pisani (the publisher of Maria Valtorta's works), Monsignor Dionigi Tettamanzi, secretary to the Italian Episcopal Conference, gave permission for the work to continue to be published for the "true good of readers and in the spirit of the genuine service to the faith of the Church". Cardinal Ratzinger, then head of the Congregation for the Doctrine of the Faith, instructed this permission to be granted. This will all be discussed in greater detail later in this subchapter. But first, I want to mention some other facts first.

Fr. Gabriel Roschini, O.S.M. (1900-1977), was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome in 1950 under Pope Pius XII, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred

Congregation for the Causes of Saints. During the pontificate of Pope Pius XII, he worked closely with the Vatican on Marian publications. He is considered by many to be the greatest Mariologist of the 20th century, was highly esteemed by all the Popes during his priestly life (especially Pope Pius XII), and was often referred to by Pope John Paul II as one of the greatest Mariologists who ever lived. He sent the Holy Father a copy of his book entitled *The Virgin Mary in the Writings of Maria Valtorta*, which was a 395-page Mariological study of Valtorta's writings. In the preface of this book, Fr. Gabriel Roschini affirmed, "...whoever wants to know the Blessed Virgin (a Virgin in perfect harmony with the Holy Scriptures, the Tradition of the Church, and the Church Magisterium) should draw from Valtorta's Mariology."

In response to the receipt of this book, Pope Paul VI sent a letter of congratulations and blessing to Fr. Gabriel, in which it says: "The Holy Father thanks you wholeheartedly for this new testimony of your respectful regards and wishes you to receive from your labor the consolation of abundant spiritual benefits."<sup>796</sup> You can view this letter (dated January 17, 1974) from the Secretary of State at the following link: [Letter of Appreciation from Pope Paul VI to Gabriel Roschini for His Book The Virgin Mary in the Writings of Maria Valtorta](#). An English translation is on this page (scroll down a little to see it): [Fr. Gabriel Roschini's Strong Approval of Valtorta and Her Work \(Greatest Mariologist of the 20th Century\)](#).

An article relates:<sup>797</sup>

This letter, penned by the Secretariat of State and authorized by the Pope, undoubtedly conveys a positive tone, praising the author for his "piety and his zeal, for which this publication is the obvious result". It is illogical to conclude that the Pope would authorize such a letter, if he thought the writings were condemned or contained error. The Secretariat of State is the highest ranked curial official next to the Pope, and is considered the Popes' "right arm". Those who question whether the letter was written with the Pope's authorization are advised to look up the job description for the Secretariat of State, for this is what he does. Even though the Pope may not have put the pen to the paper, the implication is the same. This event falls naturally in line with the Holy Father's action decades earlier of sending the complete writings [of Maria Valtorta] to the Milan seminary library.

Dr. Mark Miravalle, S.T.D., wrote:<sup>798</sup>

The extensive Mariology contained in *The Poem* was also the subject of a 400-page study written by arguably the greatest Italian mariologist of the twentieth century and Consultor of the Holy Office, Rev. Gabriel Roschini, O.S.M. In a letter of January 17, 1974, Father Roschini received the congratulations of Pope Paul VI for his work entitled, *The Virgin Mary in the*

*Writings of Maria Valtorta*. The letter from the Secretary of State notes, "The Holy Father thanks you wholeheartedly for this new testimony of your respectful regards and wishes you to receive from your labor the consolation of abundant spiritual benefits." Neither the papal benediction granted by Pope Paul VI nor the papal congratulations issued through the Secretary of State would have been granted to a text based on a series of private revelations which were "forbidden" or declared "doctrinally erroneous" by the Congregation for the Doctrine of the Faith.

Archbishop Pasquale Macchi, Private Secretary of Pope Paul VI, said to Fr. Corrado M. Berti, O.S.M., in an hour-long interview in 1963: "When His Holiness (Paul VI) was Archbishop of Milan, he read one of the books of *The Poem of the Man-God*. He told me how he appreciated it, and had me send the complete work to the library of the diocesan seminary."<sup>799</sup>

Also of note, in 2002, Pope John Paul II approved the decree of a miracle and the beatification of one of the most outspoken and avid long-time supporters of Maria Valtorta and the *Poem of the Man-God*: Blessed Gabriel M. Allegra. Pope Benedict XVI approved the beatification of Blessed Gabriel Allegra, Mother Maria Inés Teresa of the Most Blessed Sacrament, and Mother Teresa of Calcutta, all of whom publicly read, promoted, and shared Maria Valtorta's *The Poem of the Man-God* with clergy and lay faithful.

Furthermore, Bishop Roman Danylak, S.T.L., J.U.D. (who issued an official [letter of endorsement](#) of the English translation of the *Poem* in 2001) wrote:<sup>800</sup>

Cardinal Ratzinger [later Pope Benedict XVI] in private letters has acknowledged that this work is free from errors in doctrine or morals. The Conference of Italian Bishops has acknowledged the same in its correspondence with the current editor, Dr. Emilio Pisani.

At the conclusion of Bishop Danylak's letter of endorsement, he states: "This major work of Maria Valtorta, *The Poem of the Man-God*, is in perfect consonance with the canonical Gospels, with the traditions and the Magisterium of the Catholic Church."

Bishop Roman Danylak also wrote:<sup>801</sup>

"I have studied *The Poem* in depth, not only in its English translation, but in the original Italian edition with the critical notes of Fr. Berti. I affirm their theological soundness, and I welcome the scholarship of Fr. Berti and his critical apparatus to the Italian edition of the works. I have further studied in their original Italian the *Quaderni* or *The Notebooks* of Maria Valtorta for

the years from 1943 to 1950. And I want to affirm the theological orthodoxy of the writings of Maria Valtorta.”

Fr. Kevin Robinson relates:<sup>802</sup>

I received a letter from Cardinal Gagnon in Rome (Jan 3, 1992) assuring me that many good people are benefiting from Valtorta's works...

Given the genuine approval, widespread growth, and immense spiritual fruit of *The Poem of the Man-God*, it would be rash to deny, refuse, or fight against this great gift of God (see Gamaliel's advice, Acts 5: 38-39).

Let us not forget that even the works of St. Thomas Aquinas were at first condemned, as were the person of St. Athanasius and the writings of Saint Faustina Kowalska. Truth will find its way in the end, and the judgement of Pope Pius XII will be clearly vindicated. In 1978 an anthology [of the *Poem*] was published in Portuguese with the imprimatur of the Archbishop of Belem, Brazil. In India seven bishops have sent warm letters of congratulations to the publisher of the Malayalam translation. One of these bishops gave his imprimatur in 1993. Don't forget, the approval of Pope Pius XII was more than an imprimatur (permission to publish). It was an **instruction** to publish, given at the Vatican before official witnesses on February 26, 1948.

The history of Pope Pius XII's command to publish her work is as follows:

A high-ranking prelate personally handed Pope Pius XII a 12-volume typewritten copy of the *Poem of the Man-God* in 1947. In the following months, the priest who was in charge of postal delivery directly to Pope Pius XII's desk saw the bookmark in Valtorta's writings on his desk moving forward day by day.<sup>803</sup> After these volumes were evaluated by the Pope, he granted a special audience with the three Servites of Mary in charge of this work: Fr. Corrado M. Berti, O.S.M. (professor of dogmatic and sacramental theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959), Fr. Romualdo M. Migliorini (Prefect Apostolic in Africa), and Fr. Andrew M. Cecchin (Prior of the International College of the Servites of Mary in Rome). At this audience, as Bishop of Rome and the Vicar of Christ, Pope Pius XII commanded them to publish it, saying: "Publish it just as it is. There is no need to give an opinion as to whether it is of supernatural origin. Those who read it will understand."<sup>804</sup> Father Berti testifies: "I asked the Pope if we should remove the inscriptions: 'Visions' and 'Dictations' from *The Poem* before publishing it. And he answered that nothing should be removed."<sup>805</sup> Frs. Berti, Migliorini, and Cecchin documented the Pope's words immediately afterwards. Fr. Berti's

signed testimony is located in Isola del Liri, Italy (and is also viewable online). Pope Pius XII's audience with these three priests was also historically documented the next day, February 27, 1948, in the Vatican's newspaper *L'Osservatore Romano*. These three ecclesiastical eyewitnesses were of distinguished repute, and it may be worth mentioning that in a court of law in the United States, only two eyewitnesses are necessary to convict someone with the death penalty. This command of Pope Pius XII in front of three witnesses made it just as binding as a command in writing, according to the 1918 Code of Canon Law, which was in force in 1948.<sup>806</sup> Cardinal Edouard Gagnon (who had a Doctorate in Theology and taught canon law for ten years at the Grand Seminary) writing to the Maria Valtorta Research Center from the Vatican on October 31, 1987, referred to Pope Pius XII's action as: "The type of official Imprimatur granted before witnesses by the Holy Father in 1948."<sup>807</sup> It is also of significance that Cardinal Gagnon was known as a specialist of censorship, a theme for which he had written a reference book in 1945: *The Censorship of Books* (Éditions Fides, Montreal, 222 pages).<sup>808</sup>

The word imprimatur merely means "it may be printed" (in Latin: "let it be printed"). Here the Pope went further: he *commanded* them, "*Publish* this work just as it is." Furthermore, the contents were deemed acceptable and very good to his judgment, for he said: "Publish this work *just as it is*." Pope Leo X stated at the Fifth Lateran Council: "When it is a question of prophetic revelations, the Pope is the sole judge!"<sup>809</sup>

An article relates: "Some critics have attempted to discredit its authenticity, however without citing any real evidence to the contrary. Thus, we have not found any reason for rejecting the testimonies of these three priests as a mistake or a lie, especially given their distinguished repute (Prior of the Servites of Mary in Rome, Professor of Dogmatic Theology, and Prefect Apostolic in Africa). It may also be worth mentioning, in a court of law in the United States, only two eyewitnesses are necessary to convict someone with the death penalty."<sup>810</sup>

I give quotes below of various sources which explain further details about the history of the *Poem* with Pope Pius XII and the Holy Office (note that the original source of the following excerpt contained many numbered endnote numbers throughout the text which I removed to make the copy of this excerpt easier to read. Refer to the original website to view the original endnotes if you would like to see them):<sup>811</sup>

### **Ecclesiastical Approbations**

In 1947, Fr. Migliorini, OSM, together with Valtorta's future theological censor, Fr. Corrado Berti, OSM, his confrere in the Servites of Mary, succeeded in having the first complete Italian typescript of *The Poem of the Man-God* submitted to the then reigning Pope Pius XII, for his evaluation. After

personally reading the work and acquainting himself with Valtorta's visions and dictations, Pius XII granted a special audience to both Fathers Migliorini and Berti, and their Prior, Father Andrew M. Cecchin, OSM, on February 26, 1948. At that audience, he directed them to publish the work without omitting anything, not even the explicit assertions reporting "Visions" and "Dictations":

“Publish this work as it is. There is no need to give an opinion on its origin, whether it be extraordinary or not: whoever reads it will understand.

[These days] we hear of so many visions and revelations. I am not saying that all of them would be true, but there can be some of them that are authentic.”

Because of its obvious importance as an endorsement of the authenticity of Valtorta's work by the Supreme Head of the Church, recent critics of the *Poem* now attempt to impugn this Papal audience as a "fabrication" of its promotional literature. The fact that the Pope did grant this audience, however, is historically documented. Indeed, no less a personage than Edouard Cardinal Gagnon, writing to the Maria Valtorta Research Center from the Vatican on October 31, 1987, referred to Pope Pius XII's action as:

“the kind of official imprimatur granted before witnesses by the Holy Father in 1948, an Official Imprimatur of the Supreme Authority of the Church.”

As a result of this "Official Imprimatur" of the Supreme Authority of the Church, Fr. Corrado Berti and Valtorta's publisher, Dr. Emilio Pisani, felt authorized to bring out the first Italian edition of her *Poem of the Man-God* in four volumes from 1956-1959. However this was done as an anonymous work at Valtorta's request, and without the theological annotations of later editions to clarify ambiguous passages. It was perhaps for these reasons that in 1959, the Holy Office, apparently ignorant of the Official Imprimatur granted earlier by Pius XII, thus *invalidly* placed the *Poem* on the former *Index of Forbidden Books*. This was in effect to overturn the hierarchical structure of the Church, while at the same time violating Canon Law which outlaws any such reversal of a decision of the Supreme Head of the Church by a subsidiary Vatican Congregation, or even by appeal to an Ecumenical Council.

This censure was perhaps due also to the Holy Office's ignorance of the favorable impressions made by Valtorta's *Poem* on Cardinal Joseph Pizzardo, Secretary of the Sacred Congregation of the Holy Office, and expressed by him in a spirit of affection and of friendship to Father Corrado Berti. However, the Cardinal Secretary's favorable views were apparently never communicated to his subordinates or their successors in the Holy Office.

Nevertheless, with courageous hope Valtorta's publisher and editor, Dr. Emilio Pisani, together with Fr. Berti, "found a system for resuming the publication of the work with such criteria as would not exclude the respect due toward the authority of the Church." Moreover, after the first volumes of the 10-volume 2nd edition had already gone out, now under Valtorta's name and with Fr. Berti's theological annotations, he was summoned anew to the Holy Office in December, 1961, where he was able, in an atmosphere of serene dialogue, to relate the previous words and approbation of Pius XII of 1948, and to exhibit the favorable certifications of other authorities. Among these were three consultants to the Holy Office itself: Father (later Cardinal) Augustin Bea, S.J., Pius XII's confessor and Rector of the Pontifical Biblical Institute; Msgr. Alfonsus Carinci, Secretary of the Sacred Congregation of Rites; and Fr. Gabriele Roschini, O.S.M., theologian and Mariologist, whose certifications favorably impressed Cardinal Pizzardo, then Secretary of the Holy Office.

Required to deliver a report and some documentation, Fr. Berti returned four more times to the Holy Office in 1961, and was always able to deal with its Vice-Commissioner, Father Giraud, O.P. From Fr. Giraud he finally obtained a sentence which effectively repealed the 1959 censure on the *Index*. Father Giraud stated: "We have no objection to your publishing this 2nd edition," concluding with: "We will see how the work [the *Poem*] is welcomed."

As noted above, Valtorta's *Poem* had previously been submitted to several notable ecclesiastical personages among whom were, e.g., Msgr. Alfonso Carinci, then Secretary of the Congregation of Sacred Rites who, in 1946, stated:

There is nothing therein which is contrary to the Gospel. Rather, this work, a good complement to the Gospel, contributes towards a better understanding of its meaning.... Our Lord's discourses do not contain anything which in any way might be contrary to His Spirit.

Later, in 1951, Msgr. Hugo Lattanzi, dean of the Faculty of Theology at the Lateran Pontifical University and Consultant to the Holy Office noted:

The author...could not have written such an abundant amount of material...without being under the influence of a supernatural power.

Again in 1952, Msgr. (later Cardinal) Augustin Bea, S.J., Rector of the Pontifical Biblical Institute and also Consultant to the Holy Office, was asked to evaluate the exegetical methodology of some of the many commentaries on scriptural texts contained in Valtorta's work. In responding to this request he stated:

Some years ago [before being named Consultant of the Supreme Congregation of the Holy Office], I read several fascicles of the work written by the lady, Maria Valtorta, paying particular attention in my reading to the exegetical, historical, archeological, and topographical parts. As regards its exegesis, in none of the records I examined have I found errors of any relevance. I was, moreover, very impressed by the fact that the archeological and topographical descriptions were propounded with remarkable exactness...the reading of the work is not only interesting and pleasing, but truly edifying and, for people less well informed on the Mysteries of the life of Jesus, instructive. Concerning some particulars less exactly expressed, the author, questioned by me through an intermediary, had modestly given some satisfactory explanations. Here and there some scenes appeared to me too diffusely described, even with many vivid colors. But generally speaking, the reading of the work is not only interesting and pleasing, but truly edifying and – for people less well informed on the Mysteries of the life of Jesus – instructive.

Yet another ecclesiastical witness to whom Valtorta's *Poem* was submitted was Fr. Gabriel Roschini, O.S.M., Mariologist, philosopher, and professor at the Lateran Pontifical University, consultant to the Sacred Congregation for the Doctrine of the Faith, and one of the participating experts at the Second Vatican Council. Fr. Roschini had also personally met Valtorta, but admitted that, like many others, he was a respectful and condescending skeptic. But after carefully studying her writings for himself, he underwent a radical and enthusiastic change of heart, later declaring Valtorta to be "one of the eighteen greatest mystics of all time." He subsequently used her *Poem* and other writings as material for a course he taught at the Marianum Pontifical Theological Faculty in Rome on the Marian intuitions of the great mystics. He also used Valtorta's work for his own book expounding Valtorta's Mariology, in which he claimed that the Mariology he learned in Valtorta's *Poem* far surpassed anything he had ever read before on Mary. The *Poem*, he said, presents

...a Madonna in perfect harmony with the ecclesiastical Magisterium,... with Scripture and ecclesiastical Tradition.... No other Marian writing has ever been able to give so clear, so living, so complete, so luminous, and so fascinating an idea of the Madonna: [an idea] at once simple and sublime.

We may hope that a similar study will one day be made on the Christology of Valtorta's great work as well.

**[End of excerpt from the article]**

I now want to address the current canonical status of Valtorta's writings in terms of the Index of Forbidden Books in further depth.

To start out, I recommend readers check out the article of Dr. Mark Miravalle, S.T.D. (Doctor of Sacred Theology) where he succinctly explains why *The Gospel as Revealed to Me / The Poem of the Man-God* cannot any longer be considered forbidden to Catholics and why every Catholic is free to read it. He also refutes some of the most popular (flawed) objections to Valtorta's work. His article can be read here: [In Response to Various Questions Regarding "The Poem of the Man-God"](#).

Throughout the history of the Church, many times books that were placed on the Index of Forbidden Books were later removed from the Index. Even the works of St. Thomas Aquinas were condemned on January 18, 1277 by Pope John XXI, and the condemnation later annulled.<sup>812</sup> Venerable Mary of Agreda's *Mystical City of God* was examined for fourteen years and afterwards placed on the *Index of Forbidden Books* for three months, before it was later vindicated by Pope Clement XI who strictly prohibited the *Mystical City of God* from ever being put on the *Index of Forbidden Books* again in two decrees of June 5, 1705 and September 26, 1713. Her *Mystical City of God* was furthermore vindicated by two Popes of the past century who went so far as to give an Apostolic Blessing to readers and promoters of the *Mystical City of God*, much in contrast to the actions of the Hierarchy which once put this work on the *Index of Forbidden Books*.<sup>813</sup>

The placement of a work on the Index was not an infallible act, and, contrary to popular belief, was not always done because a book had an error against faith or morals or was obscene. Other reasons for why books were placed on the Index of Forbidden books were for disciplinary reasons, or simply because a book requiring prior Church approval before publishing was published without prior approval (not necessarily because of harmful content), or because it was judged that the book might be dangerous for groups of people at that time in history (and when the conditions changed such that such dangers were no longer present, these books could be removed from the Index).<sup>814</sup> During the pontificate of Pope Leo XIII, the pontiff revised the Index of Forbidden Books and dropped about a thousand books from it.<sup>815</sup> He also overhauled the rules at that time, something done by Popes multiple times during the history of the Index, with the last one being the abolishment of the Index by Pope Paul VI in 1966.

In the case of the first edition of Maria Valtorta's main work, *The Poem of the Man-God*, it is clear from the explanatory letter which accompanied the notification of its placement on the Index that the reason for its placement on the Index was not due to any errors against faith or morals, but because of a disciplinary matter due to allegedly grave disobedience by an unspecified person (presumably Fr. Berti).

Fr. Berti gives details of relevant events and facts in his signed testimony. The charge of disobedience is untrue and perhaps represents a misunderstanding on the part of some individuals. The explanatory letter did not tell the whole story nor did it even mention a name of who was supposedly disobedient. The facts are that Fr. Berti chose to obey the order of Pope Pius XII who had commanded him to publish the work in 1948. The two officials in 1949 called him to a private meeting the year after the Pope had commanded him (in front of two other eyewitnesses) to publish it. They refused to let him speak so that he could tell them the Pontiff's command to publish it. The Pope had higher authority and jurisdiction than these two officials. He was given contradictory orders and so he obeyed the orders of the highest authority (the Pope). Regardless, what is relevant for this present discussion is his testimony of how Fr. Giraudo, O.P., Commissioner of the Holy Office, later gave permission to continue publication of the second edition in 1961.

First, let's give some details about Fr. Berti. Fr. Corrado Berti, O.S.M., was a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He is one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* wherein Pope Pius XII commanded him to publish the *Poem of the Man-God* "just as it is". Fr. Berti is also the one who supervised the editing and publication of the critical second edition of the *Poem* and provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions. Fr. Berti was the theologian assigned by the Servites in 1946 to study Maria Valtorta's writings in depth, as she was a Third Order Servite. Below is an excerpt from his [signed testimony](#) on December 8, 1978 (note that Fr. Berti refers to himself in the third person):

## **8. SECOND EDITION OF "THE POEM OF THE MAN-GOD"**

Sir Michael Pisani was not impressed by the aforesaid *Life of Jesus* being placed on the Index. But feeling somewhat aged and suffering, he instead entrusted the task of publishing the Valtorta writings to his son, Doctor Emilio Pisani, a doctor of jurisprudence and at that time in the prime of life.

It was then that the Pisani Publishing House, with full confidence in God's help and in the future, conceived and decided on the publication of a second edition of *The Poem*, with a better cover and better paper, with newer and cleaner type, and in less thick volumes. Moreover, Dr. Emilio asked Fr. Berti to provide the new edition with explanatory notes of difficult passages, and to point out the biblical substrata of the Work. The edition was provided also with illustrations redacted by professor Lorenzo Ferri, under the personal guidance of Maria Valtorta.

Thus this Work on the Gospel came out in ten fine volumes, provided with an introduction and notes, and was pleasing to all. The previously mentioned Fr. Gabriel M. Roschini, consultant of the Holy Office, customarily repeated that such a new edition was not to be considered to be on the Index, because it was totally renewed, conformed in all to the original, and provided with notes that removed any doubt and which demonstrated the solidity and orthodoxy of the Work.

## **9. ATTEMPTED INTERVIEW WITH HIS HOLINESS POPE PAUL VI**

Fr. Berti was nevertheless always worried and very anxious because of the placing of *The Poem* on the Index, though it was only of the first edition; and, in his confidence of having the decision revoked and obtaining security for the Second edition, he began by asking for an audience with Msgr. Pasquale Macchi, the faithful and dynamic private secretary of Pope Paul VI. (1963).

Msgr. Macchi engaged in an amiable dialogue with Fr. Berti for about an hour during which, with lively astonishment, he was heard to repeat that the Work was not on the Index and that the Pope [Paul VI], when he was Archbishop of Milan, had read one volume, had appreciated it and sent the whole Work to the Seminary [of Milan].

The secretary accepted the various volumes of the Second edition, which had meanwhile come out, but after a few days, he diplomatically had them returned to Fr. Berti with a note in which he suggested that [Fr. Berti] direct himself to the Secretary of State, in the event he wished to approach His Holiness in person. And thus evaporated the desire and project of an interview with Paul VI.

## **10. THE HOLY OFFICE AUTHORIZES THE SECOND EDITION**

In December of 1960, Fr. Berti was called to the Holy Office and was received by Fr. Mark Girauda, O.P., Commissioner of that Congregation, who was very amiable. Fr. Berti, seeing that this time he could handle it calmly, related to the Commissioner the words ("Publish [it]") given in audience by Pope Pius XII in 1948, and brought to him photostats of the certifications on the *Life of Jesus* [i.e., *The Poem...*] by Maria Valtorta —three of these certifications turned out to be drawn up by the consultants of the Holy Office, that is, those by Fr. [later, Cardinal] Bea, S.J., by Msgr. Lattanzi, and by Fr. Roschini, OSM.

Fr. Girauda, who knew nothing of the words of Pius XII and of the certifications of these three personages of the Holy Office itself, after having received Fr. Berti many times, after having

himself consulted with his Superiors and having pondered on the certifications, spoke these words: "Continue to publish this second edition. We will see how the world receives it."

And thus *The Poem* came out, and continues to come out, not only by order of Pius XII, but also with the approval of the Holy Office. (1961).

## **11. SUPPRESSION OF THE INDEX OF FORBIDDEN BOOKS**

But in 1966, Pope Paul VI, who carried the II Vatican Ecumenical Council forward, as well as to its completion, who effected the reform of the Roman liturgy, who brought about the renewal of the Curia, including the Holy Office, also accomplished the courageous act of suppressing the Index of Forbidden Books on which *The Poem* written by Maria Valtorta had strangely been placed. And thus, from 1966 on, *The Poem*... found itself free of any ecclesiastical sanction.

Perhaps it was of this [Papal] act, already known only to him, that Msgr. Macchi was thinking, when in his interview he asserted to Fr. Berti that *The Poem* was not on the Index. [...]

## **12. VALTORTA WRITINGS EDITED THROUGH 1978**

The first work published was the *Life of Jesus*. [...] Two editions, quite different, of this life of Jesus [*The Poem*...] have been published. The first, printed in the years 1956-59 [as stated above in #6], was very modest: four overly thick volumes, without an introduction, unprovided with even the most prudent notes. It was imperfect even as regards the text, because it did not directly reproduce the Valtorta manuscript, but a typewritten copy very unfaithful and incomplete. And this was the edition that met the difficulties described in their place (#7 above).

The second edition, instead, under the editorship of Dr. Emilio Pisani, printed in the years 1960-67 in ten manageable volumes, was redacted on the basis of a strict comparison with the original Valtorta manuscript and was provided with thousands of theological notes, especially biblical, prepared with years of intense labor by Fr. Corrado M. Berti of the Order of the Servites of Mary, professor in the Pontifical "Marianum" Theological Faculty at Rome. And this second edition is the one which has met with no trouble, but had been authorized in 1961, even by the Holy Office, now called the Sacred Congregation for the Doctrine of the Faith, as was related above in these pages at the proper place (#10 above).

Because the placement of the first edition of *The Poem of the Man-God* on the Index was not due to any errors against faith or morals, the reasons for why it was placed on the Index were deemed by the Holy Office in 1961 as no longer applicable and they approved its publication. In more recent times, in a letter dated May 6, 1992 (Prot. N. 324-92), addressed to Dr. Emilio Pisani (the publisher of Maria Valtorta's works), Monsignor Dionigi Tettamanzi, secretary to the Italian Episcopal Conference, gave permission for the work to continue to be published for the "true good of readers and in the spirit of the genuine service to the faith of the Church". Dr. Pisani relates concerning this letter, "Our comment immediately points to the conclusion that the Work of Maria Valtorta does not contain errors or inaccuracies concerning faith and morals; otherwise Monsignor Tettamanzi would have asked the Publisher to correct or eliminate such specific errors or inaccuracies 'for the true good of readers.'"<sup>816</sup> Note that in each country, it was the secretary of the episcopal conference who transmitted the official position of the Church on such works.

Even if critics wanted to pretend or try to argue that the placement of *The Poem* on the Index was due to an error against faith or morals, approval for publication of the second and subsequent editions implicitly negates the placement of the first edition of the work on the Index.

These points may help illustrate the above facts more clearly:

1. Normally, in the days that the Index was maintained, after the first edition of a work had been condemned due to an error against faith or morals, the approval of the second edition of that work did not automatically reverse the condemnation of the first edition: that statement of normality assumes the normal functioning of the index used for its purpose of forbidding the reading of something heretical or immoral. If the condemnation of the first edition of something had been validly done because of proven heresy or immorality, there is nothing that could ever be done afterwards to exonerate that first edition from condemnation.

2. In the case of Valtorta's Work, however, it has been demonstrated that the putting on the Index of its first edition was not done for heresy or immorality, because even the article in the *Osservatore Romano* purporting to explain why the work had been put on the Index failed to list even one heresy or one passage that promoted immorality. The end of the article revealed the real reason for the putting on the Index: it was a "punishment" due to allegedly grave disobedience. However, the article did not tell the whole story nor did they even mention a name of who was supposedly disobedient. The facts are that Fr. Berti chose to obey the order of Pope Pius XII who had commanded him to publish the work in 1948. The two officials in 1949 called him to a private meeting the year after the Pope had commanded him (in front of two other eyewitnesses) to publish it. They refused to let him speak so that he could tell them the Pontiff's command to publish it. The Pope had higher authority and jurisdiction than these two officials. He was given contradictory orders and so he obeyed the orders of the highest authority (the Pope). Even in that

meeting with those two officials, besides silencing him, they tried to get him to hand over the typescripts and manuscripts of the work to them so that they could bury them forever. Fr. Berti testified that Msgr. Pepe even verbally admitted that this was his intention, when the latter exclaimed, "Here they will remain as in a tomb." But, even if Fr. Berti had been guilty of disobedience, the putting on the Index of the work on merely the grounds of disobedience, even grave disobedience, would not have been because of any error against faith or morals and thus is easily overturned by subsequent authorities in the Holy Office. When all of the facts (especially concerning Pope Pius XII's command to publish the work) are brought to light, even the pretext of punishment for alleged disobedience could not justify the putting of the first edition on the Index, but even this question is a moot point at this point in history because the work has since been permitted for publication.

3. Now, what is very interesting is that the text of the first edition was not modified in any substantial way in the second, third, or fourth editions of the work. The only changes were fixes of very minor typographical mistakes or misreadings of very secondary words that had no theological or moral impact on the text. The second edition did see the addition of many footnotes and some appendices, but the underlying text was not changed as far as the theological or moral meaning went.

4. The second edition was approved for publication, which meant that the Holy Office did not consider that it contained any theological or moral errors in either the underlying text (which was substantially the same as in the first edition) or the added footnotes or appendices.

5. Because the text of the second edition contained all the contents of the first edition with no alterations that might have impacted the Faith or moral contents of the work, that means that if the text of the second edition was approved for publication, the text of the first edition was implicitly approved by the officials who approved the second edition.

6. Thus the approval of the second edition, in the particular case of Valtorta's work, amounted to an implicit discreditation of the placement of the first edition on the Index.

7. For those who claim the placement of the first edition on the Index was due to a demonstrated error against faith or morals (which a careful examination of the explanatory letter shows it was not), were it not for the fact that no change in wording between the first and second editions of the work had an impact on its Faith and moral meaning, then one could not say that the approval of the second edition had implicitly reversed the alleged condemnation due to faith or morals of the first edition. Had there really been heresy or immorality in the first edition, then the second edition would not have escaped condemnation, because no changes had been made to the

passages that would have been heretical or immoral. But because no changes with a theological or moral impact were made and the second (and later in 1992, even a newer than second) edition was approved for publication, then the first one, logically, should have been approved for publication as well (if the true reason for its placement on the Index was because of errors against faith or morals). The only other possible reasons why the first edition could have been placed on the Index would be due to disciplinary reasons, publication without prior required permission to publish (which it had in Pope Pius XII), or because it was judged that the book might be dangerous for groups of people at that time in history. By allowing publication of the second edition, these reasons are no longer considered an issue. Thus, regardless of the reason that the first edition was placed on the Index, the placement of the first edition on the Index of Forbidden Books was implicitly repealed by those who approved the second and subsequent editions.

A well-documented website about the *Poem of the Man-God* gives a helpful question and answer that I would like to include here, which might help explain why God might have allowed the *Poem* to be put on the *Index of Forbidden Books* despite its divine origin, just as He had allowed many other works of authentic private revelation to be put on the *Index* in the past as well:<sup>817</sup>

### **Why does the Church sometimes act against those whom She later canonizes?**

It would seem that, at times, the Holy Spirit permits such trials to happen to the saints; that their holiness and heroic virtue may be revealed through such extraordinary trials and tests of obedience, and to gain further merit for the sanctification of the Church. When the Holy Office condemned Padre Pio in 1933, removing most of his priestly functions, the saint quietly accepted his cross in humble obedience (he would later be restricted again in 1961). Such an example underscores the respect due to the Church, despite the weaknesses of some men who populate it (coincidentally, Pope Pius XI, who reversed the ban on Padre Pio, stated; ***“I have not been badly disposed toward Padre Pio, but I have been badly informed”***). Similarly, Saint Faustina experienced many such trials, which did not end with her earthly passing. Her writings too were condemned by the Holy Office, yet later vindicated by yet another pope, Pope John Paul II (thank God for the popes!). As time moves on, we can observe a gradual turning of perception by Church officials toward Maria Valtorta's works, which, in recent times has become more positive. Perhaps one day our Holy Father Pope Benedict XVI may echo the same sentiments as Pius XI. Only a full and thorough investigation will vindicate her work.

Bishop Roman Danylak, S.T.L., J.U.D. (who issued an official [letter of endorsement](#) of the English translation of the *Poem* in 2001) wrote:<sup>818</sup>

Cardinal Ratzinger [later Pope Benedict XVI] in private letters has acknowledged that this work is free from errors in doctrine or morals. The Conference of Italian Bishops has acknowledged the same in its correspondence with the current editor, Dr. Emilio Pisani.

The big issue is this: "Is there anything against faith or morals in her writings?" All her critics begrudgingly have acknowledged that there is nothing against faith and morals. The old *Index of Forbidden Books* has been abolished. Yet allegedly Catholic theologians, priests, Catholic websites, newspapers, and even radio programs insist on bringing out old skeletons, the original condemnation of the Congregation for Doctrine of the Faith in 1958. Not only is this bad scholarship; it is outright immoral and sinful to continue to level their accusing fingers at this gift of Heaven and God's faithful servant and victim soul, Maria Valtorta.

An article about Maria Valtorta and the *Poem of the Man-God* discusses the often-quoted statement of Cardinal Ottaviani:<sup>819</sup>

June, 1966: Cardinal Ottaviani authors a letter declaring that "the *Index* retains its moral force, inasmuch as it warns the Christian conscience to be on guard, as the natural law itself requires, against those writings which can endanger the faith or good morals"

This statement by Cardinal Ottaviani seems to have been widely circulated by critics of Valtorta, who use it to effectively reinstate the *Index*. A few points should be noted: 1) The proper understanding of "moral force" is defined in the very next sentence, i.e., to be "on guard". It is no longer a blanket act of condemnation – It cannot be, since Saint Faustina's diary was never removed from the *Index*, and yet we now celebrate Divine Mercy Sunday because of it. 2) The statement is further restricted to "those writings which can endanger the faith or good morals". Not every book on the *Index* fell into this category. The *Poem* itself was placed on the *Index* due to a legal principle – the lack of an imprimatur – not because it was deemed to "endanger faith or good morals". No bishop or cardinal, in print, has ever found a single doctrinal error in the *Poem*. 3) If "moral force" really meant what critics of the *Poem* interpret it as, then one would expect the Vatican to make the *Index* readily available to the faithful to help protect souls from harm (and also discourage seeing such plays as *Les Miserable*, the *Hunchback of Notre Dame*, etc.). However, the Vatican has all but buried the *Index* – releasing its archives only to historians in 1998 – and does not publically list its contents. 4) It should also be recalled that the first edition of the *Poem* was placed on the *Index*, whereas the second edition was granted verbal permission to publish in 1961, according to the testimony of Fr. Berti.

For a brief chronological history of the events surrounding the *Poem of the Man-God* and Rome, I highly recommend the following website. This is by far the best website for this information. At this website there is given an overview of all the events – fully referenced – as well as fourteen viewable PDF's of signed documents to back up what is written. The link to this website is here: [A Brief History of Events of Maria Valtorta's The Poem of the Man-God](#).

Below is an excellent overview of the position of the Church on the *Poem of the Man-God*, including the actions and words of the Popes, the Congregation for the Doctrine of the Faith, and the *L'Osservatore Romano*, the Vatican's newspaper: [The Position of the Church on the Poem of the Man-God](#).

Note that the above overview is not nearly as thorough as what I have in the chapter of this e-book entitled "*Statements and Actions of the Popes, the Congregation for the Doctrine of the Faith (the Holy Office), and the Vatican Newspaper on Maria Valtorta's Primary Work*". In that chapter of this e-book, I incorporate information not only from the link I just gave above, but also many other excellent sources, and combine it into one organized package. Hence, consider the link above a simplified overview, but if you aren't convinced by that or want more information, see the chapter of this e-book I just referred you to.

A fantastic supplement to the above link is a thoroughly researched, well-written article from the same website, which shows how the explanatory letter of placement on the Index published in *L'Osservatore Romano* does not hold up to the *Norms in Proceeding in Judging Alleged Apparitions* promulgated by the Congregation for the Doctrine of the Faith (a.k.a. the Holy Office) and how all the reasons stated in this letter are either false, are spurious reasons, lack reasonable substantiation or evidence, or are subjective and ambiguous: [A Critical Analysis of the Explanatory Letter Published in 1960](#).

I provide a more in-depth refutation of the explanatory letter in the subchapter of this e-book entitled "*About the Anonymous Letter in the L'Osservatore Romano and a Thorough Analysis and Refutation of This Letter*". It is about three times as thorough and in depth as the link given above. On the next page are the topics I cover in this aforementioned subchapter:

1.	Addressing the Length of Speeches of Jesus and Mary
2.	Addressing What is Written About the Original Sin of Adam and Eve
3.	Addressing the Comment of Mary Being “Second Born of the Father”
4.	Addressing the Claim there are Historical or Geographical Blunders
5.	Refuting the Falsehood that the First Edition <i>Poem</i> Lacked an Imprimatur
6.	Addressing the Opening Comments of the Anonymous Letter
7.	Addressing the Concern About Certain Scenes and Exposing the False Insinuations of the Anonymous Author of the Vatican Newspaper Letter
8.	Refuting the Objection About the Quote on Volume 2, Page 772
9.	Addressing the Closing Comments of the Anonymous Letter
10.	Conclusion

Another excellent resource is the testimony of Fr. Corrado Berti, O.S.M., which relates details about his audience with Pope Pius XII and his dealings with the Holy Office regarding Valtorta's work. Fr. Berti was a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He is one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* wherein Pope Pius XII commanded him to publish the *Poem of the Man-God* “just as it is”. Fr. Berti is also the one who supervised the editing and publication of the critical second edition of the *Poem* and provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions (totaling over 5,675 footnotes). His testimony is found here:

[Testimony of Fr. Corrado Berti, O.S.M.](#)

This is the English translation of a photostated copy of Fr. Berti's original signed Italian typescript testimonial, which is in possession of Dr. Emilio Pisani in Isola del Liri, Italy. A photocopy of Fr. Berti's original signed Italian typescript is viewable and downloadable here:

[Original Signed Testimony of Fr. Corrado Berti, O.S.M.](#)

I want to continue this subchapter by expanding more on Pope Pius XII's approval of the *Poem of the Man-God* with the following excerpt:<sup>820</sup>

Maria Valtorta's visions are the only private revelations to attain a papal order to publish. Her writings were presented to Pope Pius XII in 1947, who examined them. His Holiness agreed to a special meeting in 1948, in which he ordered the publishing before three Priests: Fr. Corrado Berti (Professor of Dogmatic and Sacramental Theology at the Pontifical Marianum Theological Faculty of Rome from 1939 onward, later becoming Secretary of the Faculty from 1950 to 1959, as well as consultant to the Fathers of the Second Vatican Council), Fr.

Romualdo M. Migliorini (Prefect Apostle in Africa), and Fr. Andrew M. Cecchin (Prior of the International College of the Servites of Mary in Rome). These aforementioned priests documented this event immediately afterwards with signed testimony. The fact that the Pope did grant this audience was historically documented the next day, February 27, 1948 in *L'Osservatore Romano*. [Fr. Berti's signed testimony is located in Isola del Liri, Italy (and is also viewable online).]

Concerning his own confidence in the divine origin of Valtorta's work, Pope Pius XII, on February 26, 1948, had stated the work should be published "just as it is," without any further statement as to its divine origin (its divine origin was already emphatically claimed throughout the work), because, he said, "whoever reads it will understand." Though these witnesses never claimed the Pope actually stated the work "was of God," if he had not believed this work to be so, he would have had to conclude the author was either insanely deluded or a pathological liar, because Valtorta insisted the work was a divine dictation throughout the work. For that reason alone, had Pope Pius XII not been fully convinced it was of God, he would not have approved the work or ordered it to be published. Certainly, no Pope would have so strongly approved a book, let alone one that claims to be a divinely dictated revelation, if he thought there were any chance the author was insanely deluded or a liar!

Since Maria Valtorta's writings encountered several obstacles when the head of the Holy Office took offense at being circumnavigated in the Church approval process, Cardinal Edouard Gagnon (who served as Peritus during the Second Vatican Council, that is, an Expert Theologian Advisor and Consultant – he had a Doctorate in Theology and taught canon law for ten years at the Grand Seminary), writing to the Maria Valtorta Research Center from the Vatican on October 31, 1987, referred to Pope Pius XII's action as: "The kind of official imprimatur granted before witnesses by the Holy Father in 1948, an Official Imprimatur of the Supreme Authority of the Church". The Code of Canon Law – Book II, Part II, Section I, Chapter I, Article I – gives the Pope full and supreme power over all levels of the Church and free use to exercise this power. The papal order came first. Canon law prohibits this papal order from being reversed by subordinate levels of Church authority. Canon law clearly requires that this papal order be embraced with unconditional acceptance and submission.

I repeat here a statement quoted earlier: "Some critics have attempted to discredit its authenticity, however without citing any real evidence to the contrary. Thus, we have not found any reason for rejecting the testimonies of these three priests as a mistake or a lie, especially given their distinguished repute (Prior of the Servites of Mary in Rome, Professor of Dogmatic Theology, and Prefect Apostolic in Africa). It may also be worth mentioning, in a court of law in the United States, only two eyewitnesses are necessary to convict someone with the death penalty."<sup>821</sup>

Therefore, not only is the fact that the *Poem of the Man-God* was once placed on the *Index* not a problem in light of the evidence – and it is clear that it was *unjustly* put on the *Index* and the reasons why it was were groundless – but we have a higher authority than the Holy Office itself giving an "Official Imprimatur of the Supreme Authority of the Church" for it in 1948, as well as the Holy Office later permitting its publication in 1961 by the Commissioner of the Holy Office and in 1992 by the Prefect of the Congregation for the Doctrine of the Faith. Such a flip-flop (putting something on the *Index* and later permitting its publication) is not that rare of an occurrence. Venerable Mary of Agreda's mystical writings were also once put on the *Index of Forbidden Books* and then later rescinded, and then approved and promoted by the Magisterium. So much was it approved that Pope Clement XI strictly prohibited her work, the *Mystical City of God*, from ever being put on the *Index of Forbidden Books* again in two decrees of June 5, 1705 and September 26, 1713, and her *Mystical City of God* was furthermore vindicated by two Popes of the past century who went so far as to give an Apostolic Blessing to readers and promoters of it.<sup>822</sup> All this for a work which was once placed on the *Index of Forbidden Books*.

The Pope has the right to grant an imprimatur personally. Though this should be obvious, let us illustrate this principle with a published quotation from Cardinal Gagnon, who is an expert in this field. In 1944, the future Cardinal Gagnon wrote in his doctoral thesis on book censorship:

"Since the Supreme Pontiff is vested with the fullness of power and is the immediate pastor of all the faithful (canon 218 [in the 1918 Code of Canon Law]), he could, before anyone else and with his supreme authority, approve a book and grant it the *Imprimatur*. As far as we know, he has not yet done so" — [remember, this was written in 1944] — "since the modern [ecclesiastical] laws of preventive censorship." (Translated from Fr. Edouard Gagnon. *La censure des livres*. Sainte-Foy (Quebec), Université Laval, Faculté de Droit canonique, 1944. p.178)

As stated earlier, Cardinal Edouard Gagnon (who served as Peritus during the Second Vatican Council, that is, an Expert Theologian Advisor and Consultant, and who had a Doctorate in Theology and taught canon law for ten years at the Grand Seminary) writing to the Maria Valtorta Research Center from the Vatican on October 31, 1987, referred to Pope Pius XII's action as: "The type of official Imprimatur granted before witnesses by the Holy Father in 1948."<sup>823</sup> It is also of significance that Cardinal Gagnon was known as a specialist of censorship, a theme for which he had written a reference book in 1945: *The Censorship of Books* (Éditions Fides, Montreal, 222 pages).<sup>824</sup>

The word imprimatur merely means "it may be printed" (in Latin: "let it be printed"). Here the Pope went further: he *commanded* them, "*Publish* this work just as it is." Furthermore, the

contents were deemed acceptable and very good to his judgment, for he said: "Publish this work *just as it is.*"

An article makes a good point.<sup>825</sup>

It is also worthy to note that, among the thousands of private revelations throughout history, very few have received the attention of a Pope. In fact, most alleged private revelations are not investigated beyond the jurisdiction of the local ordinary—if they are ever investigated at all. Fewer still are investigated by the Congregation for the Doctrine of the Faith. Thus, for an alleged private revelation to be given direct recognition by a Pope is almost unprecedented. All things considered, one may conclude that to grant unequivocal authority to the Holy Office's temporary inclusion on a suppressed *Index*, would not be in keeping faithful to the facts of history in light of the teachings of the Church.

I end this subchapter with the following excellent defense article of the *Poem of the Man-God*, written by Dr. Mark Miravalle, S.T.D., which defends it against critic's arguments that are related to the topics discussed in this chapter of this e-book. To defend the *Poem* against even the most hardened skeptics, this article serves also to address the hypothetical case if the Holy Office's putting of the first edition of the *Poem* on the *Index of Forbidden Books* was juridically binding at the time even in light of Pope Pius XII's command to publish it (see the original article for the original endnote sources it contained):<sup>826</sup>

### **In Response to Various Questions Regarding "The Poem of the Man-God"**

The following observations are offered towards a more accurate understanding of the present Church status of *The Poem of the Man-God*. There is no intention here to provide a comprehensive response to various objections which have been circulated, some of which suggest that the present status of *The Poem* is morally comparable to a "forbidden book." The desire here is simply to give an initial response to some of the most frequently asked questions and objections regarding *The Poem* from ecclesiastical and theological perspectives.

1. It has been objected that Pope Pius XII never gave approval for *The Poem of the Man-God* since this approval was not printed in the February 27, 1948 edition of *L'Osservatore Romano*, which documented the papal audience of Pius XII with Father Migliorini, Father Berti, and Father Cecchin, spiritual directors and custodians of *The Poem of the Man-God*. There is no substantial reason to doubt the oral statement granted by Pope Pius XII during a papal audience given to the spiritual director of Maria Valtorta, Father Romualdo Migliorini, O.S.M., Father Berti, O.S.M., and Father Andrea Cecchin, Prior of the Order of the Servants of Mary (papal audience, February 26, 1948;

*L'Osservatore Romano*, February 27, 1948), whereby they record the words of the pope saying, "Publish this work as it is. There is no need to give an opinion about its origin, whether it be extraordinary or not. Who reads it, will understand. One hears of many visions and revelations. I will not say they are all authentic; but there are some of which it could be said that they are." Speculations on "how much was read" by Pius XII whether in "whole or in part" posed to undermine the oral statement of Pius XII, as faithfully transmitted by the Prior of the Order of the Servites of Mary, would represent speculation without factual foundation.

2. The objection has also been posed that Father Béa, recognized Vatican Scripture expert, only read part of *The Poem* manuscript. Father Béa, who eventually became Cardinal Béa, rector of the Pontifical Biblical Institute, Vatican II father, and Chairman of several Vatican biblical commissions, offered his testimony that "as far as exegesis is concerned, I did not find any errors in the parts I examined." To infer from this statement that he failed to read the parts of *The Poem* that do contain doctrinal or exegetical problems is again mere conjecture without factual foundation.

3. Doubt has been cast on whether or not one can licitly read *The Poem* because it had previously been placed on the *Index of Forbidden Books* by the Holy Office. The placing of *The Poem* on the *Index* should not be connoted to be a direct papal act by Pope John XXIII. That the Holy Father was informed of the action would be an appropriate conclusion. That the Holy Father personally read, analyzed, and concluded it needed to be placed on the *Index* would be beyond the evidence. Nonetheless, obedience to the decrees of the Holy Office in reference to the *Forbidden Book Index* while the *Index* was in existence was required and should have been strictly observed. The issue of obedience or disobedience regarding the initial publication of *The Poem* constitutes an entirely separate issue from the relevant theological issue of the inherent doctrinal integrity and orthodoxy of *The Poem* text itself.

4. The dissolution of the *Index of Forbidden Books* in 1966 denotes a priori that there is no longer any book canonically forbidden by the Church to be read under penalty of disobedience. While books can be deemed doctrinally erroneous by the Congregation for the Doctrine of the Faith, the dissolution of the *Index* by the Holy Office itself makes clear that there no longer remains any book the reading of which by members of the Faith would in itself constitute an act of canonical or ecclesiastical disobedience.

To conclude, therefore, that the reading of *The Poem* is to be disobedient to the Church due to its previous placing on the *Index* would be to inordinately put forward a restriction beyond the current restrictions which the Magisterium in general, and the Congregation for the Doctrine of the Faith in specific, have put forth.

5. The 1966 statement of the Holy Office that the "*Index* retains its moral force despite its dissolution" may call the Catholic reader to special diligence and discernment in examining works previously found on the *Index*. However, this should not be inappropriately extended to support a conclusion that reading any work previously placed on the *Index* would still presently constitute a formal act of disobedience, as if an *Index of Forbidden Books* was still in full operational existence and force. Similar reasoning could lead to the mistaken concept of a continued "moral binding force" for books previously prohibited by competent ecclesiastical authorities and later fully exonerated, imprimatured, and promulgated by the ecclesiastical authorities. An excellent example of this is the prohibition of St. Faustina Kowalska's diary, *Divine Mercy in My Soul*, by ecclesiastical authorities, which was later granted the imprimatur and full Church approval.

6. The former Cardinal Ratzinger has also been cited as personally condemning *The Poem*. Cardinal Ratzinger's 1985 comment to a fellow cardinal in a letter that speaks against the supernatural character of the literary forms of *The Poem* was not in the canonical or ecclesiastical form of an official and universally binding decree of the Congregation for the Doctrine of the Faith. Nor did Cardinal Ratzinger in any way prohibit the reading of *The Poem*.

It can be helpful to keep in mind that when the former Cardinal Ratzinger and the Congregation for the Doctrine of the Faith did indeed examine a text which they concluded contained intrinsic doctrinal error, they did not hesitate to issue, when deemed appropriate, an officially promulgated "Notification" concerning the respective text due to its inherent doctrinal errors. No such Notification has ever been issued by the postconciliar CDF regarding *The Poem of the Man-God*.

7. A number of other posed objections against *The Poem* appear lacking in serious theological foundation. One objection states that the lengthiness of the speeches of Jesus and Mary manifests evidence of a lack of authenticity. This opinion cannot substantiate a conclusion of doctrinal error, but rather comprises a very subjective and personal opinion as to the appropriate duration, or lack thereof, of the teachings of Jesus and the dialogues of Mary.

Moreover, the objection posed that *The Poem* makes reference to a sexual element in the Original Sin and therefore is doctrinally erroneous also cannot be theologically substantiated. The Church has always permitted a significant diversity regarding concepts of the nature of the Original Sin committed by Adam and Eve, and both St. Augustine and St. Thomas Aquinas in fact held that the material element of Original Sin (*peccatum originale materialiter*) included to some degree the aspect of concupiscence. Such theological opinion certainly does not indicate a doctrinal error, regardless of a legitimate difference of opinion concerning the potential element of sexuality in relation to the first sin of Adam and Eve.

Yet a further objection of alleged doctrinal error is the reference found in *The Poem* that Mary is a "second-born of the Father" after Jesus, the Father's first born. Far from constituting doctrinal error, this mariological position was first posited by the Eastern Church author, John the Geometer, in the tenth century. This remains an acceptable mariological concept proximate to the Franciscan school of Mariology, is complementary to the eternal predestination of Mary with Jesus in the Incarnation, and is referred to by Blessed Pius IX in the papal statement defining the Immaculate Conception, *Ineffabilis Deus*.

In addition, the extensive Mariology contained in *The Poem* was also the subject of a 400-page study written by arguably the greatest Italian mariologist of the twentieth century and Consultor to the Holy Office, Rev. Gabriel Roschini, O.S.M. In a letter of January 17, 1974, Father Roschini received the congratulations of Pope Paul VI for his work entitled, *The Virgin Mary in the Writings of Maria Valtorta*. The letter from the Secretary of State notes, "The Holy Father thanks you wholeheartedly for this new testimony of your respectful regards and wishes you to receive from your labor the consolation of abundant spiritual benefits." Neither the papal benediction granted by Pope Paul VI nor the papal congratulations issued through the Secretary of State would have been granted to a text based on a series of private revelations which were "forbidden" or declared "doctrinally erroneous" by the Congregation for the Doctrine of the Faith.

In sum, *The Poem of the Man-God* constitutes a text which may be licitly read and discerned by the contemporary faithful Catholic. I would invite interested Catholics to examine *The Poem* for themselves, while always retaining a determinate commitment of obedience to the final and definitive judgement of the Church regarding these reported private revelations. I personally have found these writings to be particularly inspiring in bringing to yet greater light and life the fathomless mysteries of the life of our Incarnate God as contained in the ineffable and infallible Word of God in the New Testament.

The following documented evaluations may also be of assistance in an authentic and integral discernment and examination of *The Poem of the Man-God*:

His Excellency, Archbishop Alfonso Carinci, Secretary of the Congregation of the Sacred Rites (1946):

There is nothing therein which is contrary to the Gospel. Rather, this work, a good complement to the Gospel, contributes towards a better understanding of its meaning.

Fr. Dreyfus, of the French Biblical and Archeological School, Jerusalem (1986):

I was greatly impressed on finding in Maria Valtorta's work the names of at least six or seven towns, which are absent from the Old and New Testaments. These names are known but to a few specialists, and through non-biblical sources.... Now, how could she have known these names, if not through the revelations she claims that she had?

Msgr. Hugo Lattanzi, dean of the Faculty of Theology of the Lateran Pontifical University, Adviser to the Holy Office (1951):

The author could not have written such an abundant amount of material without being under the influence of a supernatural power.

Fr. Marco Giraud, O.P., Commissioner of the Holy Office in 1961, to Fr. Berti, representing the Order of the Servants of Mary (1961):

You have our complete approval to continue the publication of this second edition of Maria Valtorta's *Poem of the Man-God*.

Fr. Agostino Béa (future Cardinal), S.J., Rector of the Pontifical Biblical Institute and Advisor to the Holy Office (1952):

I have read in typed manuscripts many of the books written by Maria Valtorta... As far as exegesis is concerned, I did not find any errors in the parts which I examined.

Fr. Gabriel M. Roschini, O.S.M., Professor at the Marianum Pontifical Faculty of Theology in Rome, author of 130 books, and Advisor to the Holy Office (1972):

I must candidly admit that the Mariology found in Maria Valtorta's writings, whether published or not, has been for me a real discovery. No other Marian writing, not even the sum total of all the writings I have read and studied were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's masterpiece.

Dr. Vittorio Tredici, geologist and mineralogist, Italy (1952):

I wish to underline the author's unexplainably precise knowledge of Palestine in its panoramic, topographic, geological, and mineralogical aspects.

## Analyzing and Refuting Some Critic's Arguments that it Appeals Too Much to the Sensitivity or Presents a De-Supernaturalized Christ Because it Contains So Many Details of the Human Side of Our Lord's Life

Some critics claim that the *Poem of the Man-God* appeals too much to the sensitivity, or is too sentimental, or presents a de-supernaturalized Christ because it contains so many details of the human side of Our Lord's life. All of these claims are completely unfounded and untrue, and I'll explain and show you why.

First, one must understand that no Catholic is *required* to believe any approved private revelation, nor is the belief in or following of the private revelation necessary to attain sanctity and save their soul. On the other hand, we must understand that while authentic private revelation is not strictly required or necessary, it should *not* be ignored by most people (that is, for important authentic private revelations: Fatima, the Sacred Heart, and the Brown Scapular private revelations being prime examples).

However, a Catholic must make sure not to become so attached to private revelation that they neglect learning their catechism, neglect the canonized Scriptures, neglect reading standard types of spiritual reading (the writings of the saints, *Imitation of Christ*, *The Devout Life*, *The Sinner's Guide*, etc.), neglect frequent use of the sacraments and public prayer, or neglect the obligations of their duty of state. In my opinion, I think that the vast majority of people are capable of reading the *Poem of the Man-God* without neglecting these other things, nor do I think that there is any correlation whatsoever between people reading the *Poem of the Man-God* and neglecting these other duties.

Now, there are four forms or variations of this "appeals too much to the sensitivity" / "is too sentimental" / "it presents a humanized, de-supernaturalized Christ" argument against the *Poem*:

1. The claim that since the *Poem of the Man-God* does have such an appeal, that reading the *Poem of the Man-God* might cause people to no longer read the canonized Scriptures of the Holy Bible, might cause Catholics to neglect reading standard types of spiritual reading, or might cause someone to neglect use of the sacraments, public prayer, obligations of their duty of state, etc.
2. The claim that the *Poem* is sentimental or appeals to a sort of sinful sensitivity such that it lowers one's faculties (and sensitiveness of soul) like mindlessly watching worldly movies and soap operas, or reading worldly romance novels might do.

3. The claim that the *Poem* has pseudo-religiosity, or uses too much modern terminology or is too “chatty” to be considered an authentic private revelation.

4. The claim that the *Poem* presents a humanized, de-supernaturalized Christ because it gives so many details of the human side of Our Lord’s life (His words, conversations, travels, detailed scenes, etc.)

All four forms of this argument are unfounded, invalid, and untrue, and I’ll show you why. I address these four forms of this argument below in the order given above. You can skip to whichever argument refutation in this subchapter you want to read if you don’t want to read the whole subchapter.

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### ***Refutation of Argument Form #1***

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One concern critics may have is that the *Poem of the Man-God* is so appealing (and even entertaining) that it might (1) cause people to no longer read the canonized Scriptures – the Holy Bible, (2) might cause Catholics to neglect reading standard types of spiritual reading, or (3) might cause someone to neglect use of the sacraments, public prayer, obligations of their duty of state, etc. Such a concern or argument is unfounded. A person seeking holiness will be gifted with the prudence, wisdom, and love of the Church to not neglect Sacred Scripture, other traditional works, or the sacraments; and to avoid useless sensationalism (which the *Poem of the Man-God*, if anything, would tend to decrease, as it encourages a life of penance, sacrifice, and charity).

There will always be people who abuse gifts, and there will be some who will do foolish things like read the *Poem of the Man-God* and neglect Scripture or other traditional works. But, they are a minority, and are those who would have likely done so with something else instead if it weren’t the *Poem of the Man-God* (be it with movies, television, or false apparition sites). The line of reasoning used in the argument of the previous paragraph could also lead one to say that Pope St. Pius X was wrong in declaring that daily reception of Communion should be strongly encouraged (which it was not always so in the Catholic Church, particularly after the Jansenist heresy in the 1600s and before Pope St. Pius X in the early 1900s), arguing that some might abuse it – that some of the faithful who would start to receive Communion daily might soon take it for granted and become lukewarm, and not adequately prepare for and appreciate the reception of Holy Communion as much as they did before. This is unfounded: despite the dangers, almost all of the saints wrote in favor of frequent – even daily – worthy reception of Holy Communion. Or, such an argument against the *Poem* on those grounds, would be just like saying that Pope St. Pius X was wrong in lowering the required age for First Communion, because of the risk and danger that

some children may be incorrectly judged ready to receive Communion – who aren't adequately prepared – and ought to have waited longer. Yes, there will be those who make mistakes, but the majority will be edified and will not ruin the intended purpose of the gift or laws.

There is no correlation whatsoever between people reading the *Poem of the Man-God* and neglecting Sacred Scripture and other traditional types of spiritual reading, or neglecting the use of the sacraments, public prayer, or the obligations of their duty of state. In fact, the opposite is the case. As Fr. Kevin Robinson relates:<sup>827</sup>

I have read about a 1,000 pages a year of Valtorta for 20 years.

I have in my office a huge file “**pro**”, and a small file “**con**” of the works of Maria Valtorta. I have the 10-volume Italian edition for reference with its many profound footnotes. The pros far outweigh the cons.

The holiest and most learned clergy I know are those who appreciate Valtorta.

A professor and sculptor friend of Maria Valtorta wrote in 1965: “[her works] have completely transformed my inner life. The knowledge of Christ has become so total as to make the Gospels clear to me and make me live them in everyday life better” (Lorenzo Ferri). All those among our parishioners who have read Valtorta say the same thing.

Archbishop Alfonso Carinci was the Secretary of the Sacred Congregation of Rites from 1930 to 1960 and was the one in charge of investigating causes of pre-Vatican II beatifications and canonizations. He studied Maria Valtorta's writings in depth. He praised Maria Valtorta and the *Poem*, writing in 1952: “...it seems impossible to me that a woman of a very ordinary theological culture, and unprovided with any book useful to that end, had been able on her own to write with such exactness pages so sublime [...] Judging from the good one experiences in reading it [i.e., *The Poem*], I am of the humble opinion that this Work, once published, could bring so many souls to the Lord: sinners to conversion and the good to a more fervent and diligent life. [...] While the immoral press invades the world and exhibitions corrupt youth, one comes spontaneously to thank the Lord for having given us, by means of this suffering woman, confined to a bed, a Work of such literary beauty, so doctrinally and spiritually lofty, accessible and profound, drawing one to read it and capable of being reproduced in cinematic productions and sacred theater.”<sup>828</sup>

Msgr. (later Cardinal) Augustin Bea, S.J., stated:<sup>829</sup>

“...the reading of the work [the *Poem of the Man-God*] is not only interesting and pleasing, but truly edifying and, for people less well informed on the Mysteries of the life of Jesus, instructive.” (Msgr. Augustin Bea, S.J., was then Rector of the Pontifical Biblical Institute and a future cardinal and spiritual director of Pope Pius XII)

Camillo Corsánego (1891-1963) was national president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome, and he wrote:<sup>830</sup>

"Throughout my life, by now fairly long, I have read a very large number of works in apologetics, hagiography [saints' lives], theology, and biblical criticism; however, I have never found such a body of knowledge, art, devotion, and adherence to the traditional teachings of the Church, as in Miss Maria Valtorta's work on the Gospels.

“Having read those numerous pages attentively and repeatedly, I must in all conscience declare that with respect to the woman who wrote them only two hypotheses can be made: a) either she was talented like Manzoni or Shakespeare, and her scriptural and theological learning and her knowledge of the Holy Places were perfect, at any rate superior to those of anyone alive in Italy today; b) or else '*digitus Dei est hic*' [*'God's finger is here'*].

"Obedient as I am (and as, with God's grace, I intend being all my life) to the supreme and infallible Magisterium of the Church, I will never dare take its place. Yet, as a humble Christian, I profess that I think the publication of this work will help to take many souls back to God, and will arouse in the modern world an apologetic interest and a leavening of Christian life comparable only to the effects of the private revelation [of the Sacred Heart] to St. Marie Alacoque."

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## **Refutation of Argument Form #2**

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Paul T.Y. Atworth relates concerning this objection.<sup>831</sup>

**Objection:** Valtorta's books are too emotional.

**Answer:** Emotions are not wrong, unless they are directed at the wrong object. Tenderness and lofty feelings are proper when one loves God mystically, as can be seen in the *Canticle of Canticles*. The onus is therefore on critics to: 1. produce examples of misplaced tenderness, feeling, or affection in Valtorta's writings, 2. make sure the examples are not taken out of context, and 3. explain why they are misplaced according to clear theological and moral principles. As for us, we have never noticed any such misplaced show of emotions. On the contrary, we have found all emotions expressed by Jesus or Mary in praising God or helping their neighbors in Valtorta's writings to be totally worthy of them. (See also *The Poem of the Man-God*, vol. 5, p. 947, #4)

What some critics mean by "sensualism" or "appeals to the sensitivity" is about how "touchy-feely" the characters seem in the *Poem* – including Christ – compared to what we have in our often cold modern society in the United States, which lacks that. But what is described in the *Poem* is completely pure and good and holy. The culture of the ancient Jews was much more ennobled than ours! Our society and world today is perfectly described by Scripture, when it prophesies, speaking of our day: "And because iniquity hath abounded, the charity of many shall grow cold." (Matthew 24:12)

Fr. Kevin Robinson discusses this:<sup>832</sup>

Second is the cultural and temporal context. It comes as a surprise for some to realize that Christ our Savior was truly human, and with other characters of the Gospel, was of quite a different cultural stock (from ourselves). Jewish first century styles and customs greatly differ from Western twentieth century ones. Even today, what is normal and proper in Palestine or Italy might be considered queer and sinful in America or England. In these latter countries we know it is not proper for men to kiss each other unless they are of close family, or they are enthusiastic U.K. soccer players kicking a goal. Yet in the East it is entirely proper and even expected. Sometimes they even may kiss on the lips as a sign of special affection without any unnatural or sexual connotation. Recall Our Lord at the house of Simon the Pharisee rebuking him for not giving the customary kiss (Luke 7:45). It would be calumny in trying to impute evil motives in the chaste, loving, and manly kisses revealed in *The Poem*. No one who has read it in context entertains any suspicion on this score, even if they are surprised.

If people read the book themselves with an open mind, it is plainly obvious that there is no sinful or base sensualism in the least! If there was, I very much doubt it would have received the tremendous ecclesiastical approbation it has (which too many critics love to ignore or are ignorant of in the first place). If there were such things in the *Poem*, I very much doubt Pope Pius XII would declare: "Publish it just as it is. There is no need to give an opinion as to whether it is of supernatural origin. Those who read it will understand."<sup>833</sup> (Pope Pius XII on February 26, 1948, to Frs. Berti, Migliorini, and Cecchin, after reviewing the *Poem of the Man-God*). The word imprimatur merely means "it may be printed" (in Latin: "let it be printed"). Here the Pope went further: he *commanded* them, "*Publish* this work just as it is." Furthermore, the contents were deemed acceptable and very good to his judgment, for he said: "Publish this work *just as it is*." See other chapters of this e-book for the overwhelming approbation from many truly orthodox, extremely learned advisors to the Holy Office, and tell me a critic who is as knowledgeable as they, examined the *Poem* as thoroughly as they, and who can be free from any suspicion of what David Webster describes when he says:<sup>834</sup>

Though there have been claims of error in *The Poem* we have not seen *one single example* of such error within *The Poem* that has not either been *based on pure ignorance or a wrenching of statements completely out of context*. Most of the charges against this work have been so glaringly false and libelous that villainous intent cannot be denied.

Fr. Kevin Robinson wrote:<sup>835</sup>

If *The Poem* at times seems sentimental, it is really the remedy of sentimentalism in matters of faith. It is no more sensual than the works of St. Ignatius, who encourages the use of all five senses, plus imagination, in his 'Spiritual Exercises'. The Biblical Book 'Canticle of Canticles' could be charged with the same falsehood by the spiritually immature. Valtorta always leads from the senses to the spiritual, the sublime, and the supernatural.

No... the *Poem* doesn't appeal to a sort of base, sinful sensitivity – instead, it, just like Scripture, raises one's sensitivity of soul (and one's whole being) higher towards God rather than lowering one's faculties (and sensitiveness of soul) like mindlessly watching worldly movies and television shows might do. I don't hear many people calling *The Spiritual Canticle* of St. John of the Cross "appealing too much to the sensitivity" or having "subtle sensualism", whose plot describes a very flowery, "sensual" mystical process of the soul's experiences with God, as explained in this introduction to his *Spiritual Canticle*:<sup>836</sup>

Although these canticles resulted from a love flowing out of abundant mystical understanding, they cannot declare fully the understanding or experience. John asks in the Prologue: "Who

can describe in writing the understanding he [the Beloved] gives to loving souls in whom He dwells? And who can express with words the experience He imparts to them? Who, finally, can explain the desires He gives them? Certainly, no one can! Not even they who receive these communications." Always, as John explains in stanza 7, there is an "I-don't-know-what" that strives to be articulated, something further to say, something unknown, not yet spoken, a sublime trace of God still uninvestigated but revealed to the mystic. The effort to convey the contents of the experience becomes sheer stammering.

Faced with an inability to make their experience clearly known and at the same time feeling a loving impulse to convey it outwardly, these persons who speak of mysteries and secrets seem to be uttering absurdities. But the apparent absurdities of the poetic images and similes are a more powerful means than rational explanations for expressing the mystical experience; they can suggest so much more about its contents. John, in fact, points out that his is the method of the Holy Spirit who, "unable to express the plenitude of His meaning in ordinary words, utters mysteries in strange figures and likenesses," as for example in the Song of Songs.

In fact the Song of Songs is the principal source of *The Spiritual Canticle*. In this biblical work John found an expression of his own profound experience, and also found the scenes, images, and words, even though sometimes foreign to his environment, with which to create his own work.

Is the *Poem* any more "appealing to the sensitivity" than St. John of the Cross' *Spiritual Canticle* and the Song of Songs in the Holy Bible? If so, only in a pure, holy, uplifting, ennobling, edifying way – not in an unholy way.

An article relates:<sup>837</sup>

The *Poem* is wholly orthodox, and in fact promotes "traditional values" such as the role of the husband and the wife, children to their parents, obedience and respect due to priests, reverence due to the Eucharist, etc. And while the text presents the life of Jesus horizontally in His day-to-day life, it is also distinctly vertically-oriented as well, always directing the reader's gaze upwards towards sublime spiritual realities, such as Christ's majesty and magnificence as King. There is quite a profound Marian component in the writings as well, which magnify and glorify the deeper Mysteries of the Faith, such as the Immaculate Conception, the Assumption, the role of Mary as Queen of Heaven and sharer in Christ's suffering as Co-Redemptrix.

Let us note also that those who opposed the *Poem* are often those who never actually read it – or, if they have, have only briefly thumbed its pages in cursory fashion. For if they took the time to read it, they would not have tolerated the anonymous letters in *L'Osservatore Romano*, one of which called the *Poem* a "mountain of childishness" – a most peculiar claim, since even an atheist can admit that its content is more than merely indiscernible ramblings of a delusional woman. It is a brilliantly written narrative – written in the same tradition of private revelation as Catherine Emmerich or Maria Agreda – that keeps perfect track of Jesus, Mary, and over five-hundred characters, none of whom are in the wrong place at the wrong time. In the words of Fr. Gabriel M. Roschini, who Pope Paul VI praised for his commentary on the *Poem*:

*"I must candidly admit that the Mariology found in Maria Valtorta's writings, whether published or not, has been for me a real discovery. No other Marian writing, not even the sum total of all the writings I have read and studied [he wrote over 130 truly orthodox books about Our Lady] were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece."*

Maria Valtorta received a dictation in which Our Lord said:<sup>838</sup>

To be able to read! Not all are able to do so, and do so with precision. To be able to, and to do so with precision, one must have sight purified of internal flames and external obscuration. If your spiritual sight – that is, your thought – is clear and pure, you see things as they are ... But if your thought is obscured or enveloped in the smoky flames of human knowledge and the pride of having to be the only ones to know, or, worse, by impure fires, then it is *your* reflection that tinges what you contemplate with tones opposed to the real ones and turns a chaste, innocent episode into a sensual, sinful one.

Ironically, the best refutation of argument form #2 is a dictation of Jesus Christ Himself given at the end of the *Poem of the Man-God* when He gave the reasons for this work and His concluding remarks. They are here:<sup>839</sup>

Jesus says:

« The reasons that have induced Me to enlighten and dictate episodes and words of Mine to Little John [Maria Valtorta] are, in addition to the joy of communicating an exact knowledge of Me to this loving victim-soul, manifold.

But the moving spirit of all of them is My love for the Church, both teaching and militant, and My desire to help souls in their ascent towards perfection. The knowledge of Me helps to ascend. My word is Life.

I mention the main ones:

[Note: I am skipping reasons #1-3 in this present excerpt and jumping to reason #4 below because it is the most relevant for this section]

4. To reinstate in their truth the figures of the Son of Man and of Mary, true children of Adam by flesh and blood, but of an innocent Adam. The children of the Man were to be like Us, if our First Parents had not depreciated their perfect humanity – in the sense of man, that is of a creature in which there is the double nature, spiritual, in the image and likeness of God, and the material nature – as you know they did. Perfect senses, that is, subject to reason even in their great efficiency. In the senses I include both the moral and the corporal ones. Therefore total and perfect love both for Her spouse, to whom She is not attached by sensuality, but only by a tie of spiritual love, and for Her Son. Most loved. Loved with all the perfection of a perfect woman for the child born of Her. That is how Eve should have loved: like Mary: that is, not for what physical enjoyment her son was, but because that son was the son of the Creator and out of obedience accomplished His order to multiply the human race.

And loved with all the ardor of a perfect believer who knows that that Son of *Hers*, is not figuratively but *really* the Son of God. To those who consider Mary's love for Jesus too affectionate, I say that they should consider who Mary was: the Woman without sin and therefore without fault in Her love towards God, towards Her relatives, towards Her spouse, towards Her Son, towards Her neighbor; they should consider what the Mother saw in Me besides seeing the Son of Her womb, and finally that they should consider the nationality of Mary. Hebrew race, eastern race, and times very remote from the present ones. So the explanation of certain verbal amplifications, that may seem exaggerated to you, ensues from these elements. The eastern and Hebrew styles are flowery and pompous also when commonly spoken. All the writings of that time and of that race prove it, and in the course of ages the eastern style has not changed very much.

As twenty centuries later you have to examine these pages, when the wickedness of life has killed so much love, would you expect Me to give you a Mary of Nazareth similar to the arid superficial woman of your days? Mary is what She is, and the sweet, pure, loving Girl of Israel, the Spouse of God. The Virgin Mother of God cannot be changed into an excessively morbidly exalted woman, or into a glacially selfish one of your days.

And I tell those, who consider Jesus' love for Mary too affectionate, to consider that in Jesus there was God, and that God One and Trine received His consolation by loving Mary, Who requited Him for the sorrow of the whole human race, and was the means by which God could glory again in His Creation that gives citizens to His Heavens. And finally, let them consider *that every love becomes guilty when, and only when, it causes disorder, that is, when it goes against the Will of God and the duty to be fulfilled.*

Now consider: did Mary's love do that? Did My love do that? Did She keep Me, through selfish love, from doing *all* the Will of God? Through a disorderly love for My Mother, did I perhaps repudiate My mission? No. Both loves had but one desire: *to accomplish the Will of God for the salvation of the world.* And the Mother said all the farewells to Her Son, and the Son said all the farewells to His Mother, handing the Son to the cross of His public teaching and to the Cross of Calvary, handing the Mother to solitude and torture, so that She might be the Co-Redeemer, without taking into account our humanity that felt lacerated and our hearts that were broken with grief. Is that weakness? Is it sentimentalism? It is perfect love, o men, who do not know how to love and who no longer understand love and its voices!

And the purpose of this Work is also to clarify certain points that a number of circumstances has covered with darkness and they thus form dark zones in the brightness of the evangelic picture and points that seem a rupture and are only obscure points, between one episode and another, indecipherable points, and the ability to decipher them is the key to correctly understand certain situations that had arisen and certain strong manners that I had to have, so contrasting with My continuous exhortations to forgive, to be meek and humble, a certain rigidity towards obstinate, inconvertible opponents. You all ought to remember that God, after using all His mercy, for the sake of His own honor, can say also "Enough" to those who, as He is good, think it is right to take advantage of His forbearance and tempt Him. It is an old wise saying.

A few critics found offense at certain scenes described in the *Poem*, such as Christ giving His Apostles a kiss or receiving a kiss without protesting, and they then take quotes like that out of context, combine it with other quotes out of context, and weave a picture that tries to insinuate that it portrays Jesus or other characters as sensual or as sentimental (in a derogatory sense) or even homosexual. Every single example of such wrenching of statements out of context is easily refuted by looking at the original context from which those isolated quotes were removed.

As Prof. Leo A. Brodeur, M.A., LèS., Ph.D., H.Sc.D., wrote:<sup>840</sup>

Let us return to the alleged dogmatic or moral errors which some opponents of the *Poem of the Man-God* claim to find in it. The alleged errors result from the opponents' own doing: they rarely present complete quotations, they mutilate them; they wrench the quotations out of context, when only the context gives them their proper meaning; they sometimes even go so far as to falsify certain texts. Also, the testimony of those opponents often is not credible because of their lack of knowledge in mystical theology, their ignorance of Valtorta's work, or their prejudice against it. Some have even gone so far as to declare publicly that they had not read it and did not intend to in the least.

You can take many quotes from Scripture or other holy books and make them sound bad too out of context.

Some critics are surprised to see that Christ occasionally gives His Apostles, or children, a kiss. But in every case, it is completely pure, chaste, and consistent with Hebrew customs of the day for every male Jew. I discuss all of this in detail in the refutation of a critic's article in the subchapter of this e-book entitled "*A Refutation of Marian T. Horvat's Article*".

But just to give you an introduction to the reality of the historic Hebrew culture of the first century, let's quickly look at what Scripture reveals about first century Jewish customs for kissing.

Here Christ is rebuking the male Pharisee Simon for not giving *Himself* (Jesus) the customary kiss:

And turning to the woman, [Jesus] said unto Simon [the Pharisee]: Dost thou see this woman? I entered into thy house, thou gavest Me no water for My feet; but she with tears hath washed My feet, and with her hairs hath wiped them. **Thou gavest Me no kiss**; but she, since she came in, hath not ceased to kiss My feet. (Luke 7: 44-45)

That Scripture passage alone is enough to refute all objections that critics could possibly bring up that it is wrong for Maria Valtorta to write that Jesus would have kissed or allowed Himself to be kissed by another male adult. Here Christ not only reveals that it was the custom of the times, but rebuked the Pharisee for ***not kissing Him!***

What does Scripture reveal the Apostles thought about kissing? Well, let's see.

St. Peter wrote in his epistle:

**Salute one another with a holy kiss.** Grace be to all you, who are in Christ Jesus. Amen. (Peter 5:14)

St. Paul wrote in multiple epistles:

**Salute one another with a holy kiss.** All the churches of Christ salute you. (Romans 16:16)

All the brethren salute you. **Salute one another with a holy kiss.** (1 Corinthians 16:20)

**Salute one another with a holy kiss.** All the saints salute you. (2 Corinthians 13:12)

**Salute all the brethren with a holy kiss.** I charge you by the Lord, that this epistle be read to all the holy brethren. The grace of our Lord Jesus Christ be with you. Amen. (1 Thessalonians 5:26)

The Acts of the Apostles further demonstrates this historic reality:

And when [St. Paul] had said these things, kneeling down, he prayed with them all [his disciples]. And there was much weeping among them all; **and falling on the neck of Paul, they kissed him**, being grieved most of all for the word which he had said, that they should see his face no more. (Acts of the Apostles 20: 36-38)

There are many authoritative articles, including the imprimatured 1910 Catholic Encyclopedia, which shows that the kisses revealed in the *Poem* were a common practice among all first century Jews, and even was a common practice among the early Christians all the way into the Middle Ages. The following excerpt will give you an introduction to the historic cultural reality:<sup>841</sup>

It was the widespread custom in the ancient western Mediterranean for men to greet each other with a kiss on the cheek. **That was also the custom in ancient Judea and practiced also by Christians. In the Gospels, greeting with a kiss was also the custom practiced by Jesus.**

However, the New Testament's reference to a holy kiss (*en philemati hagio*) and kiss of love (*en philemati agapēs*) transformed the character of the act beyond a greeting. Such a kiss is mentioned five times in the New Testament: [quoted above]

The writings of the early Church Fathers speak of the holy kiss, which they call "a sign of peace", which was already part of the Eucharistic liturgy, occurring after the Lord's Prayer in the Roman Rite and the rites directly derived from it. St. Augustine, for example, speaks of it in one of his Easter Sermons:

“Then, after the consecration of the Holy Sacrifice of God, because He wished us also to be His sacrifice, a fact which was made clear when the Holy Sacrifice was first instituted, and because that Sacrifice is a sign of what we are, behold, when the Sacrifice is finished, we say the Lord's Prayer which you have received and recited. After this, the 'Peace be with you' is said, **and the Christians embrace one another with the holy kiss**. This is a sign of peace; as the lips indicate, let peace be made in your conscience, that is, when your lips draw near to those of your brother, do not let your heart withdraw from his. Hence, these are great and powerful sacraments.”

Augustine's Sermon 227 is just one of several early Christian primary sources, both textual and iconographic (i.e., in works of art) providing clear evidence that the "kiss of peace" as practiced in the Christian liturgy was customarily exchanged for the first several centuries, not mouth to cheek, but mouth to mouth (note that men were separated from women during the liturgy) for, as the primary sources also show, this is how early Christians believed Christ and His followers exchanged their own kiss. For example, In his *Paschale carmen* (ca. 425-50), Latin priest-poet Sedulius condemns Judas and his betrayal of Christ with a kiss thus, "And leading that sacrilegious mob with its menacing swords and spikes, you press your mouth against His, and infuse your poison into His honey?" The kiss of peace was known in Greek from an early date as *eiréné* (εἰρήνη) ("peace", which became *pax* in Latin and *peace* in English). The source of the peace greeting is probably from the common Hebrew greeting *shalom*; and the greeting "Peace be with you" is similarly a translation of the Hebrew *shalom aleichem*. In the Gospels, both greetings were used by Jesus – e.g. Luke 24:36; John 20:21, 20:26. The Latin term translated as "sign of peace" is simply *pax* ("peace"), *not signum pacis* ("sign of peace") nor *osculum pacis* ("kiss of peace"). So the invitation by the deacon, or in his absence by the priest, "Let us offer each other the sign of peace", is in Latin: *Offerte vobis pacem* ("Offer each other peace" or "Offer each other the peace").

From an early date, to guard against any abuse of this form of salutation, women and men were required to sit separately, and the kiss of peace was given only by women to women and by men to men. [emphasis added]

Notice from the above article how men kissed as a sign of greeting or fraternal affection in the first centuries of the Church, with St. Augustine and other Church Fathers talking about it without any

disapproval. Furthermore, notice how the early Christians believed that Christ and His followers exchanged holy kisses. Notice also – for those who rashly try to insinuate that Christ is portrayed as a homosexual in Valtorta – how men gave men kisses in these early Christian assemblies and that there was no homosexual or unnatural connotations associated with them. Obviously, their culture was much more ennobled than ours and they could exchange such signs of fraternal affection without the sensual connotations that our thoroughly corrupt modern society projects onto everything. Obviously, such customs should not be readopted in modern society because our society is too corrupt and far gone, and what was once proper, now longer is – at least in Western countries. However, in some countries even today, particularly in the Middle East, the custom of non-sensual kisses – even between those of the same gender – has continued without any scandal or sexual connotation because it is part of their culture, just as it once was in Christ’s culture and time.

So now let’s look at what the 1910 Catholic Encyclopedia says. This article has the imprimatur of John Cardinal Farley, the Archbishop of New York from 1902 to 1918. The 1910 Catholic Encyclopedia even discusses how exchange of chaste kisses extended *even* into the Middle Ages:<sup>842</sup>

Four times in the Epistles of St. Paul we meet the injunction, used as a sort of formula of farewell, "Salute one another in a holy kiss" (*en philemati hagio*), for which St. Peter (1 Pet., v, 14) substitutes "in a kiss of love" (*en philemati agapes*). It has been suggested by F. C. Conybeare (The Expositor, 3rd Ser., ix, 461, 1894) on the ground of two passages in Philo's "Quæstiones in Exodum" (ii, 78 and 118) that this was an imitation of a practice of the Jewish synagogues. The evidence adduced, however, is very slight. **In any case it seems probable that in these very early days the custom of Christians so saluting each other [with kisses] was not necessarily confined to the time of the liturgy.** Such salutations were no doubt used somewhat promiscuously even between those of opposite sexes in token of fraternal solicitude and charity (*pietatis et caritatis pignus*, as St. Ambrose, "Hexaem.", VI, ix, 68, points out), and the modesty and reserve which so many of the pre-Nicene Fathers inculcate when speaking of this matter must be held to have reference to other occasions than the kiss of peace in the liturgy. This is also implied by Tertullian, who speaks of the pagan husband's reluctance that his Christian wife should "meet one of the brethren with a kiss" (*alicui fratrum ad osculum convenire*, "Ad Uxor.", ii, 4). Not improbably St. Paul's injunction was so interpreted that any synaxis of the faithful where there was reading of the Scriptures terminated in a salute of this kind, and it is even possible that the appearance of the kiss in certain liturgies at the Mass of Catechumens is due to the same cause. **In any case we have definite evidence that a kiss was on some occasions bestowed outside the actual liturgy.** After baptism the newly initiated, whether infants or adults, were embraced first by the

baptizer and then by the faithful who were present (see Cyprian, "Ad Fidum Epis.", Ep. lix, 4, and Chrysostom, Hom. I, "De Util. leg. Scrip."). The use of the formula Pax tecum in some of the later rituals of baptism is probably a survival of this practice.

Again a kiss was and still is given to the newly ordained by the bishop who ordains them. Similarly after the consecration of a bishop and, at a later date, after the coronation of a king, the personage so exalted, after he was enthroned, was saluted with a kiss, while a kiss, no doubt suggested by the Scriptural example of the prodigal son, was enjoined in many of the rituals for the absolution of a penitent. Of the kiss solemnly exchanged between those newly betrothed something will be said under MARRIAGE, but we may note here the custom for Christians to bestow a last kiss, which then had a quasi-liturgical character, upon the dying or the dead...**It may be added that throughout the Middle Ages an almost religious solemnity attached to the public exchange of a kiss as a token of amity. Remarkable examples of this may be found in the history of the quarrels of Henry II with St. Thomas of Canterbury, and of Richard Coeur de Lion with St. Hugh of Lincoln.** In the latter case the bishop is recorded to have taken hold of Richard by his mantle and to have positively shaken him until the king, overcome by such persistence, recovered his good humour and bestowed on the saint the salute which was his due. [emphasis added]

The above article shows clearly that it was a custom of the first century and even for many centuries afterwards in the Holy Catholic Church for kisses to be exchanged among the faithful of the same gender as a chaste non-sensual token of amity. We even have two documented cases of *canonized saints* who publicly received a kiss which resolved a quarrel!

What about the fact that Christ embraced His Apostles? There's nothing out of place with that! He does embrace them and is embraced by them (consistent with Hebrew customs of the day for every male Jew), but that happens every so often in her writings at the proper time, place, and circumstances. He did not embrace them excessively. At least half of the embraces were the Apostles (or children) embracing Jesus and were initiated by them (not Him). Would He Who is Love Himself refuse a loving, chaste embrace of a child or an Apostle? No! He didn't even refuse the kiss of Judas at Gethsemane when He was betrayed! (Luke 22: 47-48) Jesus embraces His Apostles to a degree that was normal and expected for male Jews of the time perfectly consistent with the Hebrew customs of the day and within proper bounds for the culture and without any unnatural or sexual connotations. In our thoroughly corrupt society, we have a society which is sort of "touch-phobic" outside of a context of sexuality. Our mass media tries to poison people's minds with the lie that free-for-all sexual activity is fine (fornication, etc.), but when it comes to someone other than a sexual partner, hugging and kissing is frowned upon or viewed as sentimental. But nobler cultures of the past were able to distinguish the two and allow chaste, non-sensual, non-

provocative kisses and embraces that are purely legitimate signs of friendship or affection – even between those of the same sex. Scripture proves it. History proves it. Therefore, it is completely groundless for 21<sup>st</sup> century man to be scandalized at reading that Jesus occasionally kissed His Apostles and embraced them. It is even more groundless, untenable, and calumnious to try to claim that these were homosexual tendencies! If you could justify that, then apparently the entire Jewish first century culture was homosexual. Therefore, all the early Christians were as well. And those in the Middle Ages – including canonized saints – had homosexual tendencies as well. And all those in Eastern countries nowadays who still retain many of those customs are all homosexual as well. That is ludicrous!

Besides the fact that Jesus occasionally kisses His Apostles (oftentimes on the head), all other arguments against Maria Valtorta’s work claiming that there is sensualism in it are easily refuted and done so in the subchapter of this e-book entitled “*A Refutation of Marian T. Horvat’s Article*”.

There are far, far too many very learned and trustworthy bishops, priests, theologians, experts, scientists, and pious lay faithful who have thoroughly read and studied the *Poem* and approve what is written in it completely and declare it has nothing against faith or morals for anyone to justify classifying the *Poem* by groundless charges of “sensualism” or “appealing too much to the sensitivity” or being sentimental in a derogatory sense. Among these ecclesiastics, theologians, and authorities are included: Pope Pius XII (who, in 1948, after evaluating the *Poem*, ordered it to be published), the Holy Office, 13 years later, in 1961 (and again in 1992) granted permission for the publication of her work, Bishop Roman Danylak, S.T.L., J.U.D. (who issued an official [letter of endorsement](#) of the English translation of the *Poem of the Man-God* in 2001), and Archbishop Soosa Pakiam M. of Trivandrum, India (who granted the [imprimatur](#) of the Malayalam translation of the *Poem* in 1993). It has also received the documented approval of three Consultants to the Holy Office in 1951-1952, five professors at pontifical universities in Rome, Blessed Gabriel Allegra, O.F.M. (a world-renowned exegete and theologian), Fr. Gabriel Roschini, O.S.M. (world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, Consultor of the Holy Office, and who wrote over 130 totally orthodox books about Our Lady), and many other cardinals, archbishops, bishops, and priests.

Among the other bishops who officially approve and promote the *Poem of the Man-God* are: Archbishop Alphonsus Carinci, who was the Secretary of the Sacred Congregation of Rites from 1930 to 1960 (the one in charge of investigating causes for beatification and canonization); Archbishop Alberto Ramos of Belem, Brazil, who granted the imprimatur to an anthology of the *Poem of the Man-God* that was published in 1978; Archbishop Nuncio Apostolic Pier Giacomo De Nicolò, who preached about Maria Valtorta and her writings with positive approval for the 50<sup>th</sup> anniversary of Maria Valtorta’s death in 2011 in the basilica where she is buried; Bishop John

Venancio (former Bishop of Fatima and learned theologian who taught dogmatic theology at a pontifical university in Rome); Archbishop George Pearce, S.M., D.D.; and seven bishops in India who sent out letters to the translator of the Malayalam translation of the *Poem* praising and endorsing its translation and dissemination, stating that there is nothing against faith or morals in the *Poem* (one of them was a cardinal, another one was an archbishop, and the other five were regular bishops – two of whom were later appointed archbishops).

There are also documented eyewitness accounts by several trustworthy sources that Saint Padre Pio approved and encouraged the reading of Maria Valtorta's works, and that he had mystical experiences with Maria Valtorta during the time when they were both alive (see the chapter of this e-book entitled "*Padre Pio and Maria Valtorta*" to read about these accounts).

In addition to the significant ecclesiastical approval of the *Poem* – many of whom testify that they are certain that this is an authentic private revelation from God – there are a multitude of experts in a great variety of the secular sciences and arts that attest to the evidence of the divine origin of the *Poem*, writing authoritatively in their particular field and area of expertise.

For a more complete list, see the subchapter of this e-book entitled "*Proof by the Testimony of Countless Trustworthy Clerics, Authorities, Experts, Scientists, and Pious Lay Faithful and the Tremendously Good Fruits Produced in Individuals and in the Church as a Whole*".

If there was "sensualism" in the *Poem* or danger from it "appealing too much to the sensitivity" or being sentimental in a derogatory sense, I think that these very learned and trustworthy bishops, priests, theologians, experts, scientists, and pious lay faithful would not have approved it as history and facts shows us they did.

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### **Refutation of Argument Form #3**

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The following are quotes from the writings of Blessed Gabriel M. Allegra, O.F.M., against a critic of the *Poem* who wrote an article in *Civiltà Cattolica* 1961. The below excerpt of Blessed Allegra contains arguments against this critic's claim of "subtle sensualism" in the *Poem of the Man-God*. But first we need to put Blessed Allegra into context. Blessed Gabriel Allegra was a very learned and world-renowned exegete, theologian, and missionary priest in the Order of the Friars Minor, which he entered into at the age of 16. After being ordained in 1930, he departed to China and distinguished himself as an exemplary missionary and man of culture. As a St. Jerome of our time, he was the first to translate the entire Bible into Chinese, and his work had the support and acknowledgement of successive popes from Pius XI to Paul VI. His Cause was opened in 1984, just eight years after his death; he was elevated to "Venerable" only 10 years later in 1994, and the decree of a miracle and his beatification was approved by the Holy See in 2002. He was finally beatified on September 29, 2012, at the Cathedral of Arcireale, Catania, in Sicilia. Gabriel Allegra is the only biblical scholar of the 20<sup>th</sup> century who has been beatified. He was an outspoken and avid long-time supporter of Maria Valtorta, and his latter years were spent reading, studying, promoting, and defending the *Poem of the Man-God*. Here is the defense excerpt from this very learned and pious theologian:<sup>843</sup>

The critic of *C. Cattolica* sees a "subtle sensualism" suffused in the *Poem of the Man-God* because, according to this work, Jesus is followed by a swarm of women. This fact cannot be denied, but there are other facts which the critic does not recall, and that is that Jesus is also followed by a swarm of children, of male disciples, of old men, of friends, the poor, sinners, the sick, and of pagans. But then what does the illustrious critic mean by "subtle sensualism"? This expression seems to me in obvious contrast with all those holy, loving thoughts, those sweet and pleasing sentiments which this work awakes in the heart of readers.

The Mercy of the Lord in the *Poem* is never separated from the demands of the Divine Justice, as also all the revelations – which He makes – not only do not contradict the Gospel, but harmonize perfectly with the economy of the Faith in which those saved should live, and which constitutes the framework of the whole Bible and especially of the New Testament. Therefore I cannot accept the accusation of "subtle sensualism" made toward this work.

Jesus appears there as the Friend: the one and only Friend, I would say, of man; but always as Son of the "Father of immense majesty", of the "Just Father", of the "Holy Father", of the Father of Mercy.

Perhaps at first reading the case of Mary Magdalene could seem an exception. But when the pages consecrated to this seraphic soul are reread attentively, it can be ascertained that the exception does not exist.

The *Poem*, when completed, makes us better understand the Gospel, but it does not contradict it. I still do not know how to explain to myself, and perhaps I will never know, how the Lord had ever shown His earthly life to a soul of the 20th Century, but I believe in the Love which can do all. And I think also that this Omnipotent Love never asked such a sacrifice of a poor, sick woman for herself alone, but asked it for all the faithful, at least for those who believe in the charisma diffused in His Church by the Spirit, the Head of Christ.

The critic of *Civiltà Cattolica* also affirms that the *Poem of the Man-God* is not a source of the true religion because it is crammed with "pseudo-religiosity". Certainly the *Poem* does not, cannot, substitute for the New Testament and the living Magisterium of the Church. But it is nevertheless a book full of biblical thought and instruction of the Catholic Church. The term "pseudo-religiosity" is calumnious.

There is no pseudo-religiosity in the works of St. Gertrude, St. Teresa, in the *Meditations on the Life of Christ* of Fr. John of Calvoli, in the *Mystical City of God* of Ven. Mary of Agreda, in the writings of St. Charles of Sezze... And likewise, I do not find it either in the *Poem*. Rather, I find in it a living and complete exposition of almost all Catholic doctrine and morality. But what makes me love it more is that the *Poem* itself pushes the reader to read the Bible with love and humility, and to listen with love and humility to the teaching of Holy Mother Church.

### **The Discourses of the Lord**

In the *Poem of the Man-God* the Discourses of Jesus are exceedingly long, and contrast with the sapiential brevity of those preserved for us in the Gospels; this is another point that the critic of *Civiltà Cattolica* makes on this work.

But the judgment of the distinguished Review seems to me unfounded. The Gospels report the Discourses of the Lord not in their entirety, but in their substance; at times they only give the subject matter. All the Words of the Lord reported in the four Gospels can be conveniently recited in less than six hours. Now it is unthinkable that the Divine Master, following in the wake of the prophets and even of His contemporary rabbis, had not spoken at greater length as regards the manner of structuring His Discourses. What St. John says at the end of his Gospel ("the whole world could not contain the books to be written!" –John 21:25), is valid not only for the actions of the Lord, but also for His Words.

## The Gospel for Today

Certainly in the time of His mortal life, Jesus did not speak with those theological terms that came later, nor perhaps did He develop the Heavenly richness of His Word as appears in the *Poem of the Man-God*, that is, as He made His beloved Maria Valtorta see and hear It.

How is this fact explained? I answer thus: After twenty centuries, Jesus repeats and explains His Gospel by availing Himself of all the theological terminology of His Church, so as to tell us that Her teaching is already found implicitly in His Gospel – M. Pouget would have said: equivalently – and that this teaching is none other than the authoritative and infallible explanation which She gives and She alone can give, because guided and illumined by the Holy Spirit.

As to what concerns these truths, e.g., the Most Holy Eucharist, the dignity and mission of the Blessed Virgin Mary, Jesus already spoke during His life more clearly than the Church has done for centuries, so that the dogmatic progress for these and other truths is a return to the fullness of their Source.

I think that Blessed Gabriel M. Allegra more than adequately dismantles the unfounded claim that “These books appeal too much to the sensitivity” or have “subtle sensualism”, or the claim that the *Poem* has “pseudo-religiosity” or uses too much modern terminology or is too “chatty” to be considered an authentic private revelation. Blessed Allegra actually read the *Poem of the Man-God* thoroughly, through and through, researching it for years, and was already a world-renowned expert in exegesis and theology. Furthermore, I have a feeling that many of the critics have not read much of the *Poem* hardly at all, or at least not as thoroughly as Blessed Gabriel M. Allegra, and the countless other trustworthy ecclesial experts who attest to the *Poem’s* orthodoxy, greatness, theological eminence and soundness, and excellence of written art and doctrine.

With regards to the objection about the length of some of Jesus’ speeches, Dr. Mark Miravalle, S.T.D., writes:<sup>844</sup>

A number of other posed objections against *The Poem* appear lacking in serious theological foundation. One objection states that the lengthiness of the speeches of Jesus and Mary manifests evidence of a lack of authenticity. This opinion cannot substantiate a conclusion of doctrinal error, but rather comprises a very subjective and personal opinion as to the appropriate duration, or lack thereof, of the teachings of Jesus and the dialogues of Mary.

Another article responds:<sup>845</sup>

Here the author begins to outline his impressions, none of which are objective norms for judging apparitions. For example, nowhere in the Church's [criterion for judging alleged apparitions](#) is the "length of speeches" a consideration, nor is the style of writing of a private revelation required to match the style of how Sacred Scripture was written. What matters, principally, is theological and moral content. And no bishop or cardinal, in writing, has ever found moral or doctrinal error in the *Poem*.

Furthermore, there are approved private revelations where "long speeches" are a regular occurrence, such as Venerable Mary of Agreda's *Mystical City of God*. However, it should be noted how rarely Jesus speaks in the *Poem* during daily life on earth. The only instances of "long speeches" is when Our Lord is clarifying a vision directly to Valtorta or preaching to crowds. As a rabbi, He would be have been expected to read from scrolls of the Old Testament to give commentary, preach in the temple, etc. There were many things that Jesus did which were not written in Scripture, as the gospels point out; "If every one of them were written down, I suppose that even the whole world would not have room for the books that would be written." (John 21:25) The Apostles recorded only what was necessary to convey the message, as it would have been impossible to remember every detail and lesson by memory.

Mary's words *during Her earthly life*, like that of Jesus', are few in number and frequency – even more so. It is only when the Blessed Virgin is giving clarification directly to Maria Valtorta, when more words are necessary, to explain nuances of subtle passages, or to correct her human misunderstandings. It may also be worth noting; even if the author's contention is true, it does not prove heretical doctrine. This is again an opinion, not an objective norm of judgment.

Lastly, the great number of very learned and trustworthy theologians and ecclesiastics who have thoroughly read and researched the *Poem*, would not have approved and promoted this work as they have if there was "subtle sensualism" or "pseudo-religiosity" in it. These theologians and ecclesiastics include: Pope Pius XII (who commanded it to be published as it was), Pope Paul VI (who praised Fr. Roschini's 395-page book about Maria Valtorta's writings), Saint Padre Pio (who a spiritual daughter of his testifies he strongly encouraged her to read the *Poem* and who others testify witnessing mystical occurrences between him and Valtorta), Archbishop Carinci (the head of the Sacred Congregation of Rites, who was in charge of the causes of saints, who approved Maria Valtorta's writings and wrote multiple favorable certifications for it), Fr. Gabriel Roschini (who approved her writings and wrote a favorable certification for it, published a 395-page study of the Mariology in the work, and used her writings in a course at the Marianum Pontifical

University in Rome), Blessed Gabriel Allegra (whose beatification and miracle was approved by Pope John Paul II and who was an outspoken researcher, advocate, and defender of Maria Valtorta's writings, and authored a thorough, very positive scholarly critique of the *Poem*), Msgr. Hugo Lattanzi (dean of the Faculty of Theology at the Lateran Pontifical University in Rome who approved her writings and wrote a favorable certification for it), Camillo Corsánego (National president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome, who approved her writings and wrote a favorable certification of it), Msgr. (later Cardinal) Augustin Bea (Rector of the Pontifical Biblical Institute and also Consultant to the Holy Office who approved the *Poem* many times and wrote a favorable certification for it), and Fr. Corrado Berti (who was a professor of dogmatic and sacramental theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959, who wrote multiple certifications for her writings, supervised the editing and publication of the critical second edition of the *Poem*, and spent two decades providing extensive theological and biblical annotations for the *Poem* totaling over 5,675 footnotes).

Let's put it another way: if Pope Pius XII approved the *Poem of the Man-God* and ordered it to be published "just as it is"; if the Holy Office, 13 years later, in 1961 (and again in 1992) granted permission for the publication of her work; if the abrogated *Index of Forbidden Books* is no longer in effect and the historical facts show that many other saints' writings were put on the *Index* and then later taken off again (annulled and retracted) by Popes themselves; if it is perfectly licit for Catholics to read the *Poem* because it is declared to be free from errors in faith and morals and completely in line with Church teaching by Pope Pius XII, the Holy Office, and multiple imprimaturs and episcopal endorsements; if, as Bishop Roman Danylak says, "Cardinal Ratzinger [later Pope Benedict XVI] in private letters has acknowledged that this work is free from errors in doctrine or morals. The Conference of Italian Bishops has acknowledged the same in its correspondence with the current editor, Dr. Emilio Pisani;"<sup>846</sup> if it has also received the documented approval of three Consultants to the Holy Office in 1951-1952; if it has received the documented approval of five professors at pontifical universities in Rome; if it has received the documented approval of the Secretary of the Sacred Congregation of Rites 1952 (the one in charge of causes of saints), who not only affirmed its divine origin, but declared: "There is nothing therein which is contrary to the Gospel...Our Lord's discourses do not contain anything which in any way might be contrary to His Spirit;"<sup>847</sup> if Blessed Gabriel Allegra, O.F.M. (a saintly missionary priest and world-renowned exegete and theologian) stated: "What amazes me more is that Valtorta never falls into theological errors...In this work I find so many 'revelations' which are not contrary to, but which instead complete the Gospel narrative...;"<sup>848</sup> if Fr. Gabriel Roschini, O.S.M. (world-renowned Mariologist, decorated professor at the Marianum Pontifical Faculty of Theology in Rome, Consultor of the Holy Office, and who wrote over 130 totally orthodox books about Our Lady),

during his last years devoted himself to studying and defending the *Poem* and called his last book *The Virgin Mary in the Writings of Maria Valtorta* his greatest book, affirming her Mariology is in perfect line with Tradition and Catholic theology; if Fr. (later Cardinal) Agostino Bea, S.J., rector of the Pontifical Biblical Institute, advisor to the Holy Office, and who later became Pope Pius XII's spiritual director, wrote in 1952: "I have read in typed manuscripts many of the books written by Maria Valtorta ... As far as exegesis is concerned, I did not find any errors in the parts which I examined;"<sup>849</sup> if *many* other cardinals, archbishops, bishops, and priests approve it and declare it is free from errors in faith and morals and to be from God; and if the undeniable, overwhelming, unprecedented scientific and other types of evidence prove to anyone with at least average common sense and intelligence that it must have a supernatural origin from God (see the lengthy "proofs" chapter of this e-book); if all these things are true (which they are), then the *Poem of the Man-God* should be read and promoted without fear or hesitation! Most or all of these clerics had/have more authority and were more learned than those who claim there is "subtle sensualism" or "pseudo-religiosity" in the *Poem*, and they most likely studied it in further depth than most critics did, as evidenced by most critics' incomplete analysis of this private revelation, deficient theology, ignorance of too many facts, subjective, inconclusive, ambiguous objections that are invalid and irrelevant reasons to condemn the work, and who oftentimes betray an unjustified bias against the *Poem*.

Finally, to those people who would, in their own estimation, conclude that such a grand and immense revelation as the *Poem of the Man-God* is "not something Christ would do" – that it is "too good to be true" and hence must be considered sensational – I quote this:<sup>850</sup>

If anyone finds it difficult to believe that in our own day Our Lord should speak again from the tabernacle to chosen souls who have shared in His suffering life, the answer given by Father Galliffet, S.J., who was a contemporary of St. Margaret Mary, to those who had similar difficulties about the favors which she received, might help to solve his doubts. It is as follows:

"These favors seem extraordinary, but if it should appear to any Catholic strange or extraordinary that Our Savior should give His Heart to St. Gertrude or to St. Margaret Mary, is it not more extraordinary that He should give His Body and Blood to ordinary sinful mortals? If we had not this doctrine and reality of the Mass and the Blessed Eucharist and the Real Presence in the tabernacle, and if we were told that Our Savior, for some privileged soul, should put Himself under the appearance of bread, to give that privileged person His Body and Blood; and that, to console that person He should consent to remain always near at hand under these species, would it not seem incredible? So we are not to measure with our feeble minds the infinite love of Christ."

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## ***Refutation of Argument Form #4***

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A few critics claim that the *Poem* presents a humanized, de-supernaturalized Christ because it gives so many details of the human side of Our Lord's life (His words, conversations, travels, detailed scenes, etc.) They are concerned that the *Poem's* giving so many details of Our Lord's daily life makes Him too material, and brings us down from the spiritual level of the four Gospels.

That is a legitimate concern to have for a private revelation about which one has little knowledge, or about one which has not been adequately researched yet, but when one researches the *Poem of the Man-God* in depth, this concern proves to be completely unfounded, and I'll explain why.

There is a book entitled *In the Likeness of Christ* (originally published in 1936) written by Rev. Fr. Edward Leen, D.D. (1885-1944, a Holy Ghost Father who earned a Doctorate in Divinity and was an author of several highly acclaimed books in the 1930s and 1940s). This book's whole thesis is centered on the benefits and even the need to understand and contemplate the humanity of Jesus in all of its details. Here is an excerpt from the introduction:<sup>851</sup>

Now what the soul, eager to advance, and completely won to the ideal of "putting on Christ," desires above all else to know is, how is this to be done? What practical co-operation is it called on, itself, to furnish, in order that its lofty ambition be gratified? In effecting divine instincts in the soul, the Holy Ghost is principal agent. Results of a divine kind can proceed only from a cause which is, itself, divine. But God deigns to make use of an instrument in carrying out this work of the sanctification of His creatures. That instrument is the Sacred Humanity of Jesus—it is Jesus, as expressed in the whole sum of His earthly experience, active, as well as passive. All know this.

...Few grasp the far-reaching significance of the well-known words of St. Paul: "Whether you eat or drink, or whatever else you do, do all to the glory of God." (1 Cor. 10:31). This is more than a pious exhortation to the cultivation of a right intention; it is the formulation of a profound truth—a truth too little understood. The supernatural life, as has been so often repeated in these recent years, is not something apart from, or beside, much less in opposition to, or destructive of the natural. It is the natural elevated, transmuted, penetrated through and through with a divine leaven. Grace necessarily implies the existence of what it elevates. It presupposes human life, not partially or in some scattered and isolated elements, but in its totality. It is the life of man, as man, that grace sets out to sublimate and refine unto the refinement of God. It is through man's own life, taken in all its activities and passivities, in its thoughts, views, judgments, decisions, in its deliberate emotions and reactions; in its outward activities as guided by his rational faculties, in all its willed contact with

circumstances, with things, with men, and with God; it is through and by means of all this that man is to be wrought to a better, to a divine form.

The instrument of man's sanctification is, in a subordinate sense, man's own human life. This conclusion is not in contradiction to, but supplementary to, the statement made above, namely, that the human life of Christ is the instrument of the divinity in the divinization of the human soul. For the work of sanctification consists, precisely, in establishing vital contact between two life experiences—the life experience of Christ and the life experience of the Christian. Everything is in that.

...The first step in the spiritual ways is to aim at developing and cultivating a strong personal admiration for Jesus of Nazareth—Who loves to style Himself the Son of Man. By a psychological law, admiration begets love, and love inspires imitation. He who admires the Man Jesus will feel impelled to imitate Him in His life, His principles, and His actions. It is a matter of common observation that those who look up to and admire other characters tend, insensibly, to shape their thoughts and conduct to the pattern of the thoughts and conduct of such characters. The willing and devoted follower is gradually molded to the form of his chief...In a somewhat similar way, the human character of the Christ gradually forms to its own likeness those who strive to cultivate an enthusiastic admiration for Him.

...The divinity works through the Sacred Humanity and directly gaining the hearts and souls of men can work transforming effects there. Grace reinforces and gives supernatural energy to the natural psychological influence of a Great Personality on its admirers. When one has learnt to admire Jesus, and through that admiration is insensibly drawn to imitate Him, the grace of the Man-God enters into action to make that imitation real and effective, in the inner dispositions of the soul and in the outward forms of conduct.

The *Poem of the Man-God* reveals these details about Jesus: His activities, thoughts, views, judgments, decisions, deliberate holy emotions and reactions, His outward activities as guided by his rational faculties, His willed contact with circumstances, with things, with men, and with God. Learning from Jesus in this way helps to elevate men to a higher spirituality – to be “divinized” as sons of God. Far from being an obstacle to growth in holiness and progressing on a spiritual level, seeing these details in Christ's life is an *aid* – and according to the author of this book – *the most perfect aid* – to achieve this.

Maria Valtorta reports Jesus said to her:<sup>852</sup>

And also the third year of My public life has come to its end. Now comes the preparatory period for My Passion. That is, the period in which everything seems confined to few actions and few people. It almost decries My figure and My mission. In actual fact He, Who seemed defeated and rejected, was the hero getting ready for His apotheosis, and around Him were concentrated and elevated to this highest peak not people, but the passions of people.

Everything that preceded and that in certain episodes perhaps seemed aimless to ill-disposed or superficial readers, is now illuminated by its gloomy or bright light. Particularly the most important figures. Those that many will not admit are useful to know, just because they contain the lesson for the present masters, who more than ever are to be instructed to become true masters of the spirit. As I said to John and Manaen, nothing of what God does is useless, not even a thin blade of grass. Thus nothing is superfluous in this work. Neither the magnificent figures nor the weak and gloomy ones. On the contrary, the weak and gloomy figures are more useful to the masters of the spirit than the perfected and heroic ones.

As from the height of a mountain, near its summit, it is possible to take in the whole structure of the mountain and the reasons for the existence of woods, torrents, meadow and slopes, to reach the peak from the plain, and one can see all the beauty of the sight, and is more deeply convinced that the works of God are all useful and wonderful, and that one serves and completes another, and they are all present to form the beauty of Creation; thus, always with regard to those whose spirits are righteous, all the different figures, episodes, lessons of these three years of My life spent in evangelizing, contemplated from the height of the summit of My work as a Master, serve to give the right view of that complex, which is political, religious, social, collective, spiritual, selfish to the extent of being criminal, or unselfish to the point of sacrifice, in which complex I was a Master and in which I became the Redeemer. The grandiosity of a drama is not seen in one scene, but in all its parts. The figure of the protagonist emerges from the different lights by which secondary parts illuminate it.

We are now close to the summit, and the summit was the Sacrifice for which I became incarnate, and as all the most secret feelings of hearts and all the intrigues of sects have been disclosed, we can only do what the wayfarer does when he reaches the summit, that is, to look at everything and everybody; to become acquainted with the Jewish world; to know what I was: the Man above senses, selfishness, hatred, the Man Who had to be tempted by all sorts of people to take vengeance, to seek power, to wish for the honest delights of marriage and family life, the Man Who had to put up with everything living in the world and suffer by it, because infinite was the distance between the imperfection and sin of the world and My

Perfection, the Man Who replied "No" to all the voices, to all the allurements, to all the reactions of the world, of Satan and of My human ego. And I remained pure, loyal, merciful, humble, obedient even to death on a Cross.

Will all this be understood by modern society, to which I grant this knowledge of Myself to strengthen it against the more and more powerful attacks of Satan and the world? Also nowadays, as twenty centuries ago, those to whom I reveal Myself will contradict one another. Once again I am the sign of contradiction. But not with regard to Myself, but with regard to what I stir up in them. Good people, those of good will, will have the good reactions of the shepherds and of humble people. The others will react in a wicked manner, like the scribes, the Pharisees, the Sadducees and priests of those days. One gives what one has. A good person who comes in touch with wicked people provokes a surge of greater wickedness in them. And judgement will be passed on men as it was done on Good Friday, according to how they have judged, accepted and followed the Master, Who with a fresh attempt of infinite mercy has made Himself known once again.

How many people's eyes will open and how many will acknowledge Me saying: "It is He. That is why our hearts burnt within us as He talked and explained the Scriptures to us"? My peace to them and to you, My little, faithful, loving [Maria].

Camillo Corsánego (1891-1963) was national president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome, and he wrote:<sup>853</sup>

Throughout my life, by now fairly long, I have read a very large number of works in apologetics, hagiography [saints' lives], theology, and biblical criticism; however, I have never found such a body of knowledge, art, devotion, and adherence to the traditional teachings of the Church, as in Miss Maria Valtorta's work on the Gospels.

Having read those numerous pages attentively and repeatedly, I must in all conscience declare that with respect to the woman who wrote them only two hypotheses can be made: a) either she was talented like Manzoni or Shakespeare, and her scriptural and theological learning and her knowledge of the Holy Places were perfect, at any rate superior to those of anyone alive in Italy today; b) or else "*digitus Dei est hic*" ["*God's finger is here*"].

Obedient as I am (and as, with God's grace, I intend being all my life) to the supreme and infallible Magisterium of the Church, I will never dare take its place. Yet, as a humble Christian, I profess that I think the publication of this work will help to take many souls back to God, and will arouse in the modern world an apologetic interest and a leavening of Christian life

comparable only to the effects of the private revelation [of the Sacred Heart] to St. Marie Alacoque.

It has been said that the Work lowers the adorable Person of the Saviour. Nothing could be more wrong: Christians, I believe, usually after having affirmed faith in Jesus Christ, God and man, always forget to consider the humanity of the Incarnate Word, Whom He is regarded as the true God, but rarely as true Man, frustrating the invitation to many ways of sanctification, which is offered to us by the exemplary human life of the Son of God.

Anyone who reads [even] a limited number of these wonderful pages, literally perfect, if he has a mind free of prejudices, cannot not draw from them the fruits of Christian elevation.

I can also add an excerpt from the testimony of another noteworthy professor concerning his commentary on the issues under discussion. *Pro e Contro Maria Valtorta* relates:<sup>854</sup>

Professor Vittorio Tredici was a highly experienced mineralogist, president of the Italian Metallic Minerals Company, vice-president of the Extractive Industries Corporation, and president of the Italian Potassium Company.

The other types of offices he held were those of Senior Inspector in the National Insurance Institute, Mayor of Cagliari and Member of Parliament during the Fascist era (he joined the National Fascist Party after having belonged to the Sardinian Action Party). He had not been removed from his field of research, so he also acted on behalf of mining companies, specializing in the study of phosphates in the Transjordan.

Married and father of nine children, Professor Tredici was a devout Catholic. Impressed by Maria Valtorta's writings, he went to meet her in Viareggio. In 1952, he issued his "declaration" as a man of science and of faith.

In a signed testimony dated January 1952, he wrote:<sup>855</sup>

I read a few volumes of the "Words of Life" written by Miss Maria Valtorta. ["Words of Life" is how Tredici referred to Valtorta's *The Poem of the Man-God*].

To the extent that I must consider myself as simply a layman from the viewpoint of theological training, the immediate impression that I got was that this Work could not be the fruit of simple human will, even if she was gifted with knowledge of the doctrine and the culture, and with truly superior capabilities.

I sensed here the unmistakable imprint of the Divine Master, even if He presents Himself to the eyes of the reader under so realistically human a light than would be apparent from just reading the Gospels. Yet this Humanity—while humble and natural—remains throughout the Work the true Humanity of Our Lord Jesus Christ—always, unmistakably—just as in our meditations and our aspirations we have continually envisioned Him near us in all our life as sinners. I also get the impression that while the Work is able to stir up an immense tumult of thoughts, feelings, and good works from the depths of our being, at the same time it convinces us—I dare to say definitively—that the truth exists solely and exclusively in the Gospel because – even in our highest concepts—He is accessible in a clear and perfect way in everyone’s mind.

What struck me most deeply in the Work, from a critical point of view, was the perfect knowledge the writer had of Palestine and areas where the preaching of Our Lord Jesus Christ took place. This is knowledge that in some passages surpasses your average geographical or panoramic knowledge, becoming specifically topographical and even, geological and mineralogical. From this viewpoint, no publications exist —as far as I know—in such detail as in this account, above all for the area beyond the Jordan (now also Jordanian), that would allow even a scientist who has not physically been to the site, to imagine and describe whole paths and roads with such perfection as would perplex [or astound] those who have in fact had the opportunity of actually going there.

[I’m omitting five paragraphs from his testimony here since they deal with the astounding scientific accuracy of her work in fields in which he is an expert in, but right now we are dealing with the depiction of the humanity of Our Lord and so I omit these paragraphs for the sake of brevity.]

[...] These facts and others, which I do not quote for the sake of brevity, have struck my critical spirit and have reinforced in me the absolute conviction that this Work is the fruit of the Supernatural; if not, I would not be able to find a humanly convincing explanation for these facts that I have cited and which are nevertheless completely verifiable. But, more than my critical spirit, it is my heart that feels better every time I read more pages from this Work, which assures me that it is "God's Work".

With all my being, I hope that this Work will become the heritage and dominion of all mankind, as soon as possible – to be urgently propagated – because I think and I feel that through these Works many, many, many wandering souls will return to the Fold.

Rome, January 1952, Vittorio Tredici.

Repeating part of the excerpt from *In the Likeness of Christ* quoted earlier:<sup>856</sup>

The instrument of man's sanctification is, in a subordinate sense, man's own human life. This conclusion is not in contradiction to, but supplementary to, the statement made above, namely, that the human life of Christ is the instrument of the divinity in the divinization of the human soul. For the work of sanctification consists, precisely, in establishing vital contact between two life experiences—the life experience of Christ and the life experience of the Christian. Everything is in that.

...The first step in the spiritual ways is to aim at developing and cultivating a strong personal admiration for Jesus of Nazareth—Who loves to style Himself the Son of Man. By a psychological law, admiration begets love, and love inspires imitation. He who admires the Man Jesus will feel impelled to imitate Him in His life, His principles, and His actions. It is a matter of common observation that those who look up to and admire other characters tend, insensibly, to shape their thoughts and conduct to the pattern of the thoughts and conduct of such characters. The willing and devoted follower is gradually molded to the form of his chief...In a somewhat similar way, the human character of the Christ gradually forms to its own likeness those who strive to cultivate an enthusiastic admiration for Him.

...The divinity works through the Sacred Humanity and directly gaining the hearts and souls of men can work transforming effects there. Grace reinforces and gives supernatural energy to the natural psychological influence of a Great Personality on its admirers. When one has learnt to admire Jesus, and through that admiration is insensibly drawn to imitate Him, the grace of the Man-God enters into action to make that imitation real and effective, in the inner dispositions of the soul and in the outward forms of conduct.

By studying the life, words, and actions of Jesus during His life, we can better imitate Him and grow in holiness. Jesus gave Maria Valtorta a dictation which explains one of the reasons why He has given these revelations (to serve as a model) and in which He directly answers one of the arguments of some critics that reading details about His life in Maria Valtorta's works presents a "de-supernaturalized" Christ or a too "humanized" Christ. Jesus says:<sup>857</sup>

With so many books dealing with Me and which, after so many revisions, changes, and fineries have become unreal, I want to give those who believe in Me a vision brought back to the truth of My mortal days. I am not diminished thereby, on the contrary I am made greater in My humility, which becomes substantial nourishment for you, to teach you to be humble and like

Me, as I was a man like you and in My human life I bore the perfection of a God. I was to be your Model, and models must always be perfect.

Fr. Kevin Robinson wrote:<sup>858</sup>

...The works of St. Ignatius encourages the use of all five senses, plus imagination, in his 'Spiritual Exercises'. The Biblical Book 'Canticle of Canticles' could be charged with the same falsehood by the spiritually immature. [Just like him], Valtorta always leads from the senses to the spiritual, the sublime, and the supernatural.

It is these unprecedented details in Christ's life (most especially His word – that is, His speeches; and how He responded to other people's actions and words) which provides such nourishing food and raises our soul towards the supernatural.

John Haffert was a co-founder and the head of the famous Blue Army of Our Lady of Fatima, which is a public international association promoting Fatima that once consisted of 25 million members. John Haffert met with Sr. Lucy (the Fatima visionary) and worked with her to develop the "Fatima Pledge" in 1946 that all members had to ascribe to. He was also the editor of *Scapular Magazine*, which was responsible for helping one million Americans become enrolled in the Blue Army of Our Lady of Fatima.<sup>859</sup> John Haffert was a very significant figure in the Catholic Church from the 1940s until his retirement in 1987. He was a strong advocate of the *Poem of the Man-God*, and wrote in 1995:<sup>860</sup>

"I have the 10 volumes of *The Poem of the Man-God* in Italian and French. It is the most wonderful work I have ever read and I consider it a blessing of God. I'm in my seventies. And in my entire life, among all the books I've read, *The Poem of the Man-God* is the one that has done me the most good in my spiritual life."

John Haffert also wrote a booklet about the *Poem* entitled *That Wonderful Poem!* which is available online here: [That Wonderful Poem! by John M. Haffert](#).

In this booklet, John Haffert talks about Bishop John Venancio (former Bishop of Fatima and learned theologian who taught dogmatic theology at a pontifical university in Rome, and who was the one who provided [important evidence](#) about the Third Secret of Fatima).

John Haffert discusses Bishop John Venancio below:<sup>861</sup>

I happened to be in Rome with the Most Rev. John Venancio, the Bishop of Fatima, when he sought out a special bookstore to purchase the ten volumes of the Italian edition [of the *Poem*

of the *Man-God*]. It had been recommended by a highly esteemed friend in Paris, the celebrated author-editor, Abbé André Richard.

Years later, after Bishop Venancio retired, whenever I visited him our conversation seemed to turn to the *Poem*. In his last years *the Bishop read from it every day*. He must have read all ten volumes over and over. *I began to wonder what could be so special about it*. The Bishop was widely read and had a sizable library. He had been a professor of dogmatic theology in Rome before becoming the Bishop of Fatima. Yet now, when he had ample time to read anything he wished, he seemed to spend all his time on this one book... Having struggled – like millions before me – with the mystery of the dual nature of Jesus, I said one day to Bishop Venancio, before I myself had begun to read the *Poem*: "Does it help you to understand Jesus at once as God and man?"

The holy bishop (and let it be remembered he was a learned theologian who had taught dogmatic theology at the university in Rome) seemed to be looking into the Divine Light, as he sighed: "*Oh, more and more!*"

Most who read the *Poem* will have this experience. They will discover Jesus. But how... except by those more than 3,000 pages... will they be able to tell others what He is really like?

Contrary to some critics who try to say that the details are a bad thing, Maria Valtorta reports that Jesus said that the details will help souls come to Him, in the following dictation given on January 25, 1944.<sup>862</sup>

To those few who are so entirely *Mine*, without reserve, I open the treasures of revelations and contemplations, and give Myself without reserve.

However, Maria, I choose you for the role of making known My Divinity, in its different manifestations, among those who need to be awakened and led to glimpse God.

Remember to be scrupulous to the utmost in repeating what you see. Even a single trifle has value, and it is not *yours*, but *Mine*. It is thus not licit for you to hold it back. It would be dishonest and selfish. Remember that you are the reservoir for the Divine Water into which that water is poured, so that *all* may come to draw from it.

As regards the dictations, you have arrived at the most faithful fidelity. In the contemplations you observe a great deal – but in the haste of writing, and on account of your special conditions in health and surroundings – it happens that you omit some details. You must not

do so. Place them at the foot of the page, but write down *all* of them. This is not a reproach – it is sweet advice from your Master...

The more attentive and precise you are, the more numerous those who come to Me will be, and the greater your present spiritual happiness and your future eternal happiness will be.

Go in peace. Your Lord is with you.

What is written in the *Poem* helps us to understand the canonical Gospels better, and to love Jesus more. Archbishop Alfonso Carinci was the Secretary of the Sacred Congregation of Rites from 1930 to 1960 and was the one in charge of investigating causes of pre-Vatican II beatifications and canonizations. He studied Maria Valtorta's writings in depth. He praised Maria Valtorta and the *Poem*, writing in 1952: "There is nothing therein which is contrary to the Gospel. Rather, this work, a good complement to the Gospel, contributes towards a better understanding of its meaning... Our Lord's discourses do not contain anything which in any way might be contrary to His Spirit."<sup>863</sup>

Archbishop Carinci also stated: "...it seems impossible to me that a woman of a very ordinary theological culture, and unprovided with any book useful to that end, had been able on her own to write with such exactness pages so sublime [...] Judging from the good one experiences in reading it [i.e., *The Poem*], I am of the humble opinion that this Work, once published, could bring so many souls to the Lord: sinners to conversion and the good to a more fervent and diligent life. [...] While the immoral press invades the world and exhibitions corrupt youth, one comes spontaneously to thank the Lord for having given us, by means of this suffering woman, confined to a bed, a Work of such literary beauty, so doctrinally and spiritually lofty, accessible and profound, drawing one to read it and capable of being reproduced in cinematic productions and sacred theater."<sup>864</sup>

Souls of good will who read the *Poem of the Man-God* and give it an honest chance find out how wonderful it is. They learn about Jesus. They grow to love Jesus. They learn about both Jesus' humanity and His divinity. They become holier.

Fr. Kevin Robinson relates:<sup>865</sup>

I have read about a 1,000 pages a year of Valtorta for 20 years

I have in my office a huge file "**pro**", and a small file "**con**" of the works of Maria Valtorta. I have the 10-volume Italian edition for reference with its many profound footnotes. The pros far outweigh the cons.

The holiest and most learned clergy I know are those who appreciate Valtorta.

A professor and sculptor friend of Maria Valtorta wrote in 1965: "[her works] have completely transformed my inner life. The knowledge of Christ has become so total as to make the Gospels clear to me and make me live them in everyday life better" (Lorenzo Ferri). All those among our parishioners who have read Valtorta say the same thing.

Msgr. (later Cardinal) Augustin Bea, S.J., relates:<sup>866</sup>

"...the reading of the work [the *Poem of the Man-God*] is not only interesting and pleasing, but truly edifying and, for people less well informed on the Mysteries of the life of Jesus, instructive." (Msgr. Augustin Bea, S.J., was then Rector of the Pontifical Biblical Institute and a future cardinal and spiritual director of Pope Pius XII)

An article relates:<sup>867</sup>

The *Poem* is wholly orthodox, and in fact promotes "traditional values" such as the role of the husband and the wife, children to their parents, obedience and respect due to priests, reverence due to the Eucharist, etc. And while the text presents the life of Jesus horizontally in His day-to-day life, it is also distinctly vertically-oriented as well, always directing the reader's gaze upwards towards sublime spiritual realities, such as Christ's majesty and magnificence as King. There is quite a profound Marian component in the writings as well, which magnify and glorify the deeper Mysteries of the Faith, such as the Immaculate Conception, the Assumption, the role of Mary as Queen of Heaven and sharer in Christ's suffering as Co-Redemptrix.

Let us note also that those who opposed the *Poem* are often those who never actually read it – or, if they have, have only briefly thumbed its pages in cursory fashion. For if they took the time to read it, they would not have tolerated the anonymous letters in *L'Osservatore Romano*, one of which called the *Poem* a "mountain of childishness" – a most peculiar claim, since even an atheist can admit that its content is more than merely indiscernible ramblings of a delusional woman. It is a brilliantly written narrative – written in the same tradition of private revelation as Catherine Emmerich or Maria Agreda – that keeps perfect track of Jesus, Mary, and over five-hundred characters, none of whom are in the wrong place at the wrong time. In the words of Fr. Gabriel M. Roschini, who Pope Paul VI praised for his commentary on the *Poem*:

*"I must candidly admit that the Mariology found in Maria Valtorta's writings, whether published or not, has been for me a real discovery. No other Marian writing, not even the sum total of all the writings I have read and studied [he wrote over 130 truly orthodox books about Our Lady] were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece."*

Fr. Kevin Robinson wrote:<sup>868</sup>

If *The Poem* at times seems sentimental, it is really the remedy of sentimentalism in matters of faith. It is no more sensual than the works of St. Ignatius, who encourages the use of all five senses, plus imagination, in his 'Spiritual Exercises'. The Biblical Book 'Canticle of Canticles' could be charged with the same falsehood by the spiritually immature. Valtorta always leads from the senses to the spiritual, the sublime, and the supernatural.

But there is a certain category of people who are incredulous, obstinate, and some are of bad will. They don't want to believe that God would be so good as to give such expansive and detailed revelations about Christ's life and His Words during His earthly life. Almost always, if it isn't otherwise due to being misinformed or ignorant about the *Poem* (which constitutes the vast majority of the critics), it is due to pride or a weak faith. Christ gave a dictation where He discusses this:<sup>869</sup>

One of the greatest sorrows I have is seeing how rationalism has infiltrated into hearts, even into hearts that say they are Mine. It would be useless to let the other priests share in such a gift [His revelations to Maria Valtorta]. It is precisely among them that one finds those who, while preaching Me and My past miracles, deny My Power, as if I were no longer the Christ, capable of speaking again to souls who languish for lack of My Word; nearly admitting a current incapacity on My part for miracles and for making grace powerful in a heart. To believe is a sign of purity as well as of faith. To believe is intelligence as well as faith. One who believes with purity and with intelligence distinguishes My Voice and gathers it in. The others quibble, argue, criticize, deny. And why? Because they live from their heaviness and not from their spirit. They are anchored to the things they have found, and do not consider that these are things that have come from men who have not always seen correctly; and even if they have seen and written correctly, they have written for their own times and have been badly understood by those of the future. They do not consider that I could have something else to say, suitable to the needs of the times, and that I am Master of saying it however and to whomever I please, since I am God and the Eternal Word Who never ceases being the Word of the Father.

Now, I believe it is demonstrated above in this section that the material details of Our Lord's life helps souls and does not present a humanized, de-supernaturalized Christ because it gives so many details of the human side of Our Lord's life (His words, conversations, travels, detailed scenes, etc.) Also, the *Poem's* giving so many physical details of Our Lord's daily life in no way brings us down from the spiritual level of the four canonized Gospels. It rather helps our souls to meditate and to know Christ because these details aid us in our meditation of Him. A famous saying goes, "Actions speak louder than words." In the *Poem*, we not only hear Christ's Words to a much greater degree than before, but we see His actions in the context necessary to understand them to a much greater degree than before.

But, you have to realize something (and most critics seem woefully unaware of these facts):

- (1) A huge percentage of the *Poem of the Man-God* is not detailed descriptions of the human side of Christ's life: His travels, conversations, detailed description of his surroundings and the people present, etc; but a huge percentage of the *Poem of the Man-God* are speeches that Christ gives. If the other details "bother" you, just read His speeches then! And there is no way that any sane judge can accuse His speeches of being "sentimental" (in a derogatory sense), "focusing too much on material details", etc. In fact, His speeches are among the loftiest words you will probably read in any spiritual book anywhere. For more details, see the subchapters of this e-book entitled "*Proof By the Writing's Extraordinary Purity, Holiness, Loftiness, and Eminence Among the Writings that Exist in the World*" and "*Proof by its Knowledge, Depth, and Eminence in the Theological, Exegetical, Mystical, and Mariological Fields (Which Many World-Renowned Trustworthy Theologians Say Exceed Anything They Have Ever Read)*".
- (2) The *Poem of the Man-God* is only about 60% of Maria Valtorta's total writings. In addition to the approximately 4,200 printed pages of the *Poem of the Man-God* (a.k.a. *The Gospel as Revealed to Me*), she wrote a total of over 1900 printed pages published under the title *The Notebooks* which cover a whole range of topics from visions of the early Church, the Eucharist as the greatest miracle, commentaries on Old Testament prophecies pertaining to our times, mystical theology and the spiritual life, the End Times and the Book of the Apocalypse, along with a tremendous number of other topics. She also wrote 336 printed pages of dictations from her guardian angel of lessons for the 58 Sunday Masses found in the traditional Roman Missal published under the title *The Book of Azariah*, which are phenomenal words, explanations, and theology. She also has 310 printed pages on a commentary on the Epistle of St. Paul to the Romans dictated by the Holy Spirit, which are invaluable. All of her other writings outside of the *Poem of the Man-God* do not cover details of Our Lord's life as much and are kept on a more "purely spiritual level", and so if

you are one who does not appreciate material details of Our Lord's life as described in the *Poem*, read these other works instead then! There is absolutely no way that these other works can ever be accused of being sentimental or being too much focused on non-spiritual details.

Now I just want to address two more possible objections about the details of Christ's Life as revealed in the *Poem*.

The first objection might be someone saying, "But the length of Jesus' speeches are short and simple in the canonized Gospels. Perhaps it is not believable that Maria saw actual visions of what Christ said because He is so much more powerful and detailed in His speeches in the *Poem* as compared to His speeches in the canonized Gospels."

Jesus addresses this objection in a dictation which He gave to Maria Valtorta:<sup>870</sup>

I know the objection by many: "Jesus spoke simply." In the parables I spoke simply because I was addressing crowds of common folk. But when I spoke to cultured minds—Israelite or Roman or Greek—I spoke as was most appropriate for perfect Wisdom.

My words, moreover, in the versions of the Evangelists, just two of them were Apostles—and if one observes closely, they are the two Gospels most clearly mirroring Me, for Luke's, good stylistically, may be better termed the Gospel of My Mother and My Childhood, abundantly relating details in relation thereto which the others do not narrate, rather than the Gospel of My public life, being more an echo of the others rather than a new light, as is that of John, the perfect Evangelist of the Light who is Christ the God-Man—the versions, I was saying, of My words were greatly reduced by the Evangelists, to the point of being diminished to a skeleton—more an allusion than a version. A fact which deprives them of the stylistic form which I had given them.

The Teacher is in Matthew (see the Sermon on the Mount, the instructions for the Apostles, the praise of the Baptist and the rest of this chapter, the first episode in Chapter 15 and the heavenly sign, [the subject of] divorce in Chapter 19, and chapters 22, 23 and 24). The Teacher is [also] in the luminous Gospel of John, above all, the Apostle in love, fused in charity with his Christ the Light. Compare what this Gospel reveals about Christ the Orator, to what is displayed in this regard by the essential scantiness of Mark's Gospel—precise in the episodes he had heard from Peter, but reduced to a minimum—and you will see whether I, the Word, used only a very humble style, or whether the power of the Perfect Word did not often flash forward in Me. Yes, it shines out in John, though quite reduced in a few episodes.

Now, if to [Maria Valtorta] I have wanted to grant an increase in knowledge of Me and My teaching, why should this make you incredulous and obstinate? Open up. Open your intellects and hearts, and bless Me for what I have given you.

Jesus addresses another objection:<sup>871</sup>

When I reveal to you unknown episodes in My public life, I already hear the chorus of difficult doctors saying, “But this fact is not mentioned in the Gospels. How can she say, ‘I saw this?’” I respond to them with the words of the Gospels.

“And Jesus passed through all the cities and villages, teaching in their synagogues, preaching the Gospel of the Kingdom, and healing all the weakness and illnesses,” Matthew says. (Matthew 4:23, 9:35)

And, in addition: “Go and tell John what you see and hear: the blind see, the lame walk, the lepers are cleansed, the deaf hear, the dead rise again, and the good news is announced to the poor.” (Matthew 11:4-5, Luke 7:22)

And, in addition: “Woe to you, Chorazin; woe to you, Bethsaida – for if in Tyre and Sidon the miracles worked in your midst had taken place, for a long time now they would have been doing penance in sackcloth and ashes... And you, Capernaum – will you be exalted to Heaven? You will descend to hell, for if in Sodom the miracles worked in you had taken place, it might still exist.” (Matthew 11:20-24, Luke 10: 13-15)

And Mark: “... And many people followed Him from Galilee, Judah, Idumaea, and beyond the Jordan. Many people, having heard what He was doing, also came to Him from the surroundings of Tyre and Sidon...” (Mark 3:7-8)

And Luke: “Jesus went through the cities and villages, preaching and announcing the good news and the Kingdom of God, and with Him were the twelve and some women who had been freed from evil spirits and infirmities.” (Luke 8:1-3)

And My John: “After this, Jesus went beyond the Sea of Galilee, and a great crowd followed Him because they saw the miracles worked by Him among the sick.” (John 6:1-2)

And since John was present at all the miracles of whatever nature – which I worked for three years – the beloved one bears Me this unlimited witness: “This is the disciple who has seen these things and has written them. We know that his testimony is true. There are, moreover,

other things done by Jesus, and, if they were to be written one by one, I believe the world could not contain the books which would have to be written.” (John 21:24-25)

So? What do the doctors of quibbling say now?

If My goodness – to relieve a woman who loves Me and bears My cross for you... to awaken you from the lethargy in which you are dying – makes known episodes in this ministry, would you like to turn this into a reproach for that goodness?

You won't indeed want to think that in three years I worked the few miracles narrated? You won't think that the few women mentioned were the only ones healed, or the few miracles mentioned were the only ones worked? If the shadow of Peter served to heal (Acts 5:14-15), what must *My* shadow have done? Or My breath? Or My glance? Remember the woman suffering from bleeding: “If I manage to touch the hem of His robe, I shall be healed.” (Matthew 9:20-22, Mark 5:25-29, Luke 8: 43-48) And so it was.

The power of miracles issued from Me continually. I had come to take people to God and open the dikes of Love, closed by the day of sin. Centuries of love expanded like waves over the little world of Palestine. [This was] all God's love for man, which could finally expand as He desired, to redeem men first with Love, rather than with Blood.

You may ask Me, “But why to her, who is such a poor thing?” I shall answer you when she – whom you disdain and I love – is less exhausted. You would deserve the silence I observed with Herod (Luke 23:8-9). But it is My attempt to redeem you – whom pride makes the hardest to persuade.

Finally, I conclude this subchapter with one last point. The following very learned (and some of them: world-renowned), trustworthy, non-modernist ecclesiastics, theologians, authorities, and scholars would not have approved the *Poem of the Man-God* after their very careful, in-depth study of it, as they did, if the *Poem* truly presented a humanized, de-supernaturalized Christ, and makes Him too material, and brings us too far down from the spiritual level of the four Gospels:

Pope Pius XII (who, in 1948, ordered it to be published), the Holy Office, 13 years later, in 1961 (and again in 1992) granted permission for the publication of her work, Bishop Roman Danylak, S.T.L., J.U.D. (who issued an official [letter of endorsement](#) of the English translation of the *Poem of the Man-God* in 2001), and Archbishop Soosa Pakiam M. of Trivandrum, India (who granted the [imprimatur](#) of the Malayalam translation of the *Poem* in 1993). It has also received the documented approval of three Consultants to the Holy Office in 1951-1952, five professors at

pontifical universities in Rome, Blessed Gabriel Allegra, O.F.M. (a world-renowned exegete and theologian), Fr. Gabriel Roschini, O.S.M. (world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, Consultor of the Holy Office, and who wrote over 130 totally orthodox books about Our Lady), and many other cardinals, archbishops, bishops, and priests.

None the least of these was Archbishop Alphonsus Carinci, who was the Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was later renamed the Congregation for the Causes of Saints in 1969). Archbishop Carinci was in charge of investigating causes for beatification and canonization. He was conversant in recognizing true and false sanctity and was of distinguished repute. He visited Maria Valtorta three times, said Mass for her, read her writings in depth, wrote many letters back and forth with her, and analyzed her case. He was so convinced that her writings were inspired by God, that eyewitnesses report he would say to Maria Valtorta: “He is the Master. He is the Author,” and in his letters to Maria Valtorta, he wrote “Author” with a capital “A”.<sup>872</sup> Archbishop Carinci was one of two prominent authorities who advised Fr. Corrado Berti to deliver typewritten copies of the *Poem of the Man-God* to Pope Pius XII, which led to his papal command to publish it in 1948.<sup>873</sup> In January 1952, Archbishop Carinci also wrote a thorough certification and positive review of Valtorta’s work (four pages long when typed), which has been published.<sup>874</sup> That same year, he also wrote a letter on behalf of himself and eight other prominent authorities (among them, two Consultants to the Holy Office, three professors at pontifical universities in Rome, a Consultant to the Sacred Congregation of Rites, and the Prefect of the Vatican Secret Archive) to be delivered to Pope Pius XII in an audience, although the audience wasn’t able to be arranged.<sup>875</sup> Archbishop Carinci is also one of the authorities whose favorable certifications about Maria Valtorta was given to the Holy Office in 1961 by Fr. Corrado Berti, which led the Holy Office to grant their approval of the publication of the second edition of her work.<sup>876</sup>

Among the other bishops who officially approve and promote the *Poem of the Man-God* are: Archbishop Alberto Ramos of Belem, Brazil, who granted the imprimatur to an anthology of the *Poem of the Man-God* that was published in 1978; Archbishop Nuncio Apostolic Pier Giacomo De Nicolò, who preached about Maria Valtorta and her writings with positive approval for the 50<sup>th</sup> anniversary of Maria Valtorta’s death in 2011 in the basilica where she is buried; Bishop John Venancio (former Bishop of Fatima and learned theologian who taught dogmatic theology at a pontifical university in Rome and who provided [important evidence](#) about the Third Secret of Fatima); Archbishop George Pearce, S.M., D.D.; and seven bishops in India who sent out letters to the translator of the Malayalam translation of the *Poem* praising and endorsing its translation and dissemination, stating that there is nothing against faith or morals in the *Poem* (one of them was a

cardinal, another one was an archbishop, and the other five were regular bishops – two of whom were later appointed archbishops).

There are also documented eyewitness accounts by several trustworthy sources that Saint Padre Pio approved and encouraged the reading of Maria Valtorta's works, and that he had mystical experiences with Maria Valtorta during the time when they were both alive (see the chapter of this e-book entitled "*Padre Pio and Maria Valtorta*" to read about these accounts).

There are also many other trustworthy and well-learned bishops, archbishops, cardinals, and theologians not mentioned above who approve of and endorse the *Poem of the Man-God*.

In addition to the significant ecclesiastical approval of the *Poem* – many of whom testify that they are certain that this is an authentic private revelation from God – there are a multitude of experts in a great variety of the secular sciences and arts that attest to the evidence of the divine origin of the *Poem*, writing authoritatively in their particular field and area of expertise.

## Analyzing Quotes That Might Seem Wrong Taken Out of Context

One way critics have tried to “refute” the *Poem of the Man-God* is to try to find a statement in the almost 4,200 pages of the *Poem* that contradicts faith, morals, Scripture, Tradition, or the teaching of the Church. Even as of today, there has yet to be found a single valid instance of any such error. Therefore, what many have done, is to take a random sentence *out of context*, which by itself, could be misunderstood as being something erroneous.

This is the same method as can be used by the atheist who says to a Christian, “Did you know that the Bible actually says that there is no God?” The atheist is acting foolishly because he is purposefully neglecting the context. The Bible *does* contain that phrase, but look at the whole context:

“The fool said in his heart: There is no God.” (Psalms 52:1)

Another example is that a non-Christian can say, “Christ was verifiably crazy, because He advocated tearing out your eye and cutting off your hand! What brutality! I don’t want to follow a God like that! Just look at what He said: ‘...thy right eye...pluck it out and cast it from thee... And thy right hand...cut it off, and cast it from thee.’” (Matthew 5: 29-30)

But what is the context? It is this:

“And if thy right eye scandalize thee, pluck it out and cast it from thee. For it is expedient for thee that one of thy members should perish, rather than that thy whole body be cast into hell. And if thy right hand scandalize thee, cut it off, and cast it from thee: for it is expedient for thee that one of thy members should perish, rather than that thy whole body be cast into hell.” (Matthew 5: 29-30)

It is obvious from the context that Christ meant “plucking an eye out” and “cutting your hand off” allegorically, and not literally.

A non-Catholic can also walk up to you and ask, “Am I right in saying that if you are anathematized from the Church by your own free will, or if you are cut off from Christ, that you are in sin and risk going to hell?” You would respond, “yes, that is correct.” The non-Catholic could then say, “Ha ha! Well, look at the blasphemous statement your beloved St. Paul wrote in your supposedly infallible Scriptures: ‘I have great sadness, and continual sorrow in my heart. **For I wished myself to be an anathema from Christ, for my brethren, who are my kinsmen according to the flesh.**’ (Romans 9:2) He wished to be an anathema from Christ!”

You would have to explain to him that you must understand that statement from St. Paul in the light of verses 38/9 of the previous chapter, and the rest of Chapters 9, 10, and 11. Within the context, it is 100% fine. You may need to consult some trustworthy scriptural commentaries to understand how, but objectively it is fact that it is not blasphemous.

These are simple examples to illustrate the method of arguments critics have levied against the *Poem of the Man-God*, which are based on taking isolated statements from the *Poem* out of its context, misrepresenting the quote by implying a distorted meaning which does not match the actual intended meaning in the *Poem*, and which is shown to be an obviously incorrect interpretation when you read the statement in its original context. How easy it is to deceive people by taking isolated statements and throwing them in an article, without giving the readers a chance to read the surrounding context themselves! A famous saying goes, "A text without a context is a pretext".

David Webster summed up the "out of context" objections to the *Poem of the Man-God* well when he wrote:<sup>877</sup>

Though there have been claims of error in *The Poem* we have not seen *one single example* of such error within *The Poem* that has not either been *based on pure ignorance or a wrenching of statements completely out of context*. Most of the charges against this work have been so glaringly false and libelous that villainous intent cannot be denied.

Fr. Kevin Robinson wrote:<sup>878</sup>

Now for the intrinsic arguments. Just about all the objections to *The Poem* involve taking quotes somehow out of context.

There are three ways to take a text out of context and thus distort its meaning.

First there is verbal or literal context. The Bible has these words: "...There is no God" (Ps. 52), and "Christ died in vain" (Gal. 2:21). No one can say that the Bible says (affirms) these statements, because in context we have: "...The fool says in his heart, there is no God"; and "If justice comes by the law, then Christ died in vain". Yet the verbal context could also be made clear somewhere else, e.g., St. Paul saying, "I would wish to be anathema from Christ", in Romans 9:3, can only be understood rightly in the light of verses 38/9 of the previous chapter, and the rest of Chapters 9, 10, and 11. Likewise with Our Lord's words about cutting off a hand or plucking out an eye (Matt. 5: 29-30), in a true verbal context we must understand the literary expression of hyperbole. It would be wrong to take it too literally. In the same way,

Our Lord has given Maria Valtorta some surprising expressions, which the context makes quite clear.

Second is the cultural and temporal context. It comes as a surprise for some to realize that Christ our Savior was truly human, and with other characters of the Gospel, was of quite a different cultural stock (from ourselves). Jewish first century styles and customs greatly differ from Western twentieth century ones. Even today, what is normal and proper in Palestine or Italy might be considered queer and sinful in America or England. In these latter countries we know it is not proper for men to kiss each other unless they are of close family, or they are enthusiastic U.K. soccer players kicking a goal. Yet in the East it is entirely proper and even expected. Sometimes they even may kiss on the lips as a sign of special affection without any unnatural or sexual connotation. Recall Our Lord at the house of Simon the Pharisee rebuking him for not giving the customary kiss (Luke 7:45). It would be calumny in trying to impute evil motives in the chaste, loving, and manly kisses revealed in *The Poem*. No one who has read it in context entertains any suspicion on this score, even if they are surprised.

Thirdly, the most important context is the doctrinal or faith context. This is the norm for interpreting Sacred Scripture consistent with the unanimous view of the early Fathers or the analogy of faith, i.e., we must always interpret in conformity with the Magisterium of the Church.

The Vatican newspaper in 1960 hinted at an error in Valtorta's account of the sin of Eve. Fr. Roschini, O.S.M., exposes the falsity of this charge in his book *The Virgin Mary in the Writings of Maria Valtorta* (Kolbe's Publications, Sherbrooke, Canada. 1986, pp. 276-279). He points out that *The Poem* teaches precisely what St. Thomas Aquinas taught; that the first sin was a complex one involving pride, disobedience, gluttony, and finally lust ('*fuertunt plures deformitates*', *Summa Theologica* I-II, Q. 82, Art. 2, ad. 1). He goes on to quote 10 saints and numerous other theologians in support of Valtorta! *This is context*.

With Valtorta, as with the canonical Scriptures, there are difficulties that are easily resolved by distinction from Thomistic philosophy such as: general vs. specific, strictly vs. broadly, properly vs. allegorically, *in fieri* vs. *in facto esse*, *ad esse* vs. *ad melior esse*, *simpliciter* vs. *quodammodo*. These distinctions are usually not needed for the simple faithful as the context gives them the truth without danger.

### A Most Quoted "Error"

It has been described as blasphemous that Our Lady could say what is recorded in pages 37-42

of *The Poem*. There the Blessed Virgin is three years old, talking with her parents. She expresses her great desire to see the Savior, Who She knows will come for sinners. She asks a logical question: can I be more saved and loved by Christ if I become a big sinner? The question shows that even with Her infused knowledge, Mary was ignorant of the great gift of Her Immaculate Conception which St. Joachim then explains to Her with a beautiful comparison. There is no dispute in Catholic theology about Mary's Immaculate Conception (since 1854) but there is a lawful and traditional disagreement about the extent of Her infused knowledge. On these disputed questions of theology, no one has the right to call the other opinion blasphemous. Nor should Our Lady's statement be taken out of context to condemn the whole work.

Now I'd like to add that if you *actually read* what is written in the *Poem* yourself and are capable of recognizing the different types of context identified by Fr. Robinson along with being able to use critical thinking and common sense, you will see that every single statement which is taken out of context and used in that fashion to argue against the *Poem of the Man-God* is in fact 100% orthodox, traditional, not blasphemous, is not bad, is free of errors against faith and morals, and is good.

In my personal opinion, if a person is *truly* seeking the truth, does not bring in unjustified bias, has at least average intelligence and common sense, and if they actually read the context themselves, it becomes apparent that there is nothing against faith or morals in the *Poem*.

Prof. Leo A. Brodeur, M.A., LèS.L., Ph.D., H.Sc.D., wrote:<sup>879</sup>

Let us return to the alleged dogmatic or moral errors which some opponents of the *Poem of the Man-God* claim to find in it. The alleged errors result from the opponents' own doing: they rarely present complete quotations, they mutilate them; they wrench the quotations out of context, when only the context gives them their proper meaning; they sometimes even go so far as to falsify certain texts. Also, the testimony of those opponents often is not credible because of their lack of knowledge in mystical theology, their ignorance of Valtorta's work, or their prejudice against it. Some have even gone so far as to declare publicly that they had not read it and did not intend to in the least.

The following is an excerpt from an excellent defense article written by Dr. Mark Miravalle, S.T.D., which discusses two of the top three "context" arguments frequently used against the *Poem of the Man-God* (on the next page).<sup>880</sup>

Moreover, the objection posed that *The Poem* makes reference to a sexual element in the Original Sin and therefore is doctrinally erroneous also cannot be theologically substantiated. The Church has always permitted a significant diversity regarding concepts of the nature of the Original Sin committed by Adam and Eve, and both St. Augustine and St. Thomas Aquinas in fact held that the material element of Original Sin (*peccatum originale materialiter*) included to some degree the aspect of concupiscence. Such theological opinion certainly does not indicate a doctrinal error, regardless of a legitimate difference of opinion concerning the potential element of sexuality in relation to the first sin of Adam and Eve.

Yet a further objection of alleged doctrinal error is the reference found in *The Poem* that Mary is a "second-born of the Father" after Jesus, the Father's first born. Far from constituting doctrinal error, this mariological position was first posited by the Eastern Church author, John the Geometer, in the tenth century. This remains an acceptable mariological concept proximate to the Franciscan school of Mariology, is complementary to the eternal predestination of Mary with Jesus in the Incarnation, and is referred to by Blessed Pius IX in the papal statement defining the Immaculate Conception, *Ineffabilis Deus*.

In addition, the extensive Mariology contained in *The Poem* was also the subject of a 400-page study written by arguably the greatest Italian mariologist of the twentieth century and Consultor to the Holy Office, Rev. Gabriel Roschini, O.S.M. In a letter of January 17, 1974, Father Roschini received the congratulations of Pope Paul VI for his work entitled, *The Virgin Mary in the Writings of Maria Valtorta*. The letter from the Secretary of State notes, "The Holy Father thanks you wholeheartedly for this new testimony of your respectful regards and wishes you to receive from your labor the consolation of abundant spiritual benefits." Neither the papal benediction granted by Pope Paul VI nor the papal congratulations issued through the Secretary of State would have been granted to a text based on a series of private revelations which were "forbidden" or declared "doctrinally erroneous" by the Congregation for the Doctrine of the Faith.

In sum, *The Poem of the Man-God* constitutes a text which may be licitly read and discerned by the contemporary faithful Catholic. I would invite interested Catholics to examine *The Poem* for themselves, while always retaining a determinate commitment of obedience to the final and definitive judgement of the Church regarding these reported private revelations. I personally have found these writings to be particularly inspiring in bringing to yet greater light and life the fathomless mysteries of the life of our Incarnate God as contained in the ineffable and infallible Word of God in the New Testament.

Regarding the claim that the *Poem* making reference to a sexual element in the Original Sin is doctrinally erroneous, I will quote what Fr. Gabriel Roschini, O.S.M., says about this. Fr. Gabriel Roschini was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome in 1950 under Pope Pius XII, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints. He was praised by all the Popes during his priestly life and is considered by many to be the greatest mariologist of the 20<sup>th</sup> century. Fr. Roschini has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long. Most of his writings were devoted to Mariology. He was also at some time Prior General of the Order of the Servants of Mary, Vicar General, and General Director of its studies. He was also a member of several scholarly academies, and vice-president of the Pontifical Academy of Our Lady Immaculate (founded in 1847).<sup>881</sup> He was completely traditional/orthodox in all of his writings.

Fr. Roschini, O.S.M., writes in his book *The Virgin Mary in the Writings of Maria Valtorta*:<sup>882</sup>

Valtorta's interpretation of Adam and Eve's original sin is founded: 1) on the biblical text; 2) on some ancient rabbinical interpretations; and 3) on patristic literature (early Church Fathers in both the East and the West). It has been adopted by a fair number of famous exegetes and writers in our own time.

1) It is an interpretation *founded on the text of Genesis*, since it is implied or insinuated in Genesis. "Both the Bible and human experience show that pride and sensuality go hand in hand. As a reflection attributed to Saint Augustine has it, what begins in the spirit ends in the flesh. Furthermore, it seems that pride of the spirit hurls its victims into sexual permissiveness. "Whoever tries to be an angel, especially a rebel angel, becomes a beast" (Professor J. Coppens, in *Ephem. Theol. Lov.*, 24 [1948], p.396) Eve's sin began in her spirit (the pride of becoming "like God, knowing good and evil") and consummated itself in the flesh. Adam's love for Eve was instrumental in his sin — as Saint Augustine pointed out (*De Genesi ad litteram [Concerning Genesis]* 42, PL 34, 452-454).

The matter in hand, then, is disorderly love not at all in harmony with the supreme love owed to God. Adam and Eve's love was carnal and illicit, since it did not heed God's commandment. What caused Adam's original sin was precisely an excessive love for Eve. After they sinned, "the eyes of them both were opened: and when they perceived themselves to be naked," they covered themselves (Gen. 3:7; [Douay]). In other words, they were troubled and felt an imbalance in the area of sexuality: this links original sin to lust. The fact that God inflicted a greater punishment on the woman than on the man, and the very nature of this punishment

("In sorrow shalt you bring forth children, . . . and [the man] shall have dominion over you" [Gen 3:16; Douay]) seem to indicate the nature of the fault.

2) It is an interpretation *founded on a few ancient rabbinical traditions* (see J Coppens *La connaissance du Bien et du Mal et le Péché du Paradis [The Knowledge of Good and Evil, and Sin in the Garden of Eden]*, Bruges, Paris, Desclée de Brouwer. 1948, p.24).

3) It is an interpretation *founded on eastern and western patristic literature*. Among the Eastern Fathers we find St. Justin, St. Epiphanius, St. Gregory of Nyssa, Clement of Alexandria, St. Maximus the Confessor, and St. John Damascene. Among the Western Fathers: St. Ambrose, St. Augustine, and St. Isidore. Among medieval writers: Alcuin, a Medieval Anonymous, St. Bernard, Hugo of Saint-Victor, Duns Scotus, and the blessed John Ruysbroek (see Coppens, *op.cit.*; *Ephem. Theol. Lov.*, 24 [1948], p.402-408).

On the other hand, Father Felix Asensio, S.J. (*Tradición sobre un pecado sensual en el Paradiso? [Tradition about a Sensual Sin in the Garden of Eden?]*, in *Gregorianum* 30 [1949], p.490-520; 31 [1950], p.35-62, 162-191) expresses the opinion that none of the Fathers mentioned by Coppens, whether in the East or the West, would sufficiently prove the legitimacy of an interpretation of original sin in terms of sexuality.

In view of a fair judgment, it is necessary to be aware of original sin's *complexity* (its multiple deformity), as it appears in Valtorta's writings. *Pride* (the desire to be like God in determining good and evil) led our first parents to *disobey* the divine commandments. This disobedience immediately resulted in the loss of integrity (the revolt of the flesh against the spirit) followed by sexual sin.

4) Finally, it is an interpretation *adopted by a fair number of famous exegetes and modern writers*. Among exegetes, there are professor Joseph Coppens (of the Catholic University of Louvain, in the two previously mentioned works) and Father Emanuel Testa, O.F.M., in [*The Holy Bible*], under the direction of Most. Rev. Salvatore Garofalo, *Genesi* (Introduction — Primitive History), Turin-Rome, 1968, p. 307ff; p. 318ff). Among writers, there are Jean Guitton of the French Academy, in "*Le développement des idées dans l'Ancien Testament [The Development of Ideas in the Old Testament]*," (in *La pensée moderne et le catholicisme*, issue #9, Aix-en-Provence, 1947, p.89-130), and Louis Bouyer, Oratorian, in his work *Le trône de la Sagesse*, Paris, Cerf, 1957, p.21. [English Translation: *Woman and Man with God. An Essay on the Place of the Virgin Mary in Christian Theology and its Significance for Humanity*. London, Darton, Longman and Todd, 1960, p.58.; republished under the title *The Seat of Wisdom. An*

*Essay on the Place of the Virgin Mary in Christian Theology*, N.Y., Random, 1962 (Panther Books), p.5-8.]

This is just one example which shows how theologically weak and without foundation the objections to the *Poem* are. When adequately researched, all of these alleged doctrinal or moral errors are shown to be without foundation, and the *Poem* proves to be completely orthodox and in perfect line with faith, morals, Tradition, the Holy Scriptures, and Catholic theology. This is shown by the very large number of extremely learned and trustworthy theologians and scholars who have studied the *Poem* in depth and approved it, and by the *Poem's* multiple imprimaturs and episcopal endorsements, one of which was given by Pope Pius XII and one of which was given by Bishop Roman Danylak, S.T.L., J.U.D., who has a License in Sacred Theology and Doctorates in both Canon Law and Civil Law from the Pontifical Lateran University in Rome.

There have been four Italian editions of the *Poem of the Man-God*. In the first Italian edition, it was released in four volumes under the title *Il Poema dell'Uomo-Dio (The Poem of the Man-God)*. In later editions, it was released in ten volumes under the new title *L'Evangelo come mi è stato rivelato (The Gospel as Revealed to Me)*. The English translation of the *Poem of the Man-God* had its second edition released in 2012 (now under the title *The Gospel as Revealed to Me*).

The difference between the Italian versions and the English translations are that the Italian versions have many scholarly footnotes of Fr. Corrado Berti, O.S.M. To remind you, Fr. Berti was a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He is one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* wherein Pope Pius XII commanded him to publish the *Poem of the Man-God* "just as it is". Fr. Berti is also the one who supervised the editing and publication of the critical second edition of the *Poem* and provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions. Fr. Berti wrote in his [signed testimony](#) on December 8, 1978: "I read and annotated (by myself from 1960 to 1974; with the help of some confreres from 1974 on) all the Valtorta writings, both edited and unedited."<sup>883</sup>

Fr. Berti was an extremely learned and traditional/orthodox scholar who thoroughly analyzed Maria Valtorta's writings and provided **more than 5,675 scholarly footnotes and appendices** for her work, including for difficult passages that critics have or could potentially criticize. This averages about 568 footnotes per volume and averages slightly more than one footnote per page throughout the whole 5,264 printed pages. In 1961, the second critical Italian edition of the *Poem of the Man-God*, published by Knight Michele Pisani's son Emilio Pisani, contained these scholarly

footnotes and appendices by Fr. Berti. The subsequent editions, including the current fourth edition released in 2001, have many of these footnotes.

Fr. Gabriel Roschini, Consultant of the Holy Office, stated in 1961 that the new critical second edition “was not to be considered to be on the *Index*, because it was totally renewed, conformed in all to the original, and provided with notes that removed any doubt and which demonstrated the solidity and orthodoxy of the work.”<sup>884</sup>

Fr. Kevin Robinson makes a reference to these footnotes:<sup>885</sup>

I have read about a 1,000 pages a year of Valtorta for 20 years.

I have in my office a huge file “**pro**”, and a small file “**con**” of the works of Maria Valtorta. I have the 10-volume Italian edition for reference with its many profound footnotes. The pros far outweigh the cons.

The holiest and most learned clergy I know are those who appreciate Valtorta.

The objections raised so far are meaningless in context. There is only one genuine mistake in all the 20,000 pages (plus) of Valtorta's writings that I have read: On Good Shepherd Sunday, the commentary on the Mass (*Book of Azariah*) includes the word “Maronite” among the schismatics. The original probably has “Mariavites”, a Polish schismatic sect that St. Pius X condemned.

There is already enough demonstration of the orthodoxy of Maria Valtorta’s writings and solid refutations of all arguments against her works for us to trust her writings completely. However, if someone wants to criticize her writings, and they are honest, they need to consult with the scholarly footnotes of the Italian edition and contend with those (as well as the detailed critiques of the *Poem* published by extremely learned and trustworthy authorities and scholars such as Archbishop Carinci’s analysis, Fr. Gabriel Roschini’s published work on her writings, Blessed Gabriel Allegra’s critiques and writings on the *Poem*, etc.) A would-be critic must be a serious scholar (I have yet to find very many Valtorta critics who are) who reads Fr. Berti’s footnotes for the passages under investigation. There should be no quoting out of context and no distorting. There should be a clear reference to the passage and a clear explanation as to why there might be an error, based on clear-cut theological and moral criteria with references to authoritative Catholic sources like Denzinger, St. Thomas Aquinas, etc. The seeming doctrinal errors in the *Poem* are not difficult to explain, one by one, with Fr. Berti’s notes and appendices. I have yet to find a single critic of Valtorta who is as learned and experienced as Fr. Berti was (not to mention a critic who

has as much authority as Fr. Berti did, as a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959).

An example of two articles which attempt to refute the *Poem of the Man-God* using out-of-context arguments is an article written by a Brother James, and an article written by Marian Horvat, who based most of her article on only one source: Brother James's article.

I thoroughly analyzed Horvat's article and wrote an in-depth refutation of it. Horvat's article has proven to be riddled with falsehoods, deficient theology, wrenching of statements out of context with false unsubstantiated insinuations, poor research, ignorance of too many relevant facts, sweeping generalizations, lack of objectivity, and an obvious unjustified bias against the *Poem*. It is readily apparent from her article that she carried out a cursory, non-in-depth investigation into Maria Valtorta's writings and based most of her article on only one source (a source which is highly unbelievable). After accounting for her falsehoods and false insinuations which are easily shown as wrong, most of her remaining arguments are based on unsubstantiated subjective impressions which are contradicted by those of greater learning and authority than her.

In the subchapter of this e-book entitled "*A Refutation of Marian T. Horvat's Article*", I go through her article one section at a time and refute each of her claims and show all of its errors and falsehoods.

Brother James's article (Horvat's main source) proves to be highly unbelievable. I have reviewed Brother James's article and I have to point out:

(1) The worst out-of-context quotations/arguments Brother James gives in his article, Horvat reproduced in her article. All of these out-of-context objections, insinuations, and errors are refuted in this e-book in the subchapter I just referred you to. Therefore, the refutation of Horvat's article also serves to refute his article as well, since she took his ideas, false insinuations, and out-of-context quotations.

(2) All of the other arguments based on the out-of-context quotations Brother James gives in his article are easily refuted by reading the *Poem* in the proper context. See the subchapter of this e-book entitled "*A Refutation of Marian T. Horvat's Article*" for the refutation of his main out-of-context arguments.

(3) Anyone who takes even a modest amount of time and effort reading the *Poem* in context can readily see that the "hack-job" Brother James did is so false that it is tantamount to lying. One can

take almost *any* book (including the Holy Scriptures) and use Brother James's method to make it sound bad. Furthermore, his article is riddled with falsehoods, deficient theology, wrenching of statements out of context with false unsubstantiated insinuations, poor research, ignorance of too many relevant facts, sweeping generalizations, lack of objectivity, and an obvious unjustified bias against the *Poem*. His article is filled with such obvious errors, poor theology, and ridiculous arguments that it is absurd to think of taking his article seriously. See the subchapter of this e-book entitled "*A Refutation of Brother James's Article*" to see why.

Lastly, I want to point out this very obvious fact: the great number of very learned and trustworthy theologians and ecclesiastics who have thoroughly read and researched the *Poem*, would not have approved and promoted this work as they have if there were errors against faith or morals in it. These theologians and ecclesiastics include: Pope Pius XII (who commanded it to be published as it was), Pope Paul VI (who praised Fr. Roschini's 395-page book about Maria Valtorta's writings), Saint Padre Pio (who a spiritual daughter of his testifies he strongly encouraged her to read the *Poem* and who others testify witnessing mystical occurrences between him and Valtorta), Archbishop Carinci (the head of the Sacred Congregation of Rites, who was in charge of the causes of saints, who approved Maria Valtorta's writings and wrote multiple favorable certifications for it), Fr. Gabriel Roschini (who approved her writings and wrote a favorable certification for it, published a 395-page study of the Mariology in the work, and used her writings in a course at the Marianum Pontifical University in Rome), Blessed Gabriel Allegra (whose beatification and miracle was approved by Pope John Paul II and who was an outspoken researcher, advocate, and defender of Maria Valtorta's writings, and authored a thorough, very positive scholarly critique of the *Poem*), Msgr. Hugo Lattanzi (dean of the Faculty of Theology at the Lateran Pontifical University in Rome who approved her writings and wrote a favorable certification for it), Camillo Corsánego (National president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome, who approved her writings and wrote a favorable certification of it), Msgr. (later Cardinal) Augustin Bea (Rector of the Pontifical Biblical Institute and also Consultant to the Holy Office who approved the *Poem* many times and wrote a favorable certification for it), and Fr. Corrado Berti (who was a professor of dogmatic and sacramental theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959, who wrote multiple certifications for her writings, supervised the editing and publication of the critical second edition of the *Poem*, and spent two decades providing extensive theological and biblical annotations for the *Poem* totaling over 5,675 footnotes).

Let's put it another way: if Pope Pius XII approved the *Poem of the Man-God* and ordered it to be published "*just as it is*"; if the Holy Office, 13 years later, in 1961 (and again in 1992) granted permission for the publication of her work; if the abrogated *Index of Forbidden Books* is no longer

in effect and the historical facts show that many other saints' writings were put on the *Index* and then later taken off again (annulled and retracted) by Popes themselves; if it is perfectly licit for Catholics to read the *Poem* because it is declared to be free from errors in faith and morals and completely in line with Church teaching by Pope Pius XII, the Holy Office, and multiple imprimaturs and episcopal endorsements; if, as Bishop Roman Danylak says, "Cardinal Ratzinger [later Pope Benedict XVI] in private letters has acknowledged that this work is free from errors in doctrine or morals. The Conference of Italian Bishops has acknowledged the same in its correspondence with the current editor, Dr. Emilio Pisani;"<sup>886</sup> if it has also received the documented approval of three Consultants to the Holy Office in 1951-1952; if it has received the documented approval of five professors at pontifical universities in Rome; if it has received the documented approval of the Secretary of the Sacred Congregation of Rites in 1952 (the one in charge of causes of saints), who not only affirmed its divine origin, but declared: "There is nothing therein which is contrary to the Gospel...Our Lord's discourses do not contain anything which in any way might be contrary to His Spirit;"<sup>887</sup> if Blessed Gabriel Allegra, O.F.M. (a saintly missionary priest and world-renowned exegete and theologian) stated: "What amazes me more is that Valtorta never falls into theological errors...In this work I find so many 'revelations' which are not contrary to, but which instead complete the Gospel narrative...;"<sup>888</sup> if Fr. Gabriel Roschini, O.S.M. (world-renowned Mariologist, decorated professor at the Marianum Pontifical Faculty of Theology in Rome, Consultor of the Holy Office, and who wrote over 130 totally orthodox books about Our Lady), during his last years devoted himself to studying and defending the *Poem* and called his last book *The Virgin Mary in the Writings of Maria Valtorta* his greatest book, affirming her Mariology is in perfect line with Tradition and Catholic theology; if Fr. (later Cardinal) Agostino Bea, S.J., rector of the Pontifical Biblical Institute, advisor to the Holy Office, and who later became Pope Pius XII's spiritual director, wrote in 1952: "I have read in typed manuscripts many of the books written by Maria Valtorta ... As far as exegesis is concerned, I did not find any errors in the parts which I examined;"<sup>889</sup> if *many* other cardinals, archbishops, bishops, and priests approve it and declare it is free from errors in faith and morals and to be from God; and if the undeniable, overwhelming, unprecedented scientific and other types of evidence prove to anyone with at least average common sense and intelligence that it must have a supernatural origin from God (see the lengthy "proofs" chapter of this e-book); if all these things are true (which they are), then the *Poem of the Man-God* should be read and promoted without fear or hesitation! Most or all of these clerics had/have more authority and were more learned than those who claim out-of-context errors against faith or morals in the *Poem*, and they most likely studied it in further depth than most critics did, as evidenced by most critics' incomplete analysis of this private revelation, deficient theology, ignorance of too many facts, subjective, inconclusive, ambiguous objections that are invalid and irrelevant reasons to condemn the work, and who oftentimes betray an unjustified bias against the *Poem*.

I think what Christ said in a dictation in the *Poem of the Man-God* is aptly applicable to our discussion here:<sup>890</sup>

Will all this be understood by today's society to which I give this knowledge of Myself, to make it strong against the always stronger assaults of Satan and the world? Do you know, Mary, what you are doing? Or rather, what I am doing, *in showing you* the Gospel? Making a stronger attempt to bring men to Me. I will no longer confine Myself to words. They tire men and detach them. It is a fault, but it is so. I will have recourse to visions, also of My Gospel, and I will explain them to make them more attractive and clear. I gave it because it was My wish to make it known. But what happens with the Pharisees, happens also with this work. My desire to be loved – to know is to love – is rejected by too many things. And that deeply grieves Me, the Eternal Master imprisoned by you. My fatherland was full of My manifestations. And they take place even now. But, as in the past, the world does not accept them. Instead of kneeling down and blessing God, Who has granted you this knowledge [in *The Gospel as Revealed to Me / The Poem of the Man-God*] – the only thing to be done – the majority will take books, new ones and old ones, will check, measure, look against the light, hoping, hoping, hoping. What? To find discrepancies with other similar works, and thus demolish, demolish, demolish. You repeated My words only, and difficult doctors turned up their noses. You added your descriptions to My words, and they find faults with them. And they will find more to object. In the name of (human) science, of (human) reason, of (human) criticism, of the three times human pride. How much of holy works is demolished by man, to build with the ruins edifices that are not holy. You have removed the pure gold, poor men. The simple and precious gold of the Wisdom. Poor Thomases, who believe only what you understand and what you feel in yourselves! The good among you will receive a holy joy from this work. The honest scholars a light. The absent-minded, who are not wicked, a pleasure. The wicked a means to give vent to their evil science. I give you the comfort of seeing [visions of My Gospel]. I give everybody the possibility of wishing to know Me. Today also, twenty centuries later, there will be contradiction among those for whom I reveal Myself. I am once again a sign of contradiction. Not of Myself, but in regard to what I stir up in them. The good: those of good will, will have the good reactions of the shepherds and the humble. The others, will have evil reactions, like the scribes, the Pharisees, the Sadducees and priests of that time. Each gives that which he has. The good that comes into contact with their evil, unleashes a boiling up of greater evil in them. And a judgment will already be made upon men, as it was on that Friday of the Parasceve, according to how they shall have judged, accepted, and followed the Master, Who, with a new attempt of infinite Mercy, has made Himself known once again. And if it is of no avail, and if like cruel children they should throw away the gift without understanding its value, you will be left with My present, and they with My indignation. I shall be able once again to repeat the old reproach: "We played for you and you would not dance; we sang

dirges and you would not weep" [Luke 7: 31-32]. But it does not matter. Let them, the inconvertible ones, heap burning coals on their heads and let us turn to the little sheep seeking to become acquainted with their Shepherd. It is I, and you are the staff leading them to Me. To as many as will open their eyes and recognize Me and say: "It is He! – Was this why our heart burned in our breast while He talked to us and explained to us the Scriptures?" [Luke 24:32] – My peace to them and to you, My little, faithful, loving [Maria].

Now I want to thoroughly analyze and address the one of the main phrases quoted out of context to argue that the *Poem of the Man-God* is invalid: the comment of the Child Mary.

A Catholic website has a short FAQ that addresses this issue:<sup>891</sup>

### **What about the claim that Mary asked to become a sinner?**

This seems to be another common argument among critics of Valtorta. In response to this, it is important to understand that the Blessed Virgin was merely a child at the time, and thus asked the question with the simplicity of a child's reasoning (which was gently corrected by her father Joachim), out of a holy desire to experience the forgiveness of God. There is nothing heretical in this, and nothing contrary to Church doctrine.

Paul T.Y. Atworth relates concerning this objection:<sup>892</sup>

**Objection:** *The Poem* contains several passages tantamount to blasphemy. For instance, Valtorta presents Mary as asking her mother Anne: "Tell me, mummy, can one be a sinner out of love of God? ... I mean to commit a sin in order to be loved by God, Who becomes Savior." How could the Immaculate Virgin even think such a thing, since she was full of that Charity which "deals not perversely ... thinks no evil" (I Cor. 13: 4-5)? She knew too well that those who say, "let us do evil that there may come good," are damned (Rom. 3:8).

**Answer:** The objectors omitted significant material. We invite you, reader, to check the passage for yourself in *The Poem of the Man-God*, vol. 1, p. 40. You will see young Mary's love for God and her fear of offending Him. You will see her primary concern was to be loved by God: forgiveness would be a token of God's love. This shows she was unaware of her Immaculate Conception. She may also have ignored that preservation from sin is a form of redemption and love even greater than forgiveness. Let the reader also consult the section on Preserving Redemption in Fr. Roschini's book *The Virgin Mary in the Writings of Maria Valtorta*, p. 280. Note that Fr. Roschini, OSM, was chosen by Pius XII as a special advisor to prepare for the 1950 proclamation of the Assumption as a dogma of faith. Had the passage under discussion been wrong, such a Mariologist would have denounced Valtorta. Instead he

called her one of the greatest female Marian mystics in the history of the Church (see pp. 8-9 of his book). The combination of Mary's love for the Lord and her unawareness of being immaculately conceived is what gave rise to her question: "Can one be a sinner out of love of God?" The passage, properly understood, is not at all blasphemous.

**Objection:** Yes, but the Archangel greeted Mary as full of grace. Being full of grace, she must have been full of wisdom. Therefore, Mary must have known, even before Gabriel greeted her, that she was immaculately conceived and was to be the Mother of God. Conclusion: these books must not be read!

**Answer:** The Church has never defined it as a dogma of faith that Our Lady would have known from the earliest times of her life about her Immaculate Conception or upcoming Motherhood of God. Since the Church has never defined it, it is still a matter of opinion among theologians and mystics. Therefore, Valtorta's "opinion," as it were, cannot be summarily dismissed. It cannot be said to be false. It cannot be said to be against Tradition. It is therefore theologically incorrect to warn against reading Valtorta's books simply because one does not like her "opinion" on this issue. Also, St. Luke tells us that Mary was troubled at Gabriel's initial words (Lk 1:29). Why should she have been troubled if she had already known those things? Luke 1:34 shows that Mary wondered how she would become a Mother. If she already knew she would be the Mother of God, why wouldn't she have known how it was to come about?

Let's read the chapter from the *Poem* where Mary says those statements that critics have quoted out of context and where they claim error or blasphemy is spoken. We'll read the entire chapter, and then comment on it after viewing it in context.

*The Poem of the Man-God*, Volume 1, Chapter 7, pp. 37-42; *The Gospel as Revealed to Me*, Volume 1, Chapter 7, pp. 47-53:<sup>893</sup>

### **The Son Has Put His Wisdom on His Mother's Lips**

29th August 1944

I see Anne once again: since yesterday evening I see her thus: sitting at the entrance of the shady pergola, busy at her needlework. She is wearing a grey sand colored dress, a very simple one and very wide, probably because of the great heat.

At the end of the pergola the mowers can be seen cutting the hay. But it cannot be first-crop hay because the grapes are almost golden colored and the fruits of a large apple tree are like shiny yellow and red wax. The cornfield is nothing but stubble with poppies waving like tiny flames and stiff and clear cornflowers, shaped like stars and as blue as the eastern sky.

A little Mary comes forwards from the shady pergola: She is already quick and independent. Her short step is steady and Her white sandals do not stumble amongst the pebbles. Her graceful gait already resembles the slightly undulating step of a dove, and She is all white – like a little dove – in Her linen dress which reaches down to Her ankles. It is a wide dress curled at the neck by a blue ribbon and the short sleeves show rosy and plump forearms. She looks like a little angel: Her hair is silky and honey-blonde, not very curly but gracefully wavy ending in curls: Her eyes are sky blue, Her sweet little face is rosy and smiling. Also the breeze that through Her wide sleeves inflates the shoulders of Her linen dress helps to give Her the appearance of a little angel having his wings half-open ready to fly.

She has in Her hands poppies, cornflowers and other flowers that grow in cornfields, but I do not know their names. She is walking and when She is near Her mother She starts running, shouting joyfully, and, like a little dove, She ends Her flight against Her mother's knees: she has opened them to receive Her. Anne has put her needlework aside so that She would not get pricked and has opened her arms to embrace Her.

So far yesterday evening. This morning She reappears and continues as follows.

« Mummy, Mummy! » The little white dove is completely in the nest of Her mother's knees, touching the short grass with Her little feet and hiding Her face in Her mother's lap, so that only Her golden hair can be seen on the nape of Her neck over which Anne bends to kiss it fondly.

Then She lifts Her head and offers Her mother flowers. They are all for Her mummy and of each one She tells the story She has invented.

This blue and big one, is a star which has come down from Heaven to bring the kiss of the Lord to My mummy. Here: kiss this little celestial flower there, on its heart, and you will see that it tastes of God.

This other one, instead, which is a paler blue, like daddy's eyes, has written on its leaves that the Lord loves daddy very much because he is good.

And this tiny little one, the only one to be found, (it is a myosote), is the one that God made to tell Mary that He loves Her.

And these red ones, does mummy know what they are? They are pieces of King David's dress, stained with the blood of the enemies of Israel and sown on the battlefields and the fields of victory. They originate from those strips of the heroic regal dress torn in the struggle for the Lord.

Instead this white and gentle one, that seems to be made with seven silk cups looking up to the sky, full of perfumes, and that was growing over there, near the spring – daddy picked it for Her amongst the thorns – is made with the dress of Solomon. He wore it, so many many years before, in the same month in which his little granddaughter was born, when he walked in the midst of the multitudes of Israel before the Ark and the Tabernacle, in the splendid majesty of his robes. And he rejoiced because of the cloud which returned to encircle his glory, and he sang the canticle and the prayer of his joy.

« I want to be always like this flower, and like the wise king I want to sing throughout My life canticles and prayers before the Tabernacle » ends Mary.

« How do You know these holy things, my darling? Who told You? Your father? »

« No. I do not know who it is. I think I have always known them. Perhaps there is one who tells Me and I do not see him. Perhaps one of the angels that God sends to speak to good people. Mummy, will you tell Me another story? »

« Oh, my dear! Which story do You wish to know? »

Mary is thinking, deeply absorbed in Her thoughts. Her expression should be immortalized in a portrait. The shadows of Her thoughts are reflected on Her childish face. There are smiles and sighs, sunshine and clouds, thinking of the history of Israel. Then She makes up Her mind: « Once again the story of Gabriel and Daniel, where Christ is promised.»

And She listens, with Her eyes closed, repeating in a low voice the words Her mother says, as if to remember them better. When Anne comes to the end She asks: « How long will it be before we have the Immanuel? »

« About thirty years, my darling.»

« Such a long time! And I shall be in the Temple... Tell Me, if I should pray *very hard, so hard*, day and night, night and day, and I wanted to belong only to God, for all My life, for this purpose, would the Eternal Father grant Me the grace of sending the Messiah to His people sooner? »

« I do not know, my dear. The Prophet states: "Seventy weeks". I do not think a prophecy can be wrong. But the Lord is so good » she hastens to add, seeing tears appear on the fair eyelashes of her child, « the Lord is so good that I believe that if You do pray *very hard, so hard*, He will hear Your prayer.»

A smile appears once again on Her little face, which She has lifted up towards Her mother, and the rays of the sun, filtering through the vine branches, cause Her tears to shine like dew-drops on very thin stems of alpine moss.

« Then I will pray and I shall be a virgin for this.»

« But do you know what that means? »

« It means that one does not know human love, but only the love of God. It means that one has no other thought but for the Lord. It means to remain children in the flesh and angels in the heart. It means that one has no eyes but to look at God, and ears to listen to Him, and a mouth to praise Him, hands to offer oneself as a victim, feet to follow Him fast, and a heart and a life to be given to Him.»

« May God bless You! But then You will never have any children, and yet You love babies and little lambs and doves so much... Do You know that? A baby is for his mother like a little white and curly lamb, he is like a little dove with silk feathers and coral mouth to be loved and kissed and heard say: "Mummy!" »

« It does not matter. I shall belong to God. I shall pray in the Temple. And perhaps one day I will see the Immanuel. The Virgin who is to be His Mother must be already born, as the great Prophet

says, and She is in the Temple... I will be Her companion... and maidservant. Oh! Yes. If I could only meet Her, by God's light, I would like to serve Her, the Blessed One. And later, She would bring Me Her Son, She would take Me to Her Son, and I would serve Him too... Just think, mummy!... To serve the Messiah!! » Mary is overcome by this thought that exalts Her and makes Her totally humble at the same time. With Her hands crossed over Her breast and Her little head slightly bent forward and flushed with emotion, She is like an infantile reproduction of the Annunciation that I saw. She resumes: « But will the King of Israel, the Lord's Anointed, allow Me to serve Him? »

« Have no doubts about that. Does King Solomon not say: "There are sixty queens and eighty concubines and *countless maidens*?" You can see that in the King's palace there will be *countless maidens* serving the Lord.»

« Oh! You can see then that I *must* be a virgin? I *must*. If He wants a virgin as His Mother, it means that He loves virginity above all things. I want Him to love Me, His maiden, because of the virginity which will make Me somewhat like His beloved Mother... This is what I want... I would also like to be a sinner, *a big sinner*, if I were not afraid of offending the Lord... Tell Me, mummy, can one be a sinner *out of love of God*? »

« But what are You saying, my dear? I don't understand You.»

« I mean: to commit a sin in order to be loved by God, Who becomes the Savior. Who is lost, is saved. Isn't that so? *I would like to be saved by the Savior to receive His loving look. That is why I would like to sin, but not to commit a sin that would disgust Him.* How can He save Me if I do not get lost?»

Anne is dumbfounded. She does not know what to say.

Joachim helps her. He has approached them walking noiselessly on the grass, behind the low hedge of vine-shoots. « He has saved You beforehand, because He knows that You love Him and You want to love Him only. So You are already redeemed and You can be a virgin as You wish » says Joachim.

« Is that true, daddy? » Mary embraces his knees and looks at him with Her clear blue eyes, so like Her father's and so happy because of this hope She gets from Her father.

« It is true, my little darling. Look! I was just bringing You this little sparrow, that at its first flight landed near the spring. I could have left it there but its weak wings did not have enough strength to fly off again, and its tiny legs could not hold it on to the slippery moss stones. It would have fallen into the water. But I did not wait for that. I took it and now I am giving it to You. You will do what you like with it. The fact is that it was saved before it fell into the danger. God has done the same with You. Now, tell me, Mary: have I loved the sparrow more by saving it beforehand, or would I have loved it more saving it afterwards? »

« You have loved it *now*, because you did not let it get hurt in the cold water.»

« And God has loved You more, because He has loved You before You sinned.»

« And I will love Him wholeheartedly. *Wholeheartedly*. My beautiful little sparrow, I am like you. The Lord has loved us both equally, by saving us... I will now rear you and then I will let you go.

And you in the forest and I in the Temple will sing the praises of God, and we shall say: "Please send the One You promised to those who expect Him". Oh! Daddy, when are you taking Me to the Temple? »

« Soon, my dear. But are You not sorry to leave Your father? »

« Yes, very much! But you will come... in any case, if it did not hurt, what sacrifice would it be? »

« And will You remember us? »

« I always will. After the prayer for the Immanuel I will pray for you. That God may give you joy and a long life... until the day He becomes the Savior. Then I will ask Him to take you to the celestial Jerusalem. »

The vision ends with Mary tightly clasped in Her father's arms.

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Jesus says:

«I can already hear the comments of the doctors with captious objections: "How can a little girl not yet three years old speak thus? It is an exaggeration". And they do not consider that they make a monster of Me by ascribing adults' actions to My own childhood.

Intelligence is not given to everybody in the same way and at the same time. The Church has fixed the age of reason at six years of age, because that is the age when even a backward child can tell good from evil, at least in basically important matters. But there are children who long before that age are capable of *discerning* and *understanding* and *wanting* with sufficiently developed discretion. Little Imelde Lambertini, Rosa da Viterbo, Nellie Organ, Nennolina, may give you confirmation, o difficult doctors, to believe that My Mother was able to think and speak like that. I have quoted four names at random amongst the thousands of holy children who populate My Paradise, after reasoning on earth as adults for possibly more or fewer years.

What is reason? A gift of God. God can therefore give it as He wishes, to whom He wishes, and when He wishes. Reason in fact is one of the things that make you more like God, the Intelligent and Reasoning Spirit. Reason and intelligence were graces given by God to man in the Earthly Paradise. How full of life they were, when Grace was alive, still intact and active in the spirit of the first two Parents!

In the Book of Jesus Ben Sirach it is stated: "All wisdom is from the Lord, and it is His own forever". What wisdom, therefore, would men have had, had they remained children of God?

The gaps in your intelligence are the natural fruits of your fall from Grace and honesty. By losing Grace you banished Wisdom for centuries. As a meteor which is hidden behind masses of clouds, Wisdom no longer reached you with its bright flashes, but through mist which your prevarications have rendered thicker and thicker.

Then Christ came and He restored Grace, the supreme gift of the love of God. But do you know how to keep this gem clear and pure? No, you do not. When you do not crush it with your

individual will in sinning, you soil it with your continuous minor faults, your weaknesses, your attachment to vice. Such attempts, even if they are not a proper marriage with the septiform vice, are a weakening of the light of Grace and of its activity. And then, to weaken the magnificent light of intelligence that God had given the First Parents, you have centuries and centuries of corruption, which exert a harmful influence on the body and on the mind.

But Mary was not only the Pure, the new Eve created for the joy of God: *She was the super Eve*, the Masterpiece of the Most High, She was the Full of Grace, the Mother of the Word in the mind of God.

Jesus Ben Sirach says: "Source of Wisdom is the Word". Will the Son therefore not have put His wisdom on His Mother's lips?

If the mouth of a Prophet was purified with embers, because he had to repeat to men the words that the Word, the Wisdom, entrusted to Him, will Love not have cleansed and exalted the speech of His infant Spouse Who was to bear the Word, so that She should no longer speak as a little girl and then as a woman, but only and always as a celestial creature melted in the great light and wisdom of God?

The miracle is not in the superior intelligence shown by Mary in Her childhood, as afterwards it was by Me. The miracle is in containing the Infinite Intelligence, that dwelt there, within suitable bounds, so that crowds should not be startled and satanic attention should not be awakened.

I will talk again on this subject which is part of the "remembrance" which saints have of God.»

**[End of the chapter from the *Poem of the Man-God* and back to my comments]**

I will now quote from Fr. Gabriel Roschini, O.S.M. Fr. Gabriel Roschini was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome in 1950 under Pope Pius XII, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints.

An article on Gabriel Roschini relates:<sup>894</sup>

During the pontificate of Pope Pius XII, he worked closely with the Vatican on Marian publications. In light of the encyclopedic accuracy of his work, Roschini is considered as one of the top two Mariologists in the 20th century. His first major work, a four-volume Mariology, *Il Capolavoro di Dio*, is judged to be the most comprehensive Mariological presentation in the 20th century. Several theologians called him "one of the most profound Mariologists" and "irreplaceable".

He was highly esteemed by all the Popes during his priestly life (especially Pope Pius XII), and he was often referred to by Pope John Paul II as one of the greatest Mariologists who ever lived. Fr.

Roschini has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long. Most of his writings were devoted to Mariology. Lest someone automatically think he's a liberal or modernist whose writings can't be trusted, it is good to note that he was born in 1900, became a priest in 1924, and spent most of his priestly life prior to the crisis in the Church that has broken out during the past 50 years. All of his writings on Mariology are completely orthodox/traditional. An article relates, "During the pontificate of Pius XII, 'the most Marian Pope in Church history,' Roschini worked closely with the Pontiff, arranging his own publications parallel to Papal Mariological promulgations... Together he published over 900 titles, mostly on Mariology, in addition to his encyclopedic works, reviewing the Mariological contributions of saints like Bernard of Clairvaux and Anthony of Padua. In 1950, he explained the Mariology of Thomas Aquinas. He detailed his Mariology in a major work in the year 1952."<sup>895</sup>

He was also at some time Prior General of the Order of the Servants of Mary, Vicar General, and General Director of its studies. He was also a member of several scholarly academies, and vice-president of the Pontifical Academy of Our Lady Immaculate (founded in 1847).<sup>896</sup>

Fr. Roschini's last book, which he considered was his greatest, was entitled *The Virgin Mary in the Writings of Maria Valtorta*. I now quote an excerpt from the chapter in which he analyzes the Immaculate Conception and the statements of the Child Mary in the *Poem* that critics often refer to:<sup>897</sup>

Preserving redemption is exclusive to the Blessed Virgin. It is a variant of redemption. Normally, as is the case for all of Adam's ordinary descendants, we deal with *liberating* redemption. In this case, the merits flowing from Redemption – already wrought on Calvary – free human beings from the sin in which they have already fallen. The excellence of *preserving* redemption, however, is much greater. Mary was *preserved* from falling, *before* redemption could occur, and *with a view to Her cooperating with it*.

Oddly enough, many distinguished medieval theologians (including Saint Thomas Aquinas and Saint Bonaventure) failed to understand Redemption or salvation in any way other than *liberating* Redemption. In like manner, the Virgin Mary, before reaching the age of three, could not understand Redemption other than *liberating*. That is what the *Poem of the Man-God* discloses. One day, little Mary told Her mother that She desired to remain a *Virgin*. She went on to say:

[In his book, he quotes here a good part of chapter 7: "The Son Has Put His Wisdom on His Mother's Lips" (including all of the statements of the Child Mary under investigation). Since I quoted this chapter in full a few pages back, I won't include the excerpt again here]

This episode about preserving Redemption was referred to by Christ during the second year of His Public Ministry. Jesus was speaking to a few Apostles in Gethsemane.

One day, listen, She told Me of when She was a little girl. She was not yet three years old because She was not yet in the Temple, and Her heart was full of love, emanating, like flowers and olives pressed and crushed in a mill, all Her oils and perfumes. And in a rapture of love She said to Her mother that She wanted to be a virgin to please the Savior more, but that She would have liked to be a sinner in order to be saved, and She almost wept, because Her mother could not understand Her and could not tell Her how it is possible to be "pure" and a "sinner" at the same time. Her father satisfied Her by bringing her a little sparrow, which he had saved when it was about to be drowned on the edge of a fountain. He explained the parable of the little bird, saying that God had saved her in advance and therefore She was to bless Him twice. And the little Virgin of God, the Most Great Virgin Mary, practiced Her first spiritual maternity on behalf of the little bird, which She let free when it was strong enough. But the bird never left the kitchen garden in Nazareth, where flying and twittering, it comforted the sad house and the broken hearts of Anne and Joachim, when Mary was in the Temple. It died shortly before Anne breathed her last... It had fulfilled its duty... (*The Poem of the Man-God*, Volume 2, Chapter 196; *The Gospel as Revealed to Me*, Volume 3, Chapter 196)

### **A Scholarly Question: Did the Virgin Mary Know that She Had Been Conceived Without Original Sin?**

Our Lady Herself gave a negative answer to that question.

"I did not know I was without stain. I could not think I was. That simple thought would have been presumption and pride, because, since I was born of human parents, it was not right for Me to think that I was the Chosen One to be the Faultless One." (*The Poem of the Man-God*, Volume 1, Chapter 17; *The Gospel as Revealed to Me*, Volume 1, Chapter 17)

Only at the Annunciation did Mary, for the first time, realize that She had been immaculately conceived. [Maria Valtorta added the following note: "For several reasons, God did not reveal it to Her before the Annunciation. To prevent Satan's inquiries was not the least of them.")]

I must add that even Her parents (Joachim and Anne) did not realize that God had granted their daughter that extraordinary privilege. Such is what the *Poem of the Man-God* reports. One day, Judas Iscariot asked Jesus this question:

"... Did Joachim and Anne know that She was the chosen Virgin?"...

[Jesus replied:] “No, they did not know.”

“In that case, how could Joachim say that *God had saved Her in advance*? Does that not refer to Her *privilege over sin*?”

“Yes, it does. But Joachim *spoke inspired by God, like all the prophets*. He himself did not understand the sublime supernatural truth that the Spirit spoke through his lips<sup>24</sup> [see footnote 24 below]. Because Joachim was just. So just as to deserve that paternity. And he was humble. There is no justice where there is pride. He was just and humble. He comforted his Daughter out of fatherly love. He taught Her through his wisdom of a priest, as he was such as a guardian of the Ark of God [Most Holy Mary]. As a Pontiff he consecrated Her with the sweetest title: ‘The Immaculate One’. And the day will come when another grey haired Pontiff will say to the world: “She is the Immaculate Conception” and will give this truth to the world of believers, as a dogma which cannot be refuted, so that the Most Beautiful Virgin of God, crowned with stars, clad with the rays of the moon, which are not so pure as She is, brighter than all stars, the Queen of Creation and of God, may shine, fully revealed, in the world which in those days will be sinking deeper and deeper in the grey fog of heresies and vices. Because God-King has as His Queen, in His Kingdom, Mary.”

After this clear explanation, Judas had another question.

“So Joachim was a prophet?”

“He was a just man. His soul repeated like an echo what God said to his soul which was loved by God.” (*The Poem of the Man-God*, Volume 2, Chapter 196; *The Gospel as Revealed to Me*, Volume 3, Chapter 196)

Although She was unaware of Her remarkable privilege, Mary nonetheless experienced its effects.

[Mary speaking:] “I had all the gifts of God, in My condition of Immaculate. I did not know I was such. But the gifts were active in My soul, and gave Me spiritual strength.” (*The Poem of the Man-God*, Volume 1, Chapter 31; *The Gospel as Revealed to Me*, Volume 1, Chapter 31)

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<sup>24</sup> St. Thomas Aquinas teaches that a Prophet does not understand everything that God tells him to say (*Summa Theologica*, II-II, q. 173, a. 4)

After these *preliminaries*, we are now ready to examine three fundamental questions in the light of Valtorta's writings: the *fact* of the Immaculate Conception, its dogmatic *foundations*, and its *consequences*.

[Fr. Roschini continues on but I will end the excerpt here]

Fr. Roschini praised Maria Valtorta's *Poem* as the greatest Mariology he has ever read in his life, stating, "It seems to me that the conventional image of the Blessed Virgin, portrayed by myself and my fellow Mariologists, is merely a paper mache Madonna compared to the living and vibrant Virgin Mary envisioned by Maria Valtorta, a Virgin Mary perfect in every way."<sup>898</sup> I think that if Fr. Roschini – again, very likely the greatest and most learned Mariologist of the 20<sup>th</sup> century – found something objectionable in Maria Valtorta's writings along the lines of what some critics claim, he would have mentioned it in his 395-page book about the Mariology in Maria Valtorta's writings. But he had only praise for her writings and affirmation that her Mariology is in perfect line with Tradition and true Catholic doctrine.

Now, before we analyze the Child Mary's comments in further depth, I want to include one more short excerpt from the *Poem* where Jesus explains the temporary limits of Mary's infused knowledge in her childhood due to her humility. This is a necessary consideration when analyzing the Child Mary's words later on.

*The Poem of the Man-God*, Volume 1, Chapter 8, p. 47; *The Gospel as Revealed to Me*, Volume 1, Chapter 8, pp. 59-60:<sup>899</sup>

Jesus says:

Mary had deserved that "Wisdom should precede Her and show Itself to Her first," because "from the beginning of Her day She had watched at Its door, and wishing to be taught, *out of love*, She wanted to be pure to achieve perfect love and deserve to have Wisdom as Her teacher."

In Her humility She did not know that She possessed Wisdom before being born and that the union with Wisdom was but the continuation of the divine pulsations of Paradise. She could not imagine that. And when God whispered sublime words to Her in the depths of Her Heart, in Her humility She considered them thoughts of pride and raising Her innocent Heart to God, She besought Him: "Lord, have mercy on Thy Servant!"

Oh! It is true that the True Wise Virgin, the Eternal Virgin, has had only one thought from the dawn of Her day: to raise Her Heart to God from the morning of life and to watch for the Lord, praying before the Most High, asking forgiveness for the weaknesses of Her Heart, as Her humility convinced Her, and She was not aware that She was anticipating the request for forgiveness for sinners, which She would later make at the foot of the Cross, together with Her dying Son.

“When the great Lord will decide, She will be filled with the Spirit of intelligence” and will then understand Her great mission. For the time being She is only a child, who in the sacred peace of the Temple, establishes and re-establishes closer and closer connections, affections, and memories with Her God.

With that background, we will now analyze the Child Mary’s comments of chapter 7. Now that we have seen the Child Mary’s words in context, we will see that when she said, “I would also like to be a sinner, a big sinner, if I were not afraid of offending the Lord... Tell Me, mummy, can one be a sinner *out of love of God?*”, it was motivated *completely and entirely* out of a *loving* desire to be saved and not out of even *one iota* of wanting to offend God in sin. Her desires were, “to be loved by God”, “to be saved by the Savior to receive His loving look”, “[to] save Me, [for] how can He save Me if I do not get lost?” This is evident by the context of her statements:

« But what are You saying, my dear? I don't understand You. »

« I mean: to commit a sin in order to be loved by God, Who becomes the Savior. Who is lost, is saved. Isn't that so? *I would like to be saved by the Savior to receive His loving look. That is why I would like to sin, but not to commit a sin that would disgust Him.* How can He save Me if I do not get lost? »

Those are perfectly reasonable thoughts of an immaculate human being who does not yet know that she is immaculately conceived, and who is so humble that, “She,” as St. Louis De Montfort said, “in her great humility considered herself lower than dust,” (*True Devotion to the Blessed Virgin*, #50), and as Our Lady herself once told St. Elizabeth of Hungary, “[I] looked upon [myself] as most vile and unworthy of God's grace,<sup>900</sup> and in a burst of holy confusion, the infant Mary tries to express her great love and desire for God’s Mercy and to be saved, while still probably understanding internally that she knows of no concrete example of having offended Him, asking, “how can He save me if I do not get lost?”

Is it really inconceivable that she did not know – prior to the Annunciation – that she was immaculately conceived? St. Louis De Montfort testifies in *True Devotion to the Blessed Virgin*: “So great was her humility that she desired nothing more upon Earth than to remain *unknown* to

herself and to others.” (#2) She would never dare to presume by herself that she was immaculately conceived unless and until God showed her, and, obviously, according to the *Poem*, He didn’t show her hints of this truth yet until St. Joachim explained it to her. In fact, God used the occasion of her saying those statements of profound love and holy confusion in order to enlighten her more on her purely sinless state, which she didn’t come to full knowledge of until the Annunciation, where she was first called “full of grace”.

Paul T.Y. Atworth relates:<sup>901</sup>

**Objection:** The Archangel greeted Mary as full of grace. Being full of grace, she must have been full of wisdom. Therefore, Mary must have known, even before Gabriel greeted her, that she was immaculately conceived and was to be the Mother of God.

**Answer:** The Church has never defined it as a dogma of faith that Our Lady would have known from the earliest times of her life about her Immaculate Conception or upcoming Motherhood of God. Since the Church has never defined it, it is still a matter of opinion among theologians and mystics. Therefore, Valtorta’s “opinion,” as it were, cannot be summarily dismissed. It cannot be said to be false. It cannot be said to be against Tradition. It is therefore theologically incorrect to warn against reading Valtorta’s books simply because one does not like her “opinion” on this issue. Also, St. Luke tells us that Mary was troubled at Gabriel’s initial words (Lk 1:29). Why should she have been troubled if she had already known those things? Luke 1:34 shows that Mary wondered how she would become a Mother. If she already knew she would be the Mother of God, why wouldn’t she have known how it was to come about?

As Fr. Kevin Robinson said:<sup>902</sup>

There is no dispute in Catholic theology about Mary's Immaculate Conception (since 1854) but there is a lawful and traditional disagreement about the extent of Her infused knowledge. On these disputed questions of theology, no one has the right to call the other opinion blasphemous.

So profound was her humility, that she considered herself lower and more wretched than every other creature – “She,” as St. Louis De Montfort says, “in her great humility considered herself lower than dust.” (*True Devotion to the Blessed Virgin*, #50)!

St. Bernardine says, that "after the Son of God, no creature in the world was so exalted as Mary, because no creature in the world ever humbled itself so much as she did."<sup>903</sup>

Our Lady said to St. Bridget: "What is more humbling than to be called a fool, to be in want of all things, and to believe one's self the most unworthy of all? Such, O daughter, was my humility."<sup>904</sup> Our Lady herself told St. Elizabeth of Hungary, that "she might rest assured that she looked upon herself as most vile and unworthy of God's grace."<sup>905</sup>

We, feeble and fallen, can hardly understand such humility!

Jesus Christ wanted to take our sins upon Himself in order to save us – and indeed to such a point that the Father was forced to “forsake Him”: Christ cried out on the Cross: “My God, my God, why hast Thou forsaken Me?” (Matthew 27:46)

Is it then blasphemy for the infant Mary, in her looking upon herself as “the most vile” in her humility, and in (temporary or short-term) ignorance of her Immaculate Conception, expressing a desire to be a sinner solely “in order to be loved by God”, “to be saved by the Savior to receive His loving look”, “[to] save Me, [for] how can He save Me if I do not get lost?” but only “if [she] were not afraid of offending the Lord” and “but not to commit a sin that would disgust Him”? In this context, most certainly not!

These sentiments are not too far from St. Paul’s plea in Scripture: “I have great sadness, and continual sorrow in my heart. For I wished myself to be an anathema from Christ, for my brethren, who are my kinsmen according to the flesh.” (Romans 9:2) He wished to be an anathema from Christ!? But no one calls this statement blasphemous.

Christ said in Scripture when referring to St. Mary Magdalene:

“Many sins are forgiven her, because she hath loved much. But to whom less is forgiven, he loveth less.” (Luke 7:47)

Many sinners have felt burning love for God when they have been forgiven of many sins in Confession. They *know* firsthand then, from experience, that there is a special love that can be borne by the creature (us) who is forgiven much. It is *that* special love for God that Mary desired to experience, for she desired to love God in *every* way and with every *type* of love possible. So great was her love for He Who is Infinite Mercy Itself, that I think that if she were capable of jealousy (which she is not), the one thing that she could be jealous of in other human beings is that they, being sinners, were able to receive the great loving token of God’s forgiving mercy (which is not needed for one who never committed sin such as herself). Our Lady needed saving – for she was saved via being preserved from all sin (even Original Sin) by the merits of Christ’s Passion

(*preserving* redemption), but she didn't need forgiveness for personal sin and so never needed to receive God's Mercy for such sins (*liberating* redemption). Christ said in Scripture:

"Many sins are forgiven her, because she hath loved much. But to whom less is forgiven, he loveth less." (Luke 7:47)

Mary didn't want to love less, but she, possessing wisdom beyond any other creature, must have intuitively known, "...to whom less is forgiven, he loveth less." (Luke 7:47) *That* is why she said what she did! This concept of loving more by being forgiven is nothing new! St. Thérèse of the Child Jesus referred to it in her world-famous autobiography: "I have heard it said that a pure soul does not love with the passion of one that has sinned but repented." (*Story of a Soul*, Chapter 4) St. Thérèse then went on to explain in her autobiography that she doesn't think that it is a black-and-white truth. She doesn't deny that a soul that has sinned and repented loves with great passion, but she goes on to say that it is a lie that it is *impossible* for a pure soul to love with equal passion as the forgiven repentant sinner, as she herself is an example – for she never committed a single mortal sin during her life, but she loved Our Lord with great passion. So too does this apply to Our Lady, for she is sinless and never sinned, yet she also loved God with a passion excelling even repentant sinners who are forgiven much. However, the Child Mary didn't know yet that she was immaculately preserved, and she wanted to love God as much as possible, to experience His merciful love, and not to "loveth less." (Luke 7:47) The very young Child Mary, in her humility, did not know yet that she was immaculately conceived, and therefore, presumed that she was a sinner – *in her humility*. Hence, it was most reasonable for her to want to receive God's Mercy and to experience His special Merciful Love of being saved. But she couldn't figure it out, because deep in her heart she must have known that she never offended God, but yet, she exclaimed in humble and holy confusion: "How can He save me if I do not get lost?"

I will give here a few quotes of St. Thérèse of the Child Jesus which shows how wonderful and great it is to receive God's Mercy, and hence why Our Lady desired to experience this special token of love and forgiveness and to go through the experience of being saved:

"If Thy Justice—which is of earth—must needs be satisfied, how much more must Thy Merciful Love desire to inflame souls, since "Thy mercy reacheth even to the Heavens"? O Jesus! Let me be that happy victim—consume Thy holocaust with the Fire of Divine Love!" (*Story of a Soul*, Chapter 8)

"I was filled with wonder when I saw extraordinary favors showered on great sinners like St. Paul, St. Augustine, St. Mary Magdalen, and many others, whom He forced, so to speak, to receive His grace." (*Story of a Soul*, Chapter 1)

“Above all I follow Magdalen, for the amazing, rather I should say, the loving audacity, that delights the Heart of Jesus, has cast its spell upon mine. It is not because I have been preserved from mortal sin that I lift up my heart to God in trust and love. I feel that even had I on my conscience every crime one could commit, I should lose nothing of my confidence: my heart broken with sorrow, I would throw myself into the Arms of my Savior. I know that He loves the Prodigal Son, I have heard His words to St. Mary Magdalen, to the woman taken in adultery, and to the woman of Samaria. No one could frighten me, for I know what to believe concerning His Mercy and His Love. And I know that all that multitude of sins would disappear in an instant, even as a drop of water cast into a flaming furnace.” (*Story of a Soul*, Chapter 11)

Answer me this: If I were to say the following would you say that I sinned in saying this? – if I say:

“I would like to be the prodigal son. I *so* much want to be the prodigal son so that I can be received by the loving father with his loving look... so that I could receive the fattened calf which he will slay out of pure merciful love for me. I want to experience that love and return the utmost love and gratitude for it in return! But I don’t want to offend him or disgust him! Can I somehow be the prodigal son – a sinner – without actually sinning – without offending my father?”

Would you say that I sinned in saying this? Most would agree: absolutely not!

But those are exactly the same sentiments that the Child Mary expressed when she said:

I would also like to be a sinner, a big sinner, if I were not afraid of offending the Lord... Tell Me, mummy, can one be a sinner *out of love of God*?

Who is lost, is saved. Isn't that so? I would like to be saved by the Savior to receive His loving look. That is why I would like to sin, *but not to commit a sin that would disgust Him. How can He save Me if I do not get lost?*

Furthermore, these sentiments are not too far from St. Paul’s plea in Scripture: “I have great sadness, and continual sorrow in my heart. *For I wished myself to be an anathema from Christ, for my brethren, who are my kinsmen according to the flesh.*” (Romans 9:2) He wished to be an anathema from Christ!? But no one calls this statement blasphemous.

Another approach to answering critic’s arguments about this statement is that Our Lady was only a child, and hence she still reasoned with the simplicity of a child, and so you can’t interpret her

words as literally as you would an adult's. That is the approach that a Catholic website about Maria Valtorta takes on this issue, when it posts the following question and answer:<sup>906</sup>

### **What about the claim that Mary asked to become a sinner?**

This seems to be another common argument among critics of Valtorta. In response to this, it is important to understand that the Blessed Virgin was merely a child at the time, and thus asked the question with the simplicity of a child's reasoning (which was gently corrected by her father Joachim), out of a holy desire to experience the forgiveness of God. There is nothing heretical in this, and nothing contrary to Church doctrine.

Bishop Roman Danylak, S.T.L., J.U.D., agrees, when he wrote: "For me, Our Lady, with the wisdom of a child, is seeking to express her profound insight, as a child, into the infinite mercy and compassion of the Redeeming God, Whose greatest joy is to forgive the repentant sinner."<sup>907</sup>

I believe that, whatever approach one takes, these considerations satisfactorily address the objection about Mary's comment so as to properly inform and quell the concern of those who might have been swayed by that objection away from the *Poem of the Man-God*.

But at the end of the day, if you are still not sure what to think about this: if Pope Pius XII approved the *Poem of the Man-God* and ordered it to be published "just as it is"; if the Holy Office, 13 years later, in 1961 (and again in 1992) granted permission for the publication of her work; if the abrogated *Index of Forbidden Books* is no longer in effect and the historical facts show that many other saints' writings were put on the *Index* and then later taken off again (annulled and retracted) by Popes themselves; if it is perfectly licit for Catholics to read the *Poem* because it is declared to be free from errors in faith and morals and completely in line with Church teaching by Pope Pius XII, the Holy Office, and multiple imprimaturs and episcopal endorsements; if, as Bishop Roman Danylak says, "Cardinal Ratzinger [later Pope Benedict XVI] in private letters has acknowledged that this work is free from errors in doctrine or morals. The Conference of Italian Bishops has acknowledged the same in its correspondence with the current editor, Dr. Emilio Pisani;"<sup>908</sup> if it has also received the documented approval of three Consultants to the Holy Office in 1951-1952; if it has received the documented approval of five professors at pontifical universities in Rome; if it has received the documented approval of the Secretary of the Sacred Congregation of Rites in 1952 (the one in charge of causes of saints), who not only affirmed its divine origin, but declared: "There is nothing therein which is contrary to the Gospel...Our Lord's discourses do not contain anything which in any way might be contrary to His Spirit;"<sup>909</sup> if Blessed Gabriel Allegra, O.F.M. (a saintly missionary priest and world-renowned exegete and theologian) stated: "What amazes me more is that Valtorta never falls into theological errors...In this work I

find so many 'revelations' which are not contrary to, but which instead complete the Gospel narrative...;"<sup>910</sup> if Fr. Gabriel Roschini, O.S.M. (world-renowned Mariologist, decorated professor at the Marianum Pontifical Faculty of Theology in Rome, Consultor of the Holy Office, and who wrote over 130 totally orthodox books about Our Lady), during his last years devoted himself to studying and defending the *Poem* and called his last book *The Virgin Mary in the Writings of Maria Valtorta* his greatest book, affirming her Mariology is in perfect line with Tradition and Catholic theology; if Fr. (later Cardinal) Agostino Bea, S.J., rector of the Pontifical Biblical Institute, advisor to the Holy Office, and who later became Pope Pius XII's spiritual director, wrote in 1952: "I have read in typed manuscripts many of the books written by Maria Valtorta ... As far as exegesis is concerned, I did not find any errors in the parts which I examined;"<sup>911</sup> if many other cardinals, archbishops, bishops, and priests approve it and declare it is free from errors in faith and morals and to be from God; and if the undeniable, overwhelming, unprecedented scientific and other types of evidence prove to anyone with at least average common sense and intelligence that it must have a supernatural origin from God (see the lengthy "proofs" chapter of this e-book); if all these things are true (which they are), then the *Poem of the Man-God* should be read and promoted without fear or hesitation! Most or all of these clerics had/have more authority and were more learned than the vast majority of critics, and they most likely studied it in further depth than the critics have.

I repeat the original thesis of this section: there are no statements that are against faith and morals, that go against reverence for God, the utmost reverence and respect for Our Lady, or decency anywhere in the *Poem of the Man-God*.

David Webster wrote:<sup>912</sup>

Though there have been claims of error in *The Poem* we have not seen *one single example* of such error within *The Poem* that has not either been *based on pure ignorance or a wrenching of statements completely out of context*. Most of the charges against this work have been so glaringly false and libelous that villainous intent cannot be denied.

If there were statements that are against faith and morals or anything that goes against reverence for God, it is highly unlikely that the following comments by trustworthy, orthodox ("orthodox" as in "faithful to Church teaching and Tradition"), extremely learned experts would say the following:

Archbishop Alfonso Carinci, Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was later renamed the Congregation for the Causes of Saints in 1969), stated in 1952 (on the next page):<sup>913</sup>

"There is nothing therein which is contrary to the Gospel. Rather, this work, a good complement to the Gospel, contributes towards a better understanding of its meaning... Our Lord's discourses do not contain anything which in any way might be contrary to His Spirit."

Camillo Corsánego (1891-1963), National president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome:<sup>914</sup>

"Throughout my life, by now fairly long, I have read a very large number of works in apologetics, hagiography [saints' lives], theology, and biblical criticism; however, I have never found such a body of knowledge, art, devotion, and adherence to the traditional teachings of the Church, as in Miss Maria Valtorta's work on the Gospels."

Blessed Gabriel M. Allegra, O.F.M., a world-renowned theologian and the only biblical scholar of the 20<sup>th</sup> century who has been beatified, wrote:<sup>915</sup>

"What amazes me more is that Valtorta never falls into theological errors; on the contrary, she renders revealed mysteries easier for the reader, transposing them into a popular and modern language."

"In this work I find so many 'revelations' which are not contrary to, but which instead complete the Gospel narrative..."

Fr. (later Cardinal) Augustin Bea, rector of the Pontifical Biblical Institute, advisor to the Holy Office, and later spiritual director of Pope Pius XII, wrote in 1952:<sup>916</sup>

"I have read in typed manuscripts many of the books written by Maria Valtorta ... As far as exegesis is concerned, I did not find any errors in the parts which I examined."

By the way, an excellent defense article of the *Poem of the Man-God* says about Fr. Bea's statement:<sup>917</sup>

The objection has also been posed that Father Béa, recognized Vatican Scripture expert, only read part of *The Poem* manuscript. Father Béa, who eventually became Cardinal Béa, rector of the Pontifical Biblical Institute, and Chairman of several Vatican biblical commissions, offered his testimony that "as far as exegesis is concerned, I did not find any errors in the parts I examined." To infer from this statement that he failed to read the parts of *The Poem* that do contain doctrinal or exegetical problems is again mere conjecture without factual foundation.

Servant of God George La Pira, university professor, three-times mayor of Florence, now "Servant of God" – a title given which is the first step of four in the canonization process, and which directly precedes the title "Venerable" declared about the *Poem of the Man-God* in 1952:<sup>918</sup>

"...there are no theological improprieties, and it is a matter of very singular interest."

Fr. Marco Giraudo, O.P., Commissioner of the Holy Office, was initially unaware of Pope Pius XII's statement and command to publish the *Poem of the Man-God*, as well as unaware of the certifications and approval of the *Poem* by many ecclesiastics in Rome, among them three Consultors of the Holy Office. In 1961, Fr. Giraudo met with Fr. Corrado Berti multiple times, learned about Pope Pius XII's statement and command, and was handed the signed certifications of three Consultors to the Holy Office (Msgr. Bea, Msgr. Lattanzi, and Fr. Roschini). After reviewing everything and consulting his superiors, he stated to Fr. Berti, who was the one responsible for publishing Maria Valtorta's writings: "Continue to publish this second edition. We will see how the world receives it."<sup>919</sup>

That the work is completely free of moral and doctrinal error is also indicated by Pius XII's ordering it to be published (1948), the [full endorsement](#) of Bishop Roman Danylak, S.T.L., J.U.D., for the English translation of the *Poem* (2001), the [imprimatur](#) of Archbishop Soosa Pakiam M. of Trivandrum, India, for the Malayalam translation (1993), and the admittance of such by many world-renowned theologians, exegetes, and advisors to the Holy Office. Bishop Roman Danylak, S.T.L., J.U.D., even relates (in 2002) that "Cardinal Ratzinger [later Pope Benedict XVI] in private letters has acknowledged that this work is free from errors in doctrine or morals. The Conference of Italian Bishops has acknowledged the same in its correspondence with the current editor, Dr. Emilio Pisani."<sup>920</sup>

I want to expand more on Archbishop Carinci's testimony. Archbishop Alfonso Carinci was Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was later renamed the Congregation for the Causes of Saints in 1969). He praised Maria Valtorta and the *Poem*, writing in 1952:<sup>921</sup>

"There is *nothing* therein which is contrary to the Gospel. Rather, this work, a good complement to the Gospel, contributes towards a better understanding of its meaning...Our Lord's discourses do not contain *anything which in any way* might be contrary to His Spirit."  
[emphasis added]

Archbishop Carinci also stated:<sup>922</sup>

“...it seems impossible to me that a woman of a very ordinary theological culture, and unprovided with any book useful to that end, had been able on her own to write with such exactness pages so sublime. [...] Judging from the good one experiences in reading it [i.e., *The Poem*], I am of the humble opinion that this Work, once published, could bring so many souls to the Lord: sinners to conversion and the good to a more fervent and diligent life. [...] While the immoral press invades the world and exhibitions corrupt youth, one comes spontaneously to thank the Lord for having given us, by means of this suffering woman, confined to a bed, a Work of such literary beauty, so doctrinally and spiritually lofty, accessible and profound, drawing one to read it and capable of being reproduced in cinematic productions and sacred theater.”

Archbishop Carinci was in charge of investigating causes for pre-Vatican II beatification and canonization. Archbishop Carinci was one of two prominent authorities who advised Fr. Corrado Berti to deliver typewritten copies of the *Poem of the Man-God* to Pope Pius XII, which led to his papal command to publish it in 1948.<sup>923</sup> In January 1952, Archbishop Carinci also wrote a thorough certification and positive review of Valtorta’s work (four pages long when typed), which has been published.<sup>924</sup> That same year, he also wrote a letter on behalf of himself and eight other prominent authorities (among them, two Consultants to the Holy Office, three professors at pontifical universities in Rome, a Consultant to the Sacred Congregation of Rites, and the Prefect of the Vatican Secret Archive) to be delivered to Pope Pius XII in an audience, although the audience wasn’t able to be arranged.<sup>925</sup> Archbishop Carinci is also one of the authorities whose favorable certifications about Maria Valtorta was given to the Holy Office in 1961 by Fr. Corrado Berti, which led the Holy Office to grant their approval of the publication of the second edition of her work.<sup>926</sup>

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., relates more details about Archbishop Carinci:<sup>927</sup>

We could list several Church personalities who highly esteemed Valtorta’s work. Let us mention only Archbishop Alphonso Carinci, Secretary of the Congregation of Rites, where he was in charge of the causes of beatification. He was also the confidant of Pope Pius XII. Born in 1862, Most Rev. Carinci outlived Maria Valtorta (1897-1961), whom he knew. He was over 100 years old when he died. He began reading some of her writings before 1948, and corresponded with her. Three times he traveled from Rome to Viareggio and visited her: in April 1948, June 1952, and January 1958. In 1952, since Valtorta was paraplegic and bedridden, he said Mass, with two Servite priests, in her bedroom. He wore the ornaments for a great feast, having borrowed them from the Santissima Annunziata basilica in Florence.

Marta Diciotti, Maria Valtorta's homemaker, knew Most Rev. Carinci, and said that he "entertained no doubts as to Maria Valtorta and her writings." Diciotti says that he used to comfort Valtorta with these words: "He is the Master. He is the Author." And Diciotti explains: "He used to say 'the Author' and write 'the Author' with a capital A." Such is the witness of a great archbishop, who knew in depth the discernment of spirits, since its role is fundamental in the beatification procedures.

It is to be noted that Archbishop Carinci died in 1961 at over 100 years old. Archbishop Carinci was in charge of investigating causes for beatification and canonization. He was Secretary of the Sacred Congregation of Rites from 1930 to 1960 and of distinguished repute. Therefore, for him to outright tell Maria Valtorta that Jesus Christ is the Author of her works, after he studied her writings and visited her in person, is an extremely powerful testimony to Catholics!

I now end with a new quote from Fr. Kevin Robinson:<sup>928</sup>

What I first posted is a rather negative defense of *The Poem* from its attackers. What is below is a more positive promotion, showing the hand of God in this work.

I have read about a 1,000 pages a year of Valtorta for 20 years.

I have in my office a huge file "**pro**", and a small file "**con**" of the works of Maria Valtorta. I have the 10-volume Italian edition for reference with its many profound footnotes. The pros far outweigh the cons.

The holiest and most learned clergy I know are those who appreciate Valtorta.

The objections raised so far are meaningless in context. There is only one genuine mistake in all the 20,000 pages (plus) of Valtorta's writings that I have read: On Good Shepherd Sunday, the commentary on the Mass (*Book of Azariah*) includes the word "Maronite" among the schismatics. The original probably has "Mariavites", a Polish schismatic sect that St. Pius X condemned.

The work continues to bring about conversions and vocations and deeper insight into the Holy Word of God. It is another weapon in our fight against Modernism.

It is a masterpiece of sacred literature, unlike anything ever written. In some ways it is like being in the first seminary, trained by the Master Himself. A professor and sculptor friend of Maria Valtorta wrote in 1965: "[her works] have completely transformed my inner life. The

knowledge of Christ has become so total as to make the Gospels clear to me and make me live them in everyday life better" (Lorenzo Ferri). All those among our parishioners who have read Valtorta say the same thing.

With Pius XII I say: "He who reads will understand".

Remember that her major work on the Life of Christ, *The Poem of the Man-God*, was condemned by the Holy Office in Rome mistakenly ONLY for the same reasons and the same time frame (2 years) as was Saint Padre Pio condemned thirty years previously.

Only one biblical scholar of the twentieth century has been recognized and beatified for his learning AND holiness: Blessed Gabriel Allegra. He first put the Bible into Chinese, and his latter years were spent reading, studying, and promoting the *Poem*.

Fr. Gabriel Roschini, a famous Mariologist who also promoted Valtorta until his death in 1976, considered her writings greater than anything he has ever read on Our Blessed Lady. He wrote over 125 totally orthodox books!

St. Pius X granted an Apostolic Blessing for those who read "True Devotion to the Blessed Virgin". One day (perhaps) a [future] pope will grant a similar reward for reading Maria Valtorta.

## Refutations of All of the Top Anti-Valtorta Articles

This chapter of this e-book is the most thorough explanation and guide to refutations for the top anti-Valtorta articles. However, if you want a more succinct (but less in-depth and comprehensive) overview, check out: [An Analysis and Refutation of All the Top Anti-Valtorta Articles](#).

On the Internet there are three main articles from well-known publications/writers that critique the *Poem of the Man-God* negatively. To each of these three main critical articles, there are one or more articles assessing these articles and refuting them.

The best site to see these three main critics' articles and the responses to them is here: [Maria-Valtorta.net: Response to Notable Critics](#).

At the above site, you can gain access to website links where you will see the critic's articles and a response to the critic with in-line text in a different color. This is the best way to assess two different articles that oppose each other.

The first article at the above website is a response to an article published on EWTN by Colin B. Donovan, who is the Vice President of Theology at EWTN and a host on EWTN television broadcasts. The refutation of Mr. Donovan's article is written by David A. Bianchini. An excerpt from the introduction states:<sup>929</sup>

Before responding to Mr. Donovan's article, this author would like to note from the outset his respect for Colin as a competent apologist and theologian, perhaps the brightest EWTN offers. As an apologist, it is his job to "know a little about a lot", in order to provide concise answers to a broad range of inquiries. This author does not claim to be an apologist, but one advantage afforded to me is the luxury of time; to know a lot about one thing only; this topic. And the more I examined Mr. Donovan's arguments, the more I realized the crux of what led Colin to his conclusions, that is; a poor English translation of certain Church documents (more to come on this below). With that said, let us now examine Mr. Donovan's article.

In addition to the above article at Maria-Valtorta.net, it may be helpful to read Bishop Danylak's letter to EWTN about a seriously flawed "Question and Answer" about the *Poem* written by Bill Bilton of EWTN. Bishop Danylak's letter is viewable here: [Letter to EWTN by the Most Rev. Roman Danylak, S.T.L., J.U.D.](#)

The third set of articles at Maria-Valtorta.net are a response to an article published on CatholicCulture.org and *New Covenant* magazine by Fr. Mitch Pacwa, who is associated with

EWTN. There are two refutation articles to Fr. Pacwa's article: one is written by Jonathan A. Baker, which was published on motherofallpeoples.com, and another one is written by the webmaster of a Valtorta website called mariavaltortawebring.com

Maria-Valtorta.net relates:<sup>930</sup>

Among the handful of articles circulating on the internet written by critics of the *Poem*, perhaps the most often quoted is an article written by Fr. Mitch Pacwa, entitled, "Is the Poem of the Man-God simply a Bad Novel?". In it, Fr. Pacwa posits a series of arguments against the *Poem*, which, on the surface, appear very compelling. However, upon further research, one readily discovers that these arguments do not stand up to scrutiny.

Since his article has already been sufficiently rebutted, there is little reason to repeat what has already been written. It should suffice to reference the rebuttals (see links above), should the reader be interested in further investigation.

David Murray, the founder of the Maria Valtorta Readers' Group, relates in his June 2003 Readers' Group newsletter bulletin:<sup>931</sup>

While visiting Birmingham in Alabama, I was very fortunate to secure some time with Father Mitch Pacwa S.J., who is a main "mover and shaker" at EWTN (the Catholic television station which broadcasts by satellite all over the world), and who is strongly against *The Poem of the Man-God*. I had prayed to the Holy Spirit to guide both of us in this exchange.

He was most courteous to me, and this courtesy did not diminish at all when I told him of my involvement with the Maria Valtorta Readers' Group. I spent about two-thirds of the time listening to his points of view, but avoiding a debate with him ... Then I offered him three observations:

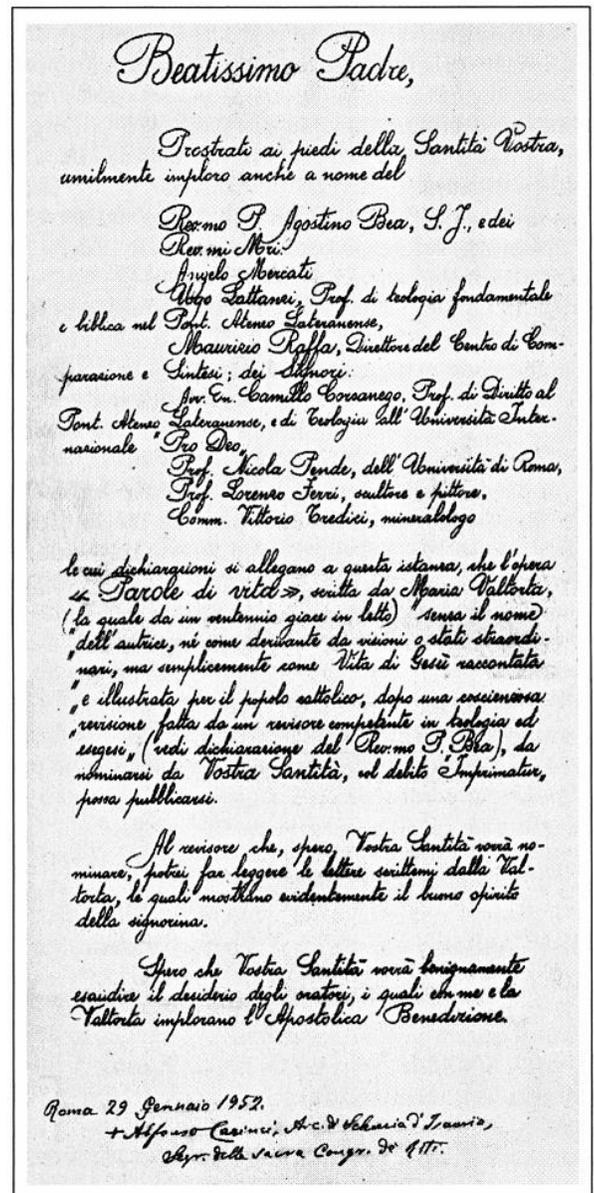
- his attitude to *The Poem* was an OPINION, and no more valid than those of other highly respected members of the Church (including Bishop Roman Danylak) who see things differently (On 30th November 1998, Bishop Danylak gave his Imprimatur to all of Maria's writings [thus far] translated into English);
- it concerned me that he was in a position to push his opinion on this widely watched TV channel; and

- if I believed that the Church forbade the reading of Maria Valtorta's writings, I would stop what I was doing...

Having received a lot of listening from me, I believe he was more able to hear what I was saying. I left him with a copy of the "Pilgrim's Guide to *The Poem*..." (pointing out that more than 7,000 passages from *The Poem* are cross-referenced to Scripture), and he kindly dropped me off at the airport, where I asked for, and was given, his priestly blessing. He promised to get back to me with feedback on the "Pilgrim's Guide...". Two months have passed, and I have yet to hear from him.

I'd like to add that even though Fr. Mitch Pacwa is seen by some to be a big authority, his authority and learning pales in comparison to the very numerous theologians of greater authority, learning, and experience in discernment than he, such as Blessed Gabriel Allegra, O.F.M., a world-renowned theologian and biblical expert, the first one to translate the entire Bible into Chinese, the only biblical scholar of the 20<sup>th</sup> century who has been beatified, who researched the *Poem* for years, published a very lengthy positive critique of the *Poem*, and who spent the latter years of his life studying, promoting, and defending the *Poem of the Man-God*. Archbishop Alphonsus Carinci is another example. Archbishop Carinci was the Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was later renamed the Congregation for the Causes of Saints in 1969). Archbishop Carinci was in charge of investigating causes for pre-Vatican II beatification and canonization. He was conversant in recognizing true and false sanctity and was of distinguished repute, and furthermore had the grace of state and the Church's commission to analyze such cases. He was master of ceremonies for Pope Leo XIII and a confidant of Pope St. Pius X. Many prelates considered him to have passed away in the odor of sanctity.

He visited Maria Valtorta three times, said Mass for her, read her writings in depth, wrote many letters back and



Signed handwritten letter of Archbishop Carinci, written on behalf of himself and eight other prominent authorities. Dated in Rome January 29, 1952.

forth with her (which have been published), and analyzed her case. He was so convinced that her writings were inspired by God, that eyewitnesses report he would say to Maria Valtorta: “He is the Master. He is the Author,” and in his letters to Maria Valtorta, he wrote “Author” with a capital “A”.<sup>932</sup> Archbishop Carinci was one of two prominent authorities who advised Fr. Corrado Berti to deliver typewritten copies of the *Poem of the Man-God* to Pope Pius XII, which led to his papal command to publish it in 1948.<sup>933</sup> In January 1952, Archbishop Carinci also wrote a thorough certification and positive review of Valtorta’s work (four pages long when typed), which has been published.<sup>934</sup> That same year, he also wrote a letter on behalf of himself and eight other prominent authorities (among them, two Consultants to the Holy Office, three professors at pontifical universities in Rome, a Consultant to the Sacred Congregation of Rites, and the Prefect of the Vatican Secret Archive) to be delivered to Pope Pius XII in an audience, although the audience wasn’t able to be arranged.<sup>935</sup> Archbishop Carinci is also one of the authorities whose favorable certifications about Maria Valtorta was given to the Holy Office in 1961 by Fr. Corrado Berti, which led the Holy Office to grant their approval of the publication of the second edition of her work.<sup>936</sup>

Compare that to the learning, experience, and authority of Fr. Mitch Pacwa – especially when you consider that these clerics most certainly probably spent *at least* 100 times the length of time and diligence in researching Maria Valtorta and her writings – and you will see that Fr. Mitch Pacwa’s article can in no way be seen as trustworthy, credible, thorough, or reliable, despite his otherwise glamorous reputation at EWTN in some people’s eyes. Note that I’m not criticizing Fr. Pacwa’s good intentions and praiseworthy dedication to the Church and to souls; I’m just giving people a reality check and de-mystifying the mistaken idea that he has a high degree of credibility and authority on this private revelation which he does not in actuality possess, especially in light of the very little time and diligence he put into researching Maria Valtorta and her writings.

The second article listed at Maria-Valtorta.net is a response to an article published by Fr. Benedict Groeschel and Mark Slatter. The refutation of Fr. Groeschel’s article is written by the webmaster of a Valtorta website called [mariavaltortawebring.com](http://mariavaltortawebring.com)

Maria-Valtorta.net relates:<sup>937</sup>

Father Groeschel is a known skeptic of the writings of Maria Valtorta, and has written against the *Poem* in his work "A Still Small Voice". Having a background in psychology, his arguments naturally revolve around this theme. And yet, for anyone who has studied the history of the *Poem*, they will realize that Father Groeschel's arguments cannot be seen as credible, nor scholarly. Errors abound in them, not to mention the fact that they are based entirely on one source.

There are other critical articles out there. I will discuss them below.

Fr. Philip Pavich, O.F.M., a priest who was once stationed in Medjugorje who actually holds that the claimant Medjugorje apparitions are fraudulent, wrote an article arguing against the *Poem of the Man-God*. His article is no longer available anywhere online. However, a direct response and refutation of the above article is written by Bishop Roman Danylak, S.T.L., J.U.D., who issued a [letter of endorsement](#) of the English translation of *The Poem of the Man-God* in 2001.

His article is available here: [In Defense of the Poem by the Most Rev. Roman Danylak](#).

Note that in this article Bishop Danylak answers an objection raised against the *Poem of the Man-God* based on the fact that Christ says in the *Poem* that there is a word missing in many modern translations of the Bible with regards to His words to Our Lady at the Wedding in Cana. I believe that the explanation of this in this e-book is more thorough and accurate than Bishop Danylak's answer, and so I refer you to [these pages](#) of this e-book for a more thorough understanding of how a missing word in modern translations can be the case even though the Vulgate was dogmatically defined as free from errors in faith and morals by the Council of Trent.

There are other critical articles out there. I will discuss more below.

The following excerpt is taken from a Maria Valtorta website:<sup>938</sup>

The same person (name withheld upon request), inquiring about Father Mitch Pacwa's article on Maria Valtorta responded with two additional questions regarding negative articles found posted on the internet. One was compiled by Fr. John Loughnan: "Maria Valtorta's 'Poem Of The Man-God' and Medjugorje."

The other article is: "Claims of Private Revelation: True or False? An Evaluation of the messages of Maria Valtorta and her Poem of the Man-God", by Ronald L. Conte Jr.

Response from Webmaster: The compilation of articles by Fr. John Loughnan are the most deliberately, knowingly, and purposely deceptive we have ever encountered. I have more respect for the last article by Ronald L. Conte Jr., as he at least endeavored to be civil, courteous, and honest.

Since Fr. John Loughnan's article is 51 pages long, it would be impractical to contend with it line-by-line as with the Father Mitch Pacwa article. It would be more sensible to contend with

it by commenting on each point and topic. The link has been provided to review the article in its entirety.

The webmaster then goes and refutes both of those articles. These refutations are here:

[Refutation of Fr. John Loughnan's Article](#)

[Refutation of Ronald Conte Jr.'s Article](#)

I have to make some remarks regarding the comments of the webmaster in the above refutations. The webmaster happens to believe that the alleged Medjugorje apparitions are authentic, and makes it clear in his comments. Medjugorje remains controversial: some people believe it is authentic, some believe it is false, and some are unsure. Obviously those who believe Medjugorje is true find its claimant visionaries' support of the *Poem* a reason to trust in the *Poem* even more. However, if you believe Medjugorje is false, you can't claim their approval of the *Poem* invalidates the orthodoxy or authenticity of the supernatural origin of the *Poem* in the least! Furthermore, for those who believe Medjugorje is false, it is to be noted that just because the webmaster believes it to be an authentic apparition site, does not make his other comments about the *Poem of the Man-God* in his refutation invalid. In fact, they are good and they should still be considered.

The history of the connection between Medjugorje and the *Poem* is that a couple of the alleged visionaries of the claimant Medjugorje apparitions had stated that Our Lady had told them, when they specifically asked her about it, that the *Poem of the Man-God* was from God. Here is the account:<sup>939</sup>

...in 1985, Maria Pavlovich upon hearing someone ask about the *Poem*, stated that two years previously a Franciscan friar had requested her to ask the Madonna about it. The visionary then became very serious and said: "Maria Valtorta! All true. *The Poem of the Man-God*. The Madonna said two years ago, all true! Dictated by Jesus!" Likewise, in a recorded interview with Attorney Janice Connell of the Pittsburgh Center for Peace on January 27, 1988, Connell asked the visionary Vicka Ivankovich if there were any other books Our Lady had told her about. Vicka replied, "Yes, *The Poem of the Man-God* by Maria Valtorta. Our Lady says *The Poem of the Man-God* is the truth. Our Lady said, if a person wants to know Jesus he should read *The Poem of the Man-God* by Maria Valtorta. That book is the truth."

I can see somebody who believes that the Medjugorje apparitions are false saying, "Since Medjugorje is a false private revelation and it supports the *Poem of the Man-God*, then the *Poem of the Man-God* must be a false private revelation too!" No! That is inconclusive, faulty, and poor reasoning. Just because a false apparition site supports the *Poem* doesn't mean anything! If the Medjugorje "visionaries" had claimed "Our Lady" instead said, "Don't read the *Poem of the Man-*

*God, it is from hell!*” then it still wouldn’t change *anything* – it wouldn’t change the truth. Let them say what they wish! All those who believe Medjugorje is a false apparition *don’t care* what they do or don’t say. Instead, those who believe Medjugorje is false should care about what Pope Pius XII, cardinals, archbishops, bishops, theologians, Scripture scholars, and scientists of diverse kinds say and think. Therefore, if you don’t believe Medjugorje is an authentic private revelation, reject the statements the webmaster makes in support of Medjugorje, but don’t let his opinions about Medjugorje make you “throw out the baby with the bath water” so to speak, and reject the good things he says about the *Poem* in defense against Fr. Loughnan’s and Ronald Conte Jr.’s articles.

Two articles which attempt to refute the *Poem of the Man-God* using out-of-context arguments is an article written by a Brother James, and an article written by Marian Horvat, who based most of her article on only one source: Brother James’s article.

I thoroughly analyzed Horvat's article and wrote an in-depth refutation of it. Horvat’s article has proven to be riddled with falsehoods, deficient theology, wrenching of statements out of context with false unsubstantiated insinuations, poor research, ignorance of too many relevant facts, sweeping generalizations, lack of objectivity, and an obvious unjustified bias against the *Poem*. It is readily apparent from her article that she carried out a cursory, non-in-depth investigation into Maria Valtorta’s writings and based most of her article on only one source (a source which is highly unbelievable). After accounting for her falsehoods and false insinuations which are easily shown as wrong, most of her remaining arguments are based on unsubstantiated subjective impressions which are contradicted by those of greater learning and authority than her.

In an upcoming subchapter of this e-book entitled “*A Refutation of Marian T. Horvat’s Article*”, I go through her article one section at a time and refute each of her claims and show all of its errors and falsehoods.

A “table of contents” of each topic covered in that subchapter is given on the next page:

1.	Assessing the Introduction to Her Article
2.	Refuting Her Section Entitled “A humanized Christ” (First Paragraph)
3.	Refuting Her Section Entitled “Jesus suggests a love-affair between St. Peter and Our Lady”
4.	Refuting Her “New Age” Insinuation of the Face of Jesus Portrait
5.	Refuting Her Section Entitled “A sensual Eve tending toward bestiality”
6.	Refuting Her Section Entitled “Like Luther, Mary thinks: Let us sin to be forgiven”
7.	Refuting Her Statement About Blessed Gabriel Allegra, O.F.M.
8.	Refuting Her Section Entitled “An Adult with homosexual tendencies”
9.	Refuting Her Section Entitled “A humanized Christ” (Second Paragraph)
10.	Refuting Her Claim About Progressives
11.	Refuting Her Claim that the <i>Poem</i> Contains "Endless Idle Conversations"
12.	Refuting Her Section Entitled “An Infant conceived with original sin”
13.	Refuting the Concluding Remarks of Her Article (and Discussing Her Seven Wrong Page Number References and Failure to Reference All Her Citations)

Brother James’s article (Horvat’s main source) has proven to be highly unbelievable. I have reviewed Brother James’s article and I have to point out:

(1) The worst out-of-context quotations/arguments Brother James gives in his article, Horvat reproduced in her article. All of these out-of-context objections, insinuations, and errors are refuted in this e-book in the subchapter I just referred you to. Therefore, the refutation of Horvat’s article also serves to refute his article as well, since she took his ideas, false insinuations, and out-of-context quotations.

(2) All of the other arguments based on the out-of-context quotations Brother James gives in his article are easily refuted by reading the *Poem* in the proper context. See the subchapter of this e-book entitled “*Analyzing Quotes That Might Seem Wrong Taken Out of Context*” to understand the issue of context, and see the subchapter of this e-book entitled “*A Refutation of Marian T. Horvat’s Article*” for the refutation of his main out-of-context arguments.

(3) Anyone who takes even a modest amount of time and effort reading the *Poem* in context can readily see that the “hack-job” Brother James did is so false that it is tantamount to lying. One can take almost *any* book (including the Holy Scriptures) and use Brother James’s method to make it sound bad. Furthermore, his article is riddled with falsehoods, deficient theology, wrenching of statements out of context with false unsubstantiated insinuations, poor research, ignorance of too many relevant facts, sweeping generalizations, lack of objectivity, and an obvious unjustified bias

against the *Poem*. His article is filled with such obvious errors, poor theology, and ridiculous arguments that it is absurd to think of taking his article seriously. See the subchapter of this e-book entitled “*A Refutation of Brother James’s Article*” to see why.

Lastly, one of the most commonly quoted articles against the *Poem of the Man-God* is the anonymous explanatory letter published in the *L'Osservatore Romano* in January 1960 next to the since annulled placement of the first edition of the *Poem* on the *Index*. It is important to note that:<sup>940</sup>

*L'Osservatore Romano* ("The Roman Observer") is the Vatican's newspaper, which was founded in 1861 for apologetic reasons, and, according to the Vatican website, to be "deliberately polemical and propagandist". In 1929, the newspaper relocated to within the premises of the Vatican, yet still operates as an independent entity. Strictly speaking, the newspaper is not authoritative in and of itself. Any authority it contains is dependent on whether it accurately reports information/events within the Roman Curia. While its purpose is objective reporting, it is nonetheless subject to the same dynamic as any lay run organization, which may or may not be influenced by the politics of the time.

In response to this anonymous letter, here is a thoroughly researched, well-written article from a website which shows how the explanatory letter of placement on the *Index* published in *L'Osservatore Romano* does not hold up to the *Norms in Proceeding in Judging Alleged Apparitions* promulgated by the Congregation for the Doctrine of the Faith (a.k.a. the Holy Office) and how all the reasons stated in this letter are either false, are spurious reasons, lack reasonable substantiation or evidence, or are subjective and ambiguous: [A Critical Analysis of the Explanatory Letter Published in 1960](#).

I provide a more in-depth refutation of the explanatory letter in the subchapter of this e-book entitled “*About the Anonymous Letter in the L'Osservatore Romano and a Thorough Analysis and Refutation of This Letter*”. It is about three times as thorough and in depth as the link given above.

The next page lists the topics I cover in this aforementioned subchapter:

1.	Addressing the Length of Speeches of Jesus and Mary
2.	Addressing What is Written About the Original Sin of Adam and Eve
3.	Addressing the Comment of Mary Being “Second Born of the Father”
4.	Addressing the Claim there are Historical or Geographical Blunders
5.	Refuting the Falsehood that the First Edition <i>Poem</i> Lacked an Imprimatur
6.	Addressing the Opening Comments of the Anonymous Letter
7.	Addressing the Concern About Certain Scenes and Exposing the False Insinuations of the Anonymous Author of the Vatican Newspaper Letter
8.	Refuting the Objection About the Quote on Volume 2, Page 772
9.	Addressing the Closing Comments of the Anonymous Letter
10.	Conclusion

I also added a subchapter to this e-book entitled “*An Analysis and Refutation of Other Objections*”. In this subchapter, I analyze and refute several objections from a learned critic who gave a proposed write-up to a publication platform that decided to not publish his article after being sent one of the refutations I wrote below that demonstrates his argument’s falsity and weakness. However, because this critic gave a better-than-average attempt at trying to demonstrate theological error in her work, I considered it helpful and worth the time to write up refutations to his objections and include them in this e-book, especially because in doing so I believe it serves to strengthen the defense of Valtorta’s work and reinforces more clearly how Maria Valtorta’s work is not only free of error in faith and morals, but also has tremendous scientific and historical accuracy and exceptionally high accordance with Sacred Scripture. These refutations also serve to give examples to those interested in the truth for how to analyze and resolve various types of argumentation, including apparent contradictions with the canonized Scriptures. On the next page are the topics I cover in this aforementioned subchapter:

1.	Refutation of the Claim that There is Error in Valtorta’s Work with Regards to Jesus’ Deliberate Display of Emotions and Reaction to Sense Stimuli (and Church Teaching on Passions, Sense Stimuli, and Control of Emotions in Jesus)
2.	Addressing the Objection About Christ's Prayer
3.	Refuting This Critic’s Claim About Historical Inaccuracy in Valtorta’s Description of Our Lady’s Veil at the Crucifixion
4.	Apparent Contradiction? The Last Words of Christ
5.	Addressing the Critic’s Comments About Christian Terminology Used in Her Writings and Refuting His Claim that the Characters Are Inconsistent with the Canonized Gospels
6.	Apparent Contradiction? The Nailing of the Hand/Wrist

In late 2015, Tradition in Action posted on their website three anti-Valtorta articles by Anselmo de la Cruz, who is a Spanish-speaking blogger. Complete refutations of all of his articles are available here:

How the Orthodoxy of Maria Valtorta’s Work Shines Even More Brightly and Exposing the Methodological and Theological Errors of Anselmo de la Cruz: [A Complete Refutation of Anselmo's Flawed Anti-Valtorta Article Entitled “Errors against the Faith in the Work of Maria Valtorta”](#)

[A Complete Refutation of Anselmo's Flawed Anti-Valtorta Article Entitled “A Generalized Sexual Obsession”](#)

[A Complete Refutation of Anselmo's Flawed Anti-Valtorta Article Entitled “Poem of the Man-God: Dangerous & Unacceptable for Catholics”](#)

Also available are succinct summaries/overviews of the full refutation of Anselmo's articles. The purpose of these summaries is to provide a shorter article for those who want it. These summaries are available below:

[A Summary of the Refutation of Anselmo's Flawed Anti-Valtorta Article Entitled “Errors against the Faith in the Work of Maria Valtorta”](#)

[A Summary of the Refutation of Anselmo's Flawed Anti-Valtorta Article Entitled “A Generalized Sexual Obsession”](#)

[A Summary of the Refutation of Anselmo's Flawed Anti-Valtorta Article Entitled “Poem of the Man-God: Dangerous & Unacceptable for Catholics”](#)

Spanish translations of all of the above articles are available [here](#).

More details and commentary on Tradition in Action and their anti-Valtorta articles is provided here: [Commentary on Tradition in Action as it Pertains to Valtorta](#).

The Resistance Dominicans posted an anti-Valtorta article entitled, “What should we make of the book *The Poem of the Man God* by Maria Valtorta?”

For a long time, I did not consider it worth my time to write a refutation of this Resistance Dominican anti-Valtorta article, partly because they represent such a minority of traditional Catholics, who themselves represent a minority among the body of those who identify themselves as Catholic. However, because I was asked by several priests and multiple lay people what I thought of their article, I decided to write a refutation of it and expose the truth and objective facts so that those of good will who are interested in the truth will know what to think of their claims and article based on objective evidence and facts. I also think that writing this refutation can serve to strengthen the defense of Valtorta’s work in general and can be handy as a reference to give people to answer specific concerns or objections.

The refutation of their article is available here in HTML format: [A Complete Analysis and Refutation of the Resistance Dominican’s Flawed Anti-Valtorta Article Entitled “What should we make of the book \*The Poem of the Man-God\*?”](#).

It is also available in PDF format for sharing and easy printing here:

[A Complete Analysis and Refutation of the Resistance Dominican’s Flawed Anti-Valtorta Article Entitled “What should we make of the book \*The Poem of the Man-God\*?”](#).

On the next page is a Table of Contents of the various parts of the refutation of the Resistance Dominican’s article.

1.	The Very First Sentence of the Resistance Dominican’s Article is an Easily Provable Factual and Historical Falsehood (and, Furthermore, is, in Fact, Calumny)
2.	Refuting Their Erroneous Statements Concerning the Historical Audience of Pope Pius XII (Which Was Undeniably Documented in the Vatican Newspaper – Which, Not Surprisingly, They Were Ignorant of, Like So Many Other Relevant Facts)
3.	Refutation of What the Resistance Dominicans Wrote About the Anonymous Explanatory Letter in the <i>L’Osservatore Romano</i>
4.	Refutation of Their First Failed Attempt to Demonstrate Error
5.	Refutation of Their Second Failed Attempt to Demonstrate Error
6.	Refutation of Their Third Failed Attempt to Demonstrate Error
7.	Refutation of Their Fourth Failed Attempt to Demonstrate Error
8.	Refutation of Their Fifth Failed Attempt to Demonstrate Error
9.	Refutation of Their Sixth Failed Attempt to Demonstrate Error
10.	Refutation of Their Seventh Failed Attempt to Demonstrate Error
11.	Refutation of Their Eighth Failed Attempt to Demonstrate Error
13.	Refutation of Their First Failed Attempt to Demonstrate a Contradiction with the Canonized Gospels
14.	Refutation of Their Second Failed Attempt to Demonstrate a Contradiction with the Canonized Gospels
15.	Refutation of Their Third Failed Attempt to Demonstrate a Contradiction with the Canonized Gospels
16.	Refutation of Their Groundless Accusation of Sensualities
17.	About the Full Sermon of Archbishop Lefebvre Wherein He Mentions Valtorta and a Refutation of Their Isolated Partial Quotation and Incomplete Analysis of Archbishop Lefebvre’s Words (and a Reference to a Full Analysis)
18.	A Refutation of the Concluding Paragraph of the Resistance Dominicans
19.	An Analysis and Refutation of Their Footnote #4
20.	Addressing Their Recommendation of Fr. Herrbach’s Book and Reasons Why His Analysis is Inadequate and Erroneous, Especially Compared to the Analysis, Writings, and Testimonies of More Qualified, Trustworthy World-Renowned Theologians Who Have Studied Valtorta's Writings in Depth for Years and Who Actually Met and Closely Investigated the Author in Question

I have thus, in this subchapter, covered all of the main critics and articles against the *Poem of the Man-God* that I could find. I will bet you that any new critical article against the *Poem of the Man-God* that you will find will most likely be a re-hash of the above critical articles, or variations or derivations of the same arguments. If there was some glaringly big fault with the *Poem of the Man-God* to disprove it as being from God, it would have come up by this time, and would have likely been included in one of the above main articles.

Bishop Roman Danylak, S.T.L., J.U.D. (who issued an official [letter of endorsement](#) of the English translation of the *Poem* in 2001) wrote:<sup>941</sup>

To continue the scurrilous witch-hunt against Maria Valtorta and her writings reminds me of the theologians and canonists who burned Saint Joan of Arc at the stake, of those who excommunicated Saint Thomas Aquinas, of the detractors of Blessed [now Saint] Padre Pio. It reminds me of the high council or synedrin [Sanhedrin] of the Jews who condemned Christ. Unfortunately one of the failings of the offices of the Church is the fact that these offices do not make formal retractions of their own accusations when it has been brought to their attention that they have made mistakes. This is a common failing of bishops and pastors and of many in authority.

This is what happened with Maria Valtorta. The *Osservatore Romano* was made aware of the falsity of the innuendos of writers maligning Maria Valtorta in their articles, published in the *Osservatore* in 1961. They were informed by the Servite fathers who had presented the volume of the *Poem of the Man God* to Pope Pius XII. Pope Pius XII commended her writings: "Publish them as they are, taking nothing away, nor adding to them. Who will understand, will understand." The *Osservatore* stopped printing negative comments. Unfortunately the same cannot be said of others.

God works all things out for the good (*cf.* Romans 8:28) and many readers of Maria Valtorta's works believe that He will use the opposition her work has received to make its eventual triumph for the good of souls all the greater. Pope St. Pius X said: "God's works have no fear of opposition. Opposition implants them more deeply" (*Pie X, Jérôme Dal-Gal, Paris, Éd. St. Paul: 1953, p. 412*). The same has happened with Valtorta's writings: the more that anti-Valtorta articles are written and exposed and refuted, the more the orthodoxy and greatness of Valtorta's revelations shine forth and her work becomes more known, particularly when the attempted refutations are very flawed, hypocritical, and weak such as many of the articles mentioned above which have all been refuted.

The best article I found so far as a general defense against the main objections of people regarding Church approval, the fact the *Poem* was put on the *Index of Forbidden Books*, and some of the other common arguments, is the following article by Dr. Mark Miravalle, S.T.D. (Doctor of Sacred Theology): [In Response to Various Questions Regarding "The Poem of the Man-God"](#).

For an excellent overview of the position of the Church on the *Poem of the Man-God*, including the actions and words of the Popes, the Congregation for the Doctrine of the Faith, and the *L'Osservatore Romano*, the Vatican's newspaper, see: [The Position of the Church on the Poem of the Man-God](#).

Note that the above overview is not nearly as thorough as what I have in the chapter of this e-book entitled "*Statements and Actions of the Popes, the Congregation for the Doctrine of the Faith (the Holy Office), and the Vatican Newspaper on Maria Valtorta's Primary Work*". In that chapter of this e-book, I incorporate information not only from the link I just gave above, but also many other excellent sources, and combine it into one organized package. Hence, consider the link above a simplified overview, but if you aren't convinced by that or want more information, see the chapter of this e-book I just referred you to.

Also, if you come across arguments against the *Poem* based on letters that Cardinal Ratzinger wrote while he was Prefect of the Congregation for the Doctrine of the Faith, a complete analysis of this and details are given under the part about Pope Benedict XVI in the above chapter I referred you to, and my analysis is much more thorough than the link above.

Also helpful is the following article that provides answers to 13 of the most common questions and misconceptions about the *Poem*: [Answers to Common Questions and Misconceptions about the Poem](#).

Examples of some of the common questions/misconceptions answered are the claim that using the term "Man-God" in the title of her work is heresy, the claim that there were no screwdrivers in Jesus' day but Maria Valtorta mentions a screwdriver in one of her visions, etc.

Regarding the use of the term "Man-God" in the title "Poem of the Man-God", you should note that many saints have used the term "Man-God" (see the link above), and there is no actual or implied heresy in using that term instead of "God-Man" when referring to Jesus. You should note that Maria Valtorta's work contains both a very strong affirmation of the divinity of Christ as well as His humanity. Furthermore, this title was chosen by the publisher (not Maria Valtorta), is now being replaced with a new title in the newest editions, and has nothing to do with Maria Valtorta or the doctrinal integrity of the work itself. The actual title given by Maria Valtorta herself for her

own work when she was still alive was “The Gospel of Our Lord Jesus Christ as it was revealed to Little John”. A similar title to this, “The Gospel as Revealed to Me”, is now being used to replace the older title “The Poem of the Man-God” for newer editions of her work. This new title is already incorporated in the Italian, French, and Spanish translations, and recently now in the English second edition of her work released in 2012.

The few critics (usually those who are less knowledgeable in theology) who think that the term “Man-God” is a problem don’t know what they are talking about and are getting tripped up on a non-problem. Knowledgeable theologians know that there is not a problem with it as evidenced by the multiple imprimaturs and endorsements this work has received under both titles by trustworthy, very knowledgeable bishops (for one, Bishop Roman Danylak, S.T.L., J.U.D., issued an official [letter of endorsement](#) of the English translation of the *Poem of the Man-God*, and he has a License in Sacred Theology and Doctorates in both Canon Law and Civil Law from the Pontifical Lateran University in Rome).

Bishop Roman Danylak, S.T.L., J.U.D., wrote: “Secondly, [a critic] takes issue with the title of the book: *The Poem of the Man-God* inferring that Christ should be more properly called the God-Man. I wish to refer to the work of Saint Alphonsus Ligouri on “The Passion and the Death of Jesus Christ.” I quote from the 1983 English edition of the 1927 translation by Rev. Eugene Grimm, CSsR., which I have at hand. It will not be difficult to correlate the translation with the original work of Saint Alphonsus. Quoting from Saint Augustine, St. Alphonsus reverses the words of St. Augustine, ‘Deus-Homo’, and writes: “Nothing is more salutary than to think daily on what the Man-God has endured for us.” (p. 159). This Name of Christ, the Man-God apparently is common Italian usage, L’Uomo-Dio’. Cardinal Pietro Parente, one of the foremost Italian theologians before and during Vatican II, a Secretary of the Holy Office under Card. Ottaviani, in his article on the Incarnate Word in *Euntes Docete* (1952) titles his treatise “Unità ontologica psicologica dell ‘Uomo-Dio’”; this expression is often found throughout his writings on Christology.”<sup>942</sup>

However, I agree that the former title “The Poem of the Man-God” is a poor title, and I like the new title better as it more accurately reflects the true nature of these revelations. Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., agrees, and relates concerning the title:<sup>943</sup>

### **The Poem of the Man-God: A Bad Title for a Wonderful Work**

The English translation (1986-[2012]) of Maria Valtorta’s Life of Jesus was published under the lame, provisional title of *The Poem of the Man-God*.

What a faulty title! It's not a poem, it's prose; and it would have been better to have *God-Man* instead of *Man-God*.

(To the best of our knowledge, that title was not the translators' fault. It was not really the publisher's fault either, though he unfortunately trusted another Italian whose knowledge of English was quite rudimentary).

*The Gospel as it was Shown to me*: That's the title that the Maria Valtorta Research Center would have chosen for Maria Valtorta's Life of Jesus.

Fortunately, the new title "The Gospel as Revealed to Me" is now being used to replace the older title "The Poem of the Man-God" for newer editions of her work. As mentioned earlier, this new title is already incorporated in the Italian, French, and Spanish translations, and recently now in the English second edition of her work released in 2012. This is good news indeed!

Lastly, I want to address the possibility that some people might think that the name Jesus ascribed to Maria Valtorta in His dictations to her (Little John) is unbecoming. It is not, but is in actuality quite fitting. God often gives special names to His servants based on the mission and work that He entrusts to them. Thus, in Scripture we see: "Jesus looking upon [Simon], said: Thou art Simon the son of Jona: thou shalt be called Cephas, which is interpreted Peter." (John 1:42)

The Haydock commentary of the Bible says:<sup>944</sup>

**Ver. 42.** *Thou art Simon, the son of Jona, or of John.* Jesus, who knew all things, knew his name, and at the first meeting told him he should hereafter be called *Cephas*, or *Petrus*, a rock, designing to make him the chief or head of his whole Church. See Matthew xvi. 18. (Witham) – *Cephas* is a Syriac word, its import is the same as rock or stone. And St. Paul commonly calleth him by this name: whereas others, both Greeks and Latins, call him by the Greek appellation, *Peter*; which signifies exactly the same thing. Hence St. Cyril saith, that our Saviour, by foretelling that his name should be now no more *Simon*, but *Peter*, did by the word itself aptly signify, that on him, as on a rock most firm, he would build His Church. (Lib. ii. chap. 12. in Joan.)

An article relates:<sup>945</sup>

God changed Abram's name to Abraham (meaning father of many nations – Genesis 17: 1-5) then changed his wife's name from Sarai to Sarah (mother of many nations – verses 15-16).

Jacob, the grandson of Abram (Abraham), had his name changed directly by God to Israel (meaning someone who prevails with God – Genesis 32: 24-28).

So also did Saul, the former persecutor of the Church of Christ, become Paul after he converted and became the one of the Church's greatest defenders. What is very interesting, especially in relation to Maria Valtorta's given name, is what the article says about the meaning of the new name Paul:<sup>946</sup>

The name Saul means "demanded" or "death." The name Paul means "small" or "little." (Hitchcock's Bible Names Dictionary).

Similarly, God bestowed upon Maria Valtorta a new symbolic name "Little John" for the reason Fr. Corrado Berti, O.S.M., professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959, explains:<sup>947</sup>

This name of "Little John" approximated Valtorta to John, the great apostle and evangelist, and at the same time distinguished her from him, indicating simultaneously her humility and inferiority [to him].

Prof. Leo Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., explains:<sup>948</sup>

Jesus nicknamed Maria Valtorta *Little John*, to show that her personal character and mission had several points in common with those of St. John the Evangelist and Visionary of the Apocalypse.

The preface to the *Poem of the Man-God* also comments on why Maria Valtorta was given this name:<sup>949</sup>

John, to place her close to the Evangelist who was the favorite disciple. Little, because of the dependence of her Work, although quite extensive, on those of the Evangelists who, in short manuscripts, enclosed what is essential.

In addition, the designation "little" is apt because she continually called herself a "nonentity", a mere nothing that becomes Jesus' instrument only by His Will and not because of any worthiness on her part. She considers herself "little" in humility. "...unless you be converted, and become as little children, you shall not enter into the Kingdom of Heaven." (Matthew 18:3)

“John” is apt because she is, in a certain way, like a St. John the Evangelist of our time, writing not only the greatest revelation on the Gospels since apostolic times, but also one of the greatest commentaries on the Apocalypse, which was also written by John the Evangelist. Hence, it is fitting to refer to her as a “John”.

Lastly, if you encounter someone who wants to try to argue against the *Poem* because they think they found apparent historical errors in it, see [these pages](#) of this e-book where I address the issue of the *very few* errors in Maria Valtorta’s descriptions of her visions in her writings, which are usually of minor significance that can in no way detract from the *overwhelming* 99%+ overall historical accuracy of the *Poem*, and above all, and most importantly, how it does not detract from its *spiritual* value. I have become aware of a handful of errors in Maria Valtorta’s 4000-page opus, but they are few in number, don’t even come close to the mountains of undeniably verified accurate details and facts, and are of little significance to the overall story of Christ. There are also sometimes reasonable explanations for why she made those few errors and why some of the apparent historical errors may not in actuality be real errors. At the first International Italian Valtorta Conference that took place in Pisa, Italy, on October 22-23, 2016, six professors, two other doctors, an engineer, a geologist, a professional astronomer, and other professionals gave presentations about Maria Valtorta and her writings. Each talk focused on a different topic. Professor Fernando La Greca gave a talk entitled [Ci sono anacronismi storici nell’Opera di Maria Valtorta? \(Are There Historical Anachronisms in the Work of Maria Valtorta?\)](#) He analyzes the four most notable or commonly mentioned apparent historical anachronisms in her writings and resolves these apparent contradictions, including the often-mentioned apparent historical anachronism of Galen. The vast majority of claimed historical or scientific errors that I have found critics brought forth have turned out to not be real historical or scientific errors but were misunderstandings, misinterpretation of the text, or incorrect presumptions of various kinds on the part of the critic. Oftentimes, it is even obvious that critics are not interested in the truth and are only interested in trying to discredit or deceive.

In any case, I doubt that any honest and serious Catholic would go so far as to reject her revelations entirely (including for the consideration of its spiritual value) based on apparent historical error, or else he would have to reject every other mystics’ writings in the history of the Church, including Venerable Mary of Agreda’s *Mystical City of God* which is *loaded* with historical errors, but was nevertheless promoted by multiple Popes, imprimatured, and graced with a papal apostolic blessing. There is just too much spiritual value in the *Poem* to reject it entirely – even if it were filled with 99%+ historical error rather than 99%+ historical accuracy. To reject the *Poem*’s spiritual value because of several historical errors would be like the atheist who rejects the entire Bible and won’t even consider any of Christ’s saving words and life-changing doctrine because he found one apparent historical error or one apparent contradiction or inconsistency with another

book of Scripture. The overwhelming scientific proofs of the supernatural origin of the *Poem* in such a diverse number of fields completely overwhelms the insignificance of a few historical errors (if they even can be proven to really be historical errors).

## A Refutation of Brother James's Article

A Salesian brother named Brother James went through all of the *Poem of the Man-God* volumes and took sentences and phrases out-of-context and used these out-of-context quotations to insinuate theological or moral errors in the *Poem*. Anyone who takes even a modest amount of time and effort reading the *Poem* in context can readily see that the “hack-job” Brother James did is so false that it is tantamount to lying. One can take almost *any* book (including the Holy Scriptures) and use Brother James's method to make it sound bad. Furthermore, his article is riddled with falsehoods, deficient theology, wrenching of statements out of context with false unsubstantiated insinuations, poor research, ignorance of too many relevant facts, sweeping generalizations, lack of objectivity, and an obvious unjustified bias against the *Poem*.

He sent his faulty critique to numerous organizations, some of whom, not having ever conducted a proper analysis of Maria Valtorta (including investigating the numerous trustworthy theologians and bishops who have produced positive reviews and critiques of her writings), trusted this brother and began to have a cautious attitude towards the *Poem*. Some went so far as to publicly denounce it as bad, much in the same way that *many* mystics and saints and their revelations have historically been maligned prematurely before being later exonerated by a proper and thorough analysis (a few examples being St. Padre Pio, St. Joan of Arc, the three Fatima visionaries, St. Bernadette of Lourdes, Melanie and Maximin of La Salette, Venerable Mary of Agreda, etc.)

Brother James's article can be found [here](#). I was given a critique of Brother James's article, which I reproduce below with some modifications. This is, by no means, a comprehensive critique, but it should be enough to convince you that Brother James's article can in no way be considered credible or trustworthy. In addition to this critique below, I urge you to read the subchapter of this e-book entitled “*A Refutation of Marian T. Horvat's Article*” because the worst out-of-context quotations/arguments Brother James gives in his article, Horvat reproduced in her article, and all of these out-of-context objections, insinuations, and errors are refuted in that subchapter. Therefore, the refutation of Horvat's article also serves to refute this article as well, since she took his ideas, false insinuations, and out-of-context quotations.

Paul T.Y. Atworth relates concerning Br. James's article:<sup>950</sup>

Last year, some readers of Maria Valtorta's writings brought to our attention that a certain negative critique of *The Poem of the Man-God* was circulating in regions of the United States and even in England. Different sources sent us copies of the 48-page text (8½ x 11” format). The text is signed: Brother James, S.D.B. (Society of Don Bosco). A previous, 4-page text, concerning only volume 1 of *The Poem*, gave an address in San Francisco.

Brother James' text is upsetting for those who have learned to appreciate *The Poem of the Man-God*. It is upsetting for several reasons: the text at times is caustic; it contains sweeping accusations and insinuations against *The Poem*; it could influence certain people not to read it.

Suffice it here to say that Brother James' text is not a valid critique of *The Poem of the Man-God* simply because it contains a number of basic methodological mistakes. If Brother James was prosecuting *The Poem* in court, the judge would have grounds to declare mistrial. We will limit ourselves here to listing two methodological errors.

First, Br. James quotes passages mostly out of context, thus twisting Valtorta's writings. Once reinserted into their proper context, the passages are always morally and theologically correct.

Secondly, most of Br. James' accusations and insinuations are not supported by any proofs or arguments, let alone by clear, unmistakable moral and theological criteria.

The critique of Br. James's article beings on the next page.

## An Appraisal of the Critique by Brother James, S.D.B.

The first objection Brother James makes to these first four volumes is the title, "Poem of the Man-God". He writes, "Never have I heard of our Holy Redeemer referred to as Man-God, but God-Man. Our Eternal Word took on flesh, not man taking on God."

An article relates:<sup>951</sup>

This misconception serves as a good example of the mindset that critics are working from, that is, one of excessive distrust and eagerness to see what is not present in the text. One is reminded of the movie "The Song of Bernadette", in which the local priest denounces Bernadette as a false visionary because of the "blunder" of the Blessed Virgin's choice of words, when She said; "I am the Immaculate Conception". This is grammatically incorrect, the priest reasoned, since one cannot be an event. It would be correct to say; "I was immaculately conceived", but not to say "I am the Immaculate Conception". Clearly, this blunder proves that it is not the Virgin, right? Well, of course we know this is not true.

In much the same way, critics today malign the *Poem* with the same rigid literalism as the priest in the movie. However, we should not fault critics entirely for this, as we in the West are largely a product of our own secular culture, which tends to be excessively skeptical of anything supernatural; preferring disbelief to belief. Those critics who are mature and open to correction will not become defensive to hear that saints have used this same term "Man-God" throughout history. In fact, this term is quite common among Marian saints. For example;

**Saint Louis De Montfort (act of consecration):** "During this period we shall apply ourselves to the study of Jesus Christ. What is to be studied in Christ? First the **Man-God**, His grace and glory..."

**Saint Alphonsus De Ligouri:** "And the virtue which the **Man-God** felt going out from Him during his mortal life escaped from thee, too, in such abundance that the little sick children presented by their mothers for thy blessing were all healed." ... "they loaded the conscience with the same unbearable burdens which the **Man-God** reproached the ancient Pharisees with laying on the shoulders of men."

Venerable Mary of Agreda also uses the term "Man-God" in the *Mystical City of God* (which has the Apostolic Blessing of numerous Popes) in Book 2, chapter XII.

Bishop Roman Danylak, S.T.L., J.U.D., wrote: "Secondly, [a critic] takes issue with the title of the book: *The Poem of the Man-God* inferring that Christ should be more properly called the God-Man. I wish to refer to the work of Saint Alphonsus Ligouri on "The Passion and the Death of Jesus Christ." I quote from the 1983 English edition of the 1927 translation by Rev. Eugene Grimm, CSsR., which I have at hand. It will not be difficult to correlate the translation with the original work of Saint Alphonsus. Quoting from Saint Augustine, St. Alphonsus reverses the words of St. Augustine, 'Deus-Homo', and writes: "Nothing is more salutary than to think daily on what the Man-God has endured for us." (p. 159). This Name of Christ, the Man-God apparently is common Italian usage, L'Uomo-Dio'. Cardinal Pietro Parente, one of the foremost Italian theologians before and during Vatican II, a Secretary of the Holy Office under Card. Ottaviani, in his article on the Incarnate Word in *Euntes Docete* (1952) titles his treatise "Unità ontologica psicologica dell 'Uomo-Dio"; this expression is often found throughout his writings on Christology."<sup>952</sup>

Regarding the use of the term "Man-God" in the title "Poem of the Man-God", you should note that many saints have used the term "Man-God" (see the quotes above), and there is no actual or implied heresy in using that term instead of "God-Man" when referring to Jesus. You should note that Maria Valtorta's work contains both a very strong affirmation of the divinity of Christ as well as His humanity. Furthermore, this title was chosen by the publisher (not Maria Valtorta), is now being replaced with a new title in the newest editions, and has nothing to do with Maria Valtorta or the doctrinal integrity of the work itself. The actual title given by Maria Valtorta herself for her own work when she was still alive was "The Gospel of Our Lord Jesus Christ as it was revealed to Little John". A similar title to this, "The Gospel as Revealed to Me", is now being used to replace the older title "The Poem of the Man-God" for newer editions of her work. This new title is already incorporated in the Italian, French, and Spanish translations, and recently now in the English second edition of her work released in 2012.

The few critics (usually those who are less knowledgeable in theology) who think that the term "Man-God" is a problem don't know what they are talking about and are getting tripped up on a non-problem. Knowledgeable theologians know that there is not a problem with it as evidenced by the multiple imprimaturs and endorsements this work has received under both titles by trustworthy, very knowledgeable bishops (for one, Bishop Roman Danylak, S.T.L., J.U.D., issued an official [letter of endorsement](#) of the English translation of the *Poem of the Man-God*, and he has a License in Sacred Theology and Doctorates in both Canon Law and Civil Law from the Pontifical Lateran University in Rome).

However, I agree that the former title “The Poem of the Man-God” is a poor title, and I like the new title better as it more accurately reflects the true nature of these revelations. Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., agrees, and relates concerning the title:<sup>953</sup>

### **The Poem of the Man-God: A Bad Title for a Wonderful Work**

The English translation (1986-[2012]) of Maria Valtorta’s Life of Jesus was published under the lame, provisional title of *The Poem of the Man-God*.

What a faulty title! It’s not a poem, it’s prose; and it would have been better to have *God-Man* instead of *Man-God*.

(To the best of our knowledge, that title was not the translators’ fault. It was not really the publisher’s fault either, though he unfortunately trusted another Italian whose knowledge of English was quite rudimentary).

*The Gospel as it was Shown to me*: That’s the title that the Maria Valtorta Research Center would have chosen for Maria Valtorta’s Life of Jesus.

Fortunately, the new title “The Gospel as Revealed to Me” is now being used to replace the older title “The Poem of the Man-God” for newer editions of her work. As mentioned earlier, this new title is already incorporated in the Italian, French, and Spanish translations, and recently now in the English second edition of her work released in 2012. This is good news indeed!

Now continuing on with Br. James’s objections...

The critic's statement that the Work discussed has no imprimatur is false. Pope Pius XII declared to three Servite priests that this Work was to be published as it is and, when consulted, Edouard Cardinal Gagnon wrote from the Vatican (October 31, 1987) "This judgement by the Holy Father in 1948 was an official Imprimatur of the type given before witnesses." For more details, see the subchapter of this e-book entitled “*The Statements and Actions of the Popes Regarding the Poem of the Man-God*”.

Even if that weren’t enough, the English translation of the *Poem* received an official [letter of endorsement](#) from Bishop Roman Danylak, S.T.L., J.U.D. (titular bishop of Nyssa) on June 24, 2001, and the Malayalam translation of the *Poem* received the imprimatur of Archbishop Soosa Pakiam M. of Trivandrum, India, on March 17, 1993.<sup>954</sup> Furthermore, Archbishop Alberto Ramos of Belem, Brazil, granted the imprimatur to an anthology of the *Poem of the Man-God* that was published in

1978.<sup>955</sup> The official letter of endorsement of Bishop Roman Danylak, S.T.L., J.U.D., Titular Bishop of Nyssa, for the English translation of the *Poem of the Man-God* is available here: [Official Letter of Endorsement of Bishop Roman Danylak \(Dated June 24, 2001\)](#).

The conclusion of his letter states: "This major work of Maria Valtorta, *The Poem of the Man-God*, is in perfect consonance with the canonical Gospels, with the traditions and the Magisterium of the Catholic Church."

It is to be noted that Bishop Roman Danylak, S.T.L., J.U.D., has a License in Sacred Theology and Doctorates in both Canon Law and Civil Law from the Pontifical Lateran University in Rome.

Bishop Roman Danylak, S.T.L., J.U.D., stated: "I have studied *The Poem* in depth, not only in its English translation, but in the original Italian edition with the critical notes of Fr. Berti. I affirm their theological soundness, and I welcome the scholarship of Fr. Berti and his critical apparatus to the Italian edition of the works. I have further studied in their original Italian the *Quaderni* or *The Notebooks* of Maria Valtorta for the years from 1943 to 1950. And I want to affirm the theological orthodoxy of the writings of Maria Valtorta."<sup>956</sup>

The Malayalam translation of Maria Valtorta's work the *Poem of the Man-God* was granted an imprimatur by Bishop (later Archbishop) Soosa Pakiam M. of Trivandrum, India, on March 17, 1993. A photocopy of this signed imprimatur letter is available here: [Official Letter of Imprimatur of Bishop Maria Callist Soosa Pakiam \(Dated March 17, 1993\)](#).

In India seven bishops sent warm letters of congratulations to the publisher of the Malayalam translation of the *Poem of the Man-God*, all of them heartily approving the *Poem of the Man-God* and its translation and dissemination. Computer-scanned signed original letters of each of these seven bishops' approvals are downloadable and viewable online here: [Maria-Valtorta.net Document Library](#). In his signed letter, Bishop Kureethara wrote, "No flaws in theological or moral matters are seen. On the contrary, I see this as the best work to study more deeply, understand, and interpret the Gospels." In his signed letter, Bishop Kindukulam wrote, "There is nothing contrary to faith and morals in this work. Blessings for an extensive circulation of the Malayalam translation of this work."

The critic writes that Jesus is portrayed as a homosexual. This shows that he is ignorant of the Jewish customs of those days. Among Jews and the heathen the kiss was used as a sign of good will and charity. St. Peter spoke of a "kiss of charity" and Clement of Alexandria says the kiss "should be mystical" and enlarges on the purity of intention with which it should be given. It is

referred to as "the holy kiss". Even today, we find Arabs indulging in this form of greeting. I merely need to quote the Acts of the Apostles to demonstrate this historic reality:

“And when [St. Paul] had said these things, kneeling down, he prayed with them all [his disciples]. And there was much weeping among them all; **and falling on the neck of Paul, they kissed him**, being grieved most of all for the word which he had said, that they should see his face no more.” (Acts of the Apostles 20: 36-38)

Imagine if you were to say to Br. James: “Did you know that there was a bishop who, when he told his parishioners that he was going to leave the diocese, they fell upon his neck and kissed him?” I can’t imagine the wild accusations that Br. James would come up with! The men who kissed him are all homosexual! The women who kissed him are all committing scandal! Yet St. Paul was not only a bishop, but was a canonized Apostle and his disciples did that very thing!

See the subchapter of this e-book entitled “*A Refutation of Marian T. Horvat’s Article*” for a more thorough refutation of this objection.

Maria Valtorta received a dictation in which Our Lord said:<sup>957</sup>

To be able to read! Not all are able to do so, and do so with precision. To be able to, and to do so with precision, one must have sight purified of internal flames and external obscurity. If your spiritual sight – that is, your thought – is clear and pure, you see things as they are ... But if your thought is obscured or enveloped in the smoky flames of human knowledge and the pride of having to be the only ones to know, or, worse, by impure fires, then it is *your* reflection that tinges what you contemplate with tones opposed to the real ones and turns a chaste, innocent episode into a sensual, sinful one.

Brother James quotes from many scenes in the *Poem of the Man-God* and consistently pulls sentences out of context in order to give the worst possible impression and to twist the meaning of the vision. Here are some examples.

On page 19 of the critique Brother quotes page 723 of the *Poem*.

To Jesus: "You were separated from Me by a barrier which prevented Me from *caressing Your beloved body* and I could only adore Your spirit." (Notice the italics). In the actual vision Mary is indeed talking to the adult Jesus but she is referring to the time when she was pregnant and until the Holy Infant was born she was unable to hold Him in her arms and caress Him.

On page 42 of the critique, Brother James quotes page 42 of Volume IV of the *Poem*. A cured demoniac begs Jesus, "Give the first demon back to me! Out of pity for me, for my soul! What have I done to You that You should injure me so much!" This, of course, sounds unbelievable that a cured demoniac should ask to be repossessed. That is, until you look up the vision and the story is as follows:

After Jesus had cured this man and left, the Pharisees attacked him and deceived and lied to the man by telling the man that the first demon had hampered his reason but that Jesus, being the Prince of demons, had given him a much stronger devil and by adoring Jesus with a mind no longer mad, he is "impious, cursed, and will be damned." The bewildered man returns to Jesus, and Jesus with his usual kindness and charity soon dispelled his fears and sent the man away happy. In context, the quote makes perfect sense and is completely fine.

Jesus meets with wonderful faith in a little boy whose mother has a throat disease and, after Jesus has kissed him, he runs to his father "holding a hand on his forehead where it was kissed, and he shouts, 'To mummy, to mummy' so that she may kiss here, where the Lord kissed, and her voice will come back to her and she will not weep any more." Jesus tells the father of the boy, "The youngest disciple, her little boy, will cure her. Go in peace, man. And have faith....like your son." It surely doesn't need pointing out that it is the child's faith that will be rewarded by a cure for his mother in much the same way that countless Catholic saints, such as St. Padre Pio, have interceded for the curing of people by their faith and prayers. However, Brother James merely quotes the words, "The youngest disciple, her little boy, will cure her." Then he comments sarcastically, "The little boy has smaller arms to reach down her throat to cure her."

Brother James has a poor knowledge of semantics and his unfounded criticisms of many words make him look foolish. He knows, for instance, that "err" means "to sin" but doesn't know it also means to "make a mistake". He doesn't know the difference between fear of the Lord and human fear and terror. He objects to the word "creature" being used in regard to a human being. Father Faber who gave us the lovely Marian hymn "O Purest of Creatures" must smile at that one. He also criticizes archaic words he is unacquainted with, i.e. "Roseries". A rosery was a rose garden and roseries means, of course, more than one rose garden. "Dog days" are days of great heat. The Romans called the six or eight hottest weeks of the summer *diēs caniculārēs*. According to their theory, the dog-star or Sirius, rising with the sun, added to its heat, and the dog-days bore the combined heat of the dog-star and the sun (July 3rd to August 11th).

The critic uses a cunning ploy in telling his readers that few comments are necessary. No serious critic would leave his readers to read his mind. However his statement gives him carte blanche to shovel in quotations, willy-nilly and pad the work and thus make it awe-inspiring. Most people

would refrain from checking 48 pages and many people just haven't the time. So it is that priests and others of a high intellectual calibre will be tempted to accept it on its face value. After all, he is a religious. Sadly, that doesn't appear to be a recommendation in this case.

Although Archbishop Alfonso Carinci, Secretary of the Congregation of the Sacred Rites (1946) found nothing in the *Poem* contrary to the Gospel and Father Agostino Bea (future Cardinal) did not find any errors in the parts which he examined, our self-appointed critic has something very different to say. He accuses *The Poem of the Man-God* of being "very disturbing", "dangerously blasphemous material", "demonic", and enclosing "lies and heresy". The truth is that it is not the *Poem* that contains these things, but the critique. I quote examples.

1. Brother James puts the words of the Holy Spirit found in the Scriptures into the mouth of Satan.
2. He isn't aware that "we are temples of the Holy Spirit" and that "the kingdom of Heaven is within you" and asks sneeringly, "Does God sit on souls, since they are His throne?"
3. He is unaware that the beatitudes given by Jesus in the Sermon on the Mount are spiritual blessings for he avers that, "Blessed are the meek for they shall inherit the earth" are words spoken by Satan, his reason being that "Our Lord was born in a stable, lived, and died in poverty."
4. The words of the prophets inspired by the Holy Spirit and found in the Old Testament, he also puts into the mouth of Satan.

St. Thomas Aquinas tells us that Jesus knew the essence of God through His beatific vision of God. Through this infused knowledge He would know everything that is possible for a created intellect to know and the human intellect of Christ could acquire knowledge just as other men obtain it. Through the senses He would come to learn the world in which men live: by the power of His mind He would come to understand the meaning of things just as other men do. His vision of God and the infused knowledge in His soul could not grow or increase but the acquired knowledge in the soul of Christ could increase. This is the meaning of the statement in Sacred Scripture that the Boy Christ advanced in wisdom (Luke 2:52). His natural acquired knowledge was augmented. (Information taken from "My Way of Life" – Pocket edition of St. Thomas. Farrell and Healy).

Brother James is in ignorance of the above and so, when we find the five-year-old Child Jesus receiving a carpentry lesson from Joseph in the *Poem*, it brings forth the comment from Brother: "Our Lord Jesus created the universe, but Valtorta depicts Him sawing wood, although not perfectly straight, and must take carpentry lessons from Joseph." When the adult Jesus asks

questions they are quoted by the critic who makes the comment on page 27, "Valtorta's Jesus asks many questions, because he is satan, not our God."

To gain a deeper understanding of Jesus' human knowledge, especially in light of Valtorta's revelations, see the following article by Dr. Emilio Pisani which is a commentary on this subject and includes a detailed footnote written by Maria Valtorta on this subject: [On Jesus' Human Knowledge by Dr. Emilio Pisano](#).

The critic maintains that Jesus did not perspire. (Page 42). St. Luke, chapter 22, verses 43 and 44: "And there appeared to him an angel from heaven, strengthening him. And being in an agony, he prayed the longer. And his sweat became as drops of blood, trickling down upon the ground."

The critic implies that the sun does not praise its Creator. Psalm 148, verses 1 to 4: "Praise ye the Lord from the Heavens; praise ye him, all his hosts. Praise ye him, O sun and moon; praise him, all ye stars and light. Praise him, ye heavens of heavens; and let all the waters that are above the heavens praise the name of the Lord."

The critic comments on page 48, "Plants, minerals, and elements do not have wills, therefore they cannot obey, therefore they cannot be punished or rewarded." Job 37: 10-13: "When God bloweth, there cometh frost, and again the waters are poured out abundantly. Corn desireth clouds, and the clouds spread their light: Which go round about whithersoever the will of him that governeth them shall lead them, to whatsoever he shall command them upon the face of the whole earth: Whether in one tribe, or in his own land, or in what place soever of his mercy he shall command them to be found."

Brother James knows nothing of contemplative prayer which the great mystics, St. Teresa of Avila, St. John of God, Richard Rolle and St. Catherine of Siena, to name a few, can tell us so much about.

St. Teresa, in her Life, speaks of the fire of love being a real pain, which mostly affects the soul but also affects the body. She tells of the aftermath of a rapture when she speaks of moaning, stupor, and not wishing to either see or speak with anyone and all she could do was to hug her pain which was bliss.

Jesus takes His apostles for a retreat on a mountain in order that they will learn the prayer of contemplation. For a week, each in his own cell, they meditate and at the end, Jesus comes from His own cell to visit them. They are all affected by the fire of love in varying degrees but John, the mystic of the group, is more affected than any of the others. His state was similar to that stated by St. Teresa and Jesus, too, Who had also contemplated in His sacred humanity, is burning with this

fire. Brother James, of course, interprets this as burning with unnatural lust. (Horrible!) See the subchapter of this e-book entitled “*A Refutation of Marian T. Horvat’s Article*” for a detailed refutation of this objection.

The name “critique” is a misnomer for this. This is, in reality, a scurrilous attack. Every kiss, embrace, and tender look is pulled out of the *Poem* and even the women “warmly embracing” comes under the hammer.

As for theological or moral errors in the *Poem*, there are none. The errors in this attack are manifold and the whole of the 48 pages are riddled with them. I have quoted but a few.

The contempt of Brother James for the great mystic, Maria Valtorta, is manifest throughout his attack. Maria was a victim soul and her life was one long martyrdom. How admirable were her patience and great charity! What a lovely soul is displayed in her autobiography! I understand that her Cause for Beatification has been submitted and I believe that one day she will be revered as one of the greatest saints of the Catholic Church.

*The Poem of the Man-God* has been given to us for several reasons, one of them being to combat modernism which is so rampant today. It is traditional. The Gospels come alive for us and the reading of the Gospels becomes clearer after reading the *Poem*. It is a beautiful Work and grace-giving. If a painting, executed by one of the old masters, had been found in one of the public galleries, ripped apart, covered in mud and completely unrecognizable, it would have made front page news and the art world would have reeled in shock and horror. Yet, in the last analysis, a painting is the work of man. *The Poem of the Man-God* has been vandalised and has been ripped apart, covered in mud and become completely unrecognisable and yet this Work is the Work of God. The vandal, Brother James, the spurious critic of this great literary and religious treasure, does not know the Sacred Scriptures, nor does he know the catechism and he has no pretensions to scholarship. An Arab proverb depicts four types of men and the first one comes to mind. I will quote the proverb in full.

He who knows not and knows not he knows not: he is a fool – shun him;

He who knows not and knows he knows not: he is simple – teach him.

He who knows and knows not he knows: he is asleep – wake him;

He who knows and knows he knows: he is wise – follow him.

Prof. Leo A. Brodeur, M.A., LèsL., Ph.D., H.Sc.D., wrote:<sup>958</sup>

Let us return to the alleged dogmatic or moral errors which some opponents of the *Poem of the Man-God* claim to find in it. The alleged errors result from the opponents' own doing: they rarely present complete quotations, they mutilate them; they wrench the quotations out of context, when only the context gives them their proper meaning; they sometimes even go so far as to falsify certain texts. Also, the testimony of those opponents often is not credible because of their lack of knowledge in mystical theology, their ignorance of Valtorta's work, or their prejudice against it. Some have even gone so far as to declare publicly that they had not read it and did not intend to in the least.

David Webster, M.Div., summed up the objections to the *Poem of the Man-God* well when he wrote:<sup>959</sup>

Though there have been claims of error in *The Poem* we have not seen *one single example* of such error within *The Poem* that has not either been *based on pure ignorance or a wrenching of statements completely out of context*. Most of the charges against this work have been so glaringly false and libelous that villainous intent cannot be denied.

## **A Refutation of the Anti-Valtorta Articles by Anselmo de la Cruz and a Discussion About Tradition in Action (TraditioninAction.org) on the Subject of Valtorta**

### **Failure to Fact Check and Too Trusting of Poor Critics Who Are Ignorant of the Subject Matter They Are Writing About: How TraditioninAction.com is Responsible for Reposting Articles Containing Serious Theological and Methodological Errors and is Guilty of Misinformation and Calumny**

Tradition in Action ([www.TraditioninAction.org](http://www.TraditioninAction.org)) is a traditional Catholic website which is associated with a group that broke away from the SSPX. They have posted several anti-Valtorta articles on their website: one by Marian Horvat and three by Anselmo de la Cruz (a blogger whose Spanish blog postings were translated into English and reposted on their website).

I want to first give you the links for the refutation of each of these articles for those who want to jump right to the chase and see the refutations. After I post the links, I will then provide commentary about these articles and Tradition in Action as it pertains to this subject.

A refutation of Marian Horvat's anti-Valtorta article is available in this e-book in its own chapter and is also available online in HTML format [here](#) and in its own individual PDF here: [A Refutation of Horvat's Anti-Valtorta Article \(PDF\)](#).

In late 2015, Tradition in Action also reposted on their website English translations of three anti-Valtorta articles by Anselmo de la Cruz, a Spanish-speaking blogger. Complete refutations of all of his articles are available here:

How the Orthodoxy of Maria Valtorta's Work Shines Even More Brightly and Exposing the Methodological and Theological Errors of Anselmo de la Cruz: [A Complete Refutation of Anselmo's Flawed Anti-Valtorta Article Entitled "Errors against the Faith in the Work of Maria Valtorta"](#)

[A Complete Refutation of Anselmo's Flawed Anti-Valtorta Article Entitled "A Generalized Sexual Obsession"](#)

[A Complete Refutation of Anselmo's Flawed Anti-Valtorta Article Entitled "Poem of the Man-God: Dangerous & Unacceptable for Catholics"](#)

Also available are succinct summaries/overviews of the full refutation of Anselmo's articles. The purpose of these summaries is to provide a shorter article for those who want it.

These summaries are available below:

[A Summary of the Refutation of Anselmo's Flawed Anti-Valtorta Article Entitled "Errors against the Faith in the Work of Maria Valtorta"](#)

[A Summary of the Refutation of Anselmo's Flawed Anti-Valtorta Article Entitled "A Generalized Sexual Obsession"](#)

[A Summary of the Refutation of Anselmo's Flawed Anti-Valtorta Article Entitled "Poem of the Man-God: Dangerous & Unacceptable for Catholics"](#)

Spanish translations of all of the above articles are available [here](#).

## **Commentary on Tradition in Action as it Pertains to Valtorta**

The most widely-read anti-Valtorta articles in English-speaking countries are those published on EWTN or by those who work for them. I don't feel the need to discuss concerns about this particular organization here because others have already done thorough investigation and studies of EWTN (such as Christopher Ferrara's book [EWTN: A Network Gone Wrong](#)) and the refutations their anti-Valtorta articles speak for themselves and are readily available here: [An Analysis and Refutation of All the Top Anti-Valtorta Articles](#).

However, I do feel the need to address traditioninaction.com because, since they are a traditional Catholic media outlet, they are considered by some traditional and conservative Catholics to ordinarily be more trustworthy than many organizations of the mainstream Catholic media. On some topics and in certain cases, this is true. Unfortunately, on this particular topic, they have proven not to be trustworthy or reliable as my refutations of their anti-Valtorta articles and this article demonstrate.

In fact, one of the priests who holds the same general position they hold (Resistance), wrote to me, "I once went to meet Atila Guimaeres [who works at TIA] and Marian Horvat when I was on a visit to California. They are both good people, and are fighting for the Faith, but their judgements are not always reliable, especially on Maria Valtorta."

Another traditional Catholic priest contacted them politely informing them about a [refutation](#) of Horvat's anti-Valtorta article hosted on their website and his concerns about their article. In response, someone at TIA (whose name will be withheld out of charity) responded in a somewhat

condescending, ill-natured way (which surprised me because he was addressing a priest in good standing) with words that indicated to me that he appears to not be interested in the truth and that perhaps he might be motivated too strongly out of close-mindedness and subjective emotions.

A traditional Catholic retreatant also has experienced similar sentiments with some of the articles they host. After reading my refutation of Horvat's article, she wrote, "I am blown away. I find TIA [Tradition in Action] sometimes a bit too stuffy at times, but I did not think that they would have done such a poor job on the *Poem*." Many others have reported to me similar reactions after reading my refutation of Horvat's highly flawed anti-Valtorta article.

If something is from God and is true and is free of error in faith and morals, then any attempts to discredit it or to demonstrate error in faith and morals will necessarily be flawed (take, for example, Catholic dogma, Scripture, or authentic revelations from God such as the message of Fatima). The only thing that opponents of the true work of God could do would be to try to discredit it through errors, falsehoods, methodological and logical fallacies, distortions and misrepresentations, unsubstantiated subjective accusations, and similar tactics. The evidence and the analysis of Valtorta's person and work by renowned theologians and bishops strongly indicates that it comes from God and is free from error in faith and morals (see the chapter of this e-book entitled, "*A Detailed Analysis of Maria Valtorta and Her Writings According to the Traditional 1912 Catholic Encyclopedia's Thorough Criteria for Assessing Private Revelations*"). I have analyzed just about every major anti-Valtorta argument and article in the English language and have either referred to another person's refutation or wrote one myself which demonstrates that the arguments and articles in question are based on errors, falsehoods, methodological and logical fallacies, distortions and misrepresentations, unsubstantiated subjective accusations, and similar tactics. Likewise, in analyzing the anti-Valtorta articles posted on traditioninaction.com, I have found the same thing (as a matter of fact, the level of quality and honesty in the methodology in these TIA articles are oftentimes below that of EWTN and other organizations).

I think traditioninaction.com (on this particular topic) is another case of an organization that "doesn't want to be confused with the facts" due to preconceived bias, lack of willingness to adequately research the topic in hand, failure to consult all the relevant sources and facts, and not wanting to admit they were responsible for reposting objectively highly flawed and erroneous articles. Even if Valtorta's writings contained dogmatic error (which competent theologians who have investigated her writings in much greater depth than TIA affirm they don't), TIA's articles still contain many objective methodological errors and falsehoods which have yet to be corrected. The ends do not justify the means.

I thoroughly analyzed Horvat's article and wrote an in-depth refutation of it. In reading the refutation of her article, it is not difficult to see very quickly that her article does not stand up to scrutiny, and is in fact filled with serious methodological errors. Unfortunately, it appears that they trusted Horvat too much, which was a mistake because Horvat displays a notable level of ignorance on the subject she is writing about and her article is riddled with falsehoods, deficient theology, wrenching of statements out of context with false unsubstantiated insinuations, poor research, ignorance of too many relevant facts, sweeping generalizations, lack of objectivity, and an obvious unjustified bias against the *Poem*. It is readily apparent from her article that she carried out a cursory, non-in-depth investigation into Maria Valtorta's writings and based most of her article on only one source (Br. James's article: a source which has proven to be highly incredible). After accounting for her falsehoods and false insinuations which are easily shown as wrong, most of her remaining arguments are based on unsubstantiated subjective impressions which are contradicted by those of greater learning and authority than her. A complete refutation of her article is available in the subchapter of this e-book entitled "*A Refutation of Marian T. Horvat's Article*".

Pope St. Pius X said: "[God's works have no fear of opposition. Opposition implants them more deeply](#)" (*Pie X*, Jérôme Dal-Gal, Paris, Éd. St. Paul: 1953, p. 412). The same has happened with Valtorta's writings: the more that anti-Valtorta articles are written and exposed and refuted, the more the orthodoxy and greatness of Valtorta's revelations shine forth and her work becomes more known, particularly when the attempted refutations are very flawed, hypocritical, and weak.

Antonio Socci agrees. Socci is a leading Italian journalist, TV show host, author, and public intellectual in Italy. He is well known among traditional Catholics because of his book *The Fourth Secret of Fatima*, which is one of the most prominent books about Fatima (in particular, the Third Secret of Fatima) in recent times. Antonio Socci wrote an [article](#) about *The Gospel as Revealed to Me / The Poem of the Man-God* that was originally published in an Italian newspaper and which he also published on his blog on April 7, 2012, in which he highly praises it, saying:<sup>960</sup>

*For twenty years, after having laboriously stumbled through trying to read hundreds of biblical scholars' volumes, I can say that – with the reading of the Work of Valtorta – two hundred years of Enlightenment-based, idealistic, and modernist chatter about the Gospels and about the Life of Jesus can be run through the shredder.*

And this perhaps is one of the reasons why this exceptional work – a work which moved even Pius XII – is still ignored and "repressed" by the official intelligentsia and by clerical modernism.

In spite of that, outside the normal channels of distribution, thanks to Emilio Pisani and

Centro Editoriale Valtortiano, the Work has been read by a sea of people – every year, by tens of thousands of new readers – and has been translated into 21 languages.

If I was one of the most vehement anti-Valtorta Catholics, whose main goal was to discredit Valtorta’s writings – and I had at least integrity and honesty – I would have to admit, in spite of myself, that the recent anti-Valtorta articles of Anselmo de la Cruz are a weak and embarrassing attempt at trying to demonstrate error in Valtorta’s work and gives a bad reputation to the anti-Valtorta effort, and I would have wished for something better in its place. I would have to admit that it gives the anti-Valtorta effort a bad reputation because they contain a number of theological errors (one of which contradicts Scripture itself) and they have a number of basic methodological flaws. In fact, Anselmo’s articles are so unscholarly and unsubstantiated that it almost seems not worth one's time writing refutations of them, but I feel obliged to do so because of what Pope St. Felix III said: “Not to oppose error is to approve it; and not to defend truth is to suppress it, and, indeed, to neglect to confound evil men – when we can do it – is no less a sin than to encourage them.” In charity, I presume that he is of good will and that his “witch hunt” against Valtorta is merely because of wrong information, lack of research, or perhaps innocent and unintended intellectual blindness or incompetency.

If Anselmo de la Cruz was prosecuting Valtorta’s work in court, the judge would have grounds to declare mistrial. Anselmo affirms statements about Valtorta’s text that are factually incorrect and cannot be substantiated when the text is examined closely. An examination of the actual text shows that these affirmations are false and their affirmation in his article can be classified as academic dishonesty.

Anselmo claims several times that the Church teaches something which the Church does not actually teach. Not only does Anselmo fail to support these claims with relevant sources or quotes, but one of his claims is actually heretical and in direct contradiction to Scripture. He also confuses several theological principles and fails to make necessary distinctions, thus misleading his readers.

Anselmo leaves out significant and relevant context that is necessary to consider in doing an analysis of what Valtorta actually wrote on many of the topics at hand. Thus, his article twists and misrepresents Valtorta’s writings and is not a fair and valid objective analysis of what is actually written. When her writings are read in their proper context and all of the aspects are properly considered, the passages are always morally and theologically correct, and have been declared as such by many competent theologians and ecclesiastical authorities (who, by the way, are far more learned than Anselmo and who employ an honest, thorough, and correct methodology in analyzing her work, with a scholarly level leagues above Anselmo’s articles).

Lastly, Anselmo's accusations and subjective insinuations are not supported by relevant and irrefutable proofs, let alone by clear, unmistakable moral and theological criteria.

After reading the analysis and facts laid out in my refutations of his articles, it becomes very clear that the articles by Anselmo present so many errors and irregularities that it is difficult to understand how it can be accepted in Catholic milieus, including traditionalist ones. Because of the theological errors and methodological flaws it contains – and other adjoining negative aspects – I do not understand how it could be accepted by traditional Catholic media outlets, such as Tradition in Action.

Either they did not carefully read the writings of Maria Valtorta and fact check Anselmo's article themselves, or they naively trusted Anselmo as a trustworthy, unbiased, objective analyzer of her work, while at the same time, neglecting to consult the commentaries and theological studies of her writings done by undeniably trustworthy and highly scholarly theologians, such as Fr. Gabriel Roschini, O.S.M., who was a Consultor of the Holy Office and the Sacred Congregation for the Causes of Saints, and who is considered by many to be the greatest Mariologist of the 20th century, who published a 395-page Mariological study of her writings, or Fr. Corrado Berti, O.S.M., professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959, who studied her work for decades and provided extensive theological and biblical annotations of her work totaling over 5,675 footnotes.

In one of his articles, Anselmo posits the speculation about Maria's spiritual director and the Spanish translator of her work that they might have been "accomplices in spreading a work that has serious errors in matters of the Faith." Considering that hundreds of thousands around the world have derived tremendous spiritual benefit from her work and that dozens of highly learned, trustworthy traditional theologians and many bishops have affirmed her work is free from error in faith and morals, truly from God, and that she is a true victim soul, it seems just that his own supposition be applied back to himself: perhaps Anselmo is an accomplice in trying to discredit a true work of God (*cf.* Acts of the Apostles 5:39). This possibility appears all the more credible or substantiated when we consider that his anti-Valtorta articles contain a number of theological errors, basic methodological flaws, and often contain subjective accusations that are a misrepresentation of the text and qualify as academic dishonesty. Like a modernist, many of the errors in his articles are logical fallacies, confusion of principles, and failure to make distinctions. These problems I just mentioned are in addition to his *subjective* claims that are a *clear* distortion and misrepresentation of the text. However, in charity, I presume that he is of good will and that his "witch hunt" against Valtorta is merely because of wrong information, lack of research, or perhaps innocent or unintended intellectual blindness or incompetency. I hope my refutations will

open your eyes even if organizations like Tradition in Action don't want to be "confused with the facts". I encourage humble, honest, open-minded Catholics to recognize and thank God for this gift of this mystic's writings rather than fall into a pharisaical, close-minded, ill-disposed mindset, which disposes one to not want to be "confused with the facts" or properly research things and reject one of God's greatest gifts to our generation.

All of the supposed "proof", "evidence", and arguments that Anselmo has posited in all of his articles to try to substantiate his groundless and often unsubstantiated subjective accusations against Valtorta's work has been entirely and thoroughly refuted, and he is shown for what he is: a critic who has theological incompetency in many areas, makes poor arguments and commits many methodological flaws, makes faulty presumptions, who distorts and misinterprets Valtorta's text, brings in an obvious unsubstantiated subjective bias and a lack of objectivity, makes unsubstantiated, sweeping, generalizing statements, and in several places displays a type of methodology and procedure that reminds one more of the Pharisees or someone unhealthily paranoid rather than a good theologian.

I want to note that I am pleased that Anselmo wrote his articles because, having a chance to analyze his strongest arguments against Valtorta, it can now be seen that even this supposedly "trustworthy" traditional Catholic blogger and vehemently anti-Valtorta critic cannot satisfactorily provide objective valid evidence to indicate that Maria Valtorta's work should not be read by contemporary faithful Catholics. This further substantiates that traditional Catholics are justified in sharing the sentiments and theological opinion of SSPX seminary professor Fr. Ludovic-Marie Barrielle, FSSPX, whom Archbishop Lefebvre called "our model spiritual guide," the former of whom declared, "[If you wish to know and love the Sacred Heart of Jesus, read Valtorta!](#)" Fr. Barrielle's position is also shared and substantiated by leading pre-Vatican II theologians who are more learned than most priests and layman (including this critic), especially in the areas needed to judge mystical writings, and who, furthermore, studied it in much greater depth (not to mention that many of them actually personally knew, investigated, and communicated at length with the author of the work in question). These theologians also exhibited a healthy open mind free of presumption and prejudice, humility, and a healthy understanding of and balance in the area of emotions and affections, all of which served to make their theological examination of the author and her work all the more credible, trustworthy, and objective.

It is well known that the saints and the Church have historically more clearly explained or defined Church teaching when presented with objections of skeptics, critics, or heretics – thus making the truth shine even more brightly. In like manner, I am pleased to use this critic's objections to more clearly show the strength of the Valtortian position and that it is worthy of faithful Catholics of good will to read her work, to benefit from it, and not only recognize that it is free of error in faith

and morals, but also has accordance with Sacred Scripture and tremendous spiritual benefit for Catholics for generations to come. God works all things together for good. Just as God uses heresy to bring about a greater clarification of true doctrine, so God can take the misguided conclusions of critics to show forth the truth of the complete orthodoxy of her work and its great benefit to souls of good will.

The Pharisees and scribes rejected Christ because they did not want to know the truth. They did not want to be “confused with the facts.” I hope my e-book will serve humble, honest Catholics of good will who *want* to know the truth about this private revelation and this great gift of God for our generation. Heaven indeed did not waste its time in giving this great gift! “Extinguish not the Spirit. Despise not prophecies; but test all things, and hold fast that which is good.” (The Great Apostle St. Paul to the Thessalonians, 1 Thessalonians 5: 19-21)

## A Refutation of Marian T. Horvat's Article

In response to an article written by Bishop Richard Williamson about the *Poem of the Man-God* in his Eleison Comments of October 20, 2012, Maria Horvat published an article on [traditioninaction.org](http://traditioninaction.org) against the *Poem of the Man-God*. Her article is available here: [Marian Horvat Article on the Poem of the Man-God](#).

In reading the refutation of her article, it is not difficult to see very quickly that her article does not stand up to scrutiny, and is in fact filled with serious methodological errors. Someone commented, after reading the refutation of her article, saying, "I am blown away. I find TIA [Tradition in Action] sometimes a bit too stuffy at times, but I did not think that they would have done such a poor job on the *Poem*." Unfortunately, it appears that Tradition in Action trusted Horvat too much, which was a mistake because Horvat displays a notable level of ignorance on the subject she is writing about and her article is riddled with falsehoods, deficient theology, wrenching of statements out of context with false unsubstantiated insinuations, poor research, ignorance of too many relevant facts, sweeping generalizations, lack of objectivity, and an obvious unjustified bias against the *Poem*. It is readily apparent from her article that she carried out a cursory, non-in-depth investigation into Maria Valtorta's writings and based most of her article on only one source (Br. James's article: a source which has proven to be highly incredible). After accounting for her falsehoods and false insinuations which are easily shown as wrong, most of her remaining arguments are based on unsubstantiated subjective impressions which are contradicted by those of greater learning and authority than her.

See this article for more details about Tradition in Action with regards to the subject of Valtorta: [A Refutation of the Anti-Valtorta Articles Posted on Tradition in Action \(TraditioninAction.org\) and Commentary on Tradition in Action as it Pertains to Valtorta](#).

A Table of Contents of the various parts of the refutation of Horvat's article is given on the following page. If you don't want to read the whole article from top to bottom, just skip to whatever section you want to go to.

1.	Assessing the Introduction to Her Article
2.	Refuting Her Section Entitled “A humanized Christ” (First Paragraph)
3.	Refuting Her Section Entitled “Jesus suggests a love-affair between St. Peter and Our Lady”
4.	Refuting Her “New Age” Insinuation of the Face of Jesus Portrait
5.	Refuting Her Section Entitled “A sensual Eve tending toward bestiality”
6.	Refuting Her Section Entitled “Like Luther, Mary thinks: Let us sin to be forgiven”
7.	Refuting Her Statement About Blessed Gabriel Allegra, O.F.M.
8.	Refuting Her Section Entitled “An Adult with homosexual tendencies”
9.	Refuting Her Section Entitled “A humanized Christ” (Second Paragraph)
10.	Refuting Her Claim About Progressives
11.	Refuting Her Claim that the <i>Poem</i> Contains "Endless Idle Conversations"
12.	Refuting Her Section Entitled “An Infant conceived with original sin”
13.	Refuting the Concluding Remarks of Her Article (and Discussing Her Seven Wrong Page Number References and Failure to Reference All Her Citations)

The first topic starts on the next page.

Note that if you prefer to read this refutation online in HTML format, you can access the HTML version here: [A Complete Refutation of Horvat's Flawed Anti-Valtorta Article \(HTML\)](#).

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## ***Assessing the Introduction to Her Article***

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Horvat writes that her friend wrote to her:

“I have not read this book,” my friend continues, “but, for Heaven’s sake, why didn’t Bishop W. recommend reading the wonderful, approved, written-by-a-canonized saint 4-volume *City of God* by Mother Mary of Agreda? But that is beside the point. I really do wish to know if you approve of the *Poem of the Man-God*. Even the title upsets my Catholic sensibilities.”

To answer her friend’s question about why the bishop and many others who know about the *Poem* would recommend the *Poem of the Man-God* over Mary of Agreda’s work, see the chapter of this e-book entitled “*How does the Poem of the Man-God Compare to the Revelations of Blessed Anne Catherine Emmerich and Venerable Mary of Agreda’s Mystical City of God?*” That should answer all your questions. But just to give you a taste, I’ll quote Fr. Gabriel Roschini, O.S.M.

Fr. Gabriel Roschini, O.S.M., was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints. An article on Gabriel Roschini relates:<sup>961</sup>

During the pontificate of Pope Pius XII, he worked closely with the Vatican on Marian publications. In light of the encyclopedic accuracy of his work, Roschini is considered as one of the top two Mariologists in the 20th century. His first major work, a four-volume Mariology, *Il Capolavoro di Dio*, is judged to be the most comprehensive Mariological presentation in the 20th century. Several theologians called him "one of the most profound Mariologists" and "irreplaceable".

He was highly esteemed by all the Popes during his priestly life (especially Pope Pius XII). Fr. Roschini has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long. Most of his writings were devoted to Mariology. Lest someone automatically think he’s a modernist whose writings can’t be trusted, it is good to note that he was born in 1900, became a priest in 1924, and spent most of his priestly life prior to the crisis in the Church that has broken out during the past 50 years. All of his writings on Mariology are completely traditional/orthodox. An article relates, “During the pontificate of Pius XII, ‘the most Marian Pope in Church history,’ Roschini worked closely with the Pontiff, arranging his own publications parallel to Papal Mariological promulgations... Together he published over 900 titles, mostly on Mariology, in addition to his encyclopedic works, reviewing the Mariological

contributions of saints like Bernard of Clairvaux and Anthony of Padua. In 1950, he explained the Mariology of Thomas Aquinas. He detailed his Mariology in a major work in the year 1952.”<sup>962</sup> He was also at some time Prior General of the Order of the Servants of Mary, Vicar General, and General Director of its studies. He was also a member of several scholarly academies, and vice-president of the Pontifical Academy of Our Lady Immaculate (founded in 1847).<sup>963</sup>

Fr. Gabriel Roschini, O.S.M., in his last book, *The Virgin Mary in the Writings of Maria Valtorta*, outlines the greatest female Marian mystics of all time:<sup>964</sup>

### III. THE GREATEST FEMALE MARIAN MYSTICS

The greatest female Marian mystics in ancient and modern times are:

- St. Hildegarde of Bingen, Benedictine (1098-1179), known as “the Sibyl of the Rhine”;
- St. Mechtildis of Helfta (St. Matilda), Cistercian (1241-1299);
- St. Gertrude the Great, Cistercian (1256-1302 or 1309), the greatest mystic of the 13th century;
- Blessed Angela of Foligno, secular Franciscan (1246-1309);
- St. Bridgèt of Sweden (Birgitta) (1309-1373), “the Northern Mystic”;
- St. Catherine of Siena, tertiary Dominican (1347-1380), Doctor of the Church;
- St. Mary Magdalen of Pazzi, Carmelite (1566-1607);
- Venerable Maria de Agreda, Franciscan (1602-1665);
- St. Veronica Giuliani, Capuchin (1660-1727);
- Blessed Mary-Magdalen Martinengo, Capuchin (1687-1737);
- Servant of God Mary of St. Theresa Petit, Third Order Carmelite (1623-1677);
- Venerable Mary-Archangel Biondini, of the Handmaids of Mary (1641-1712);
- Servant of God Cecil Bay, Benedictine (1694-1766);
- Venerable Anne Catherine Emmerich, Augustinian (1774-1824);
- Servant of God Marie Véronique of the Heart of Jesus, founder of the Institute of the Victims of the Sacred Heart of Jesus (1825-1883);
- Guglielmina Ronconi (1864-1936);
- Servant of God Lucia Mángano, Ursuline (1896-1946);
- Maria Valtorta, tertiary of the Order of Servants of Mary (1897-1961).

Fr. Gabriel Roschini, O.S.M., then writes in the preface of this same book, *The Virgin Mary in the Writings of Maria Valtorta*:<sup>965</sup>

I have been studying, teaching, preaching, and writing Mariology for half a century already. To do this, I had to read innumerable works and articles of all kinds on Mary: a real Marian library.

However, I must candidly admit that the Mariology found in all of Maria Valtorta's writings – both published or unpublished – has been for me a real discovery. No other Marian writings, not even the sum total of everything I have read and studied, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.

It seems to me that the conventional image of the Blessed Virgin, portrayed by myself and my fellow Mariologists, is merely a paper mache Madonna compared to the living and vibrant Virgin Mary envisioned by Maria Valtorta, a Virgin Mary perfect in every way.

...whoever wants to know the Blessed Virgin (a Virgin in perfect harmony with the Holy Scriptures, the Tradition of the Church, and the Church Magisterium) should draw from Valtorta's Mariology.

If anyone believes my declaration is only one of those ordinary hyperbolic slogans abused by publicity, I will say this only: let them read before they judge!

Fr. Roschini has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long. Most of his writings were devoted to Mariology.

For a theologian, such as Fr. Roschini, O.S.M., to be so well-read and so learned as to have written 130 totally orthodox books about Our Lady, and to be a decorated professor at the Marianum Pontifical Faculty of Theology in Rome (which he founded), an advisor to the Holy Office, and to be called by a Pope “one of the greatest Mariologists who ever lived”, it is not presumptuous to assume that he has probably read every single great work ever written about Our Lady – including Venerable Mary of Agreda’s *Mystical City of God*, the revelations of Blessed Anne Catherine Emmerich, the revelations about Our Lady given to St. Bridget of Sweden, and almost every single other major work about Our Lady. Yet – even so – Fr. Roschini declared: “No other Marian writings, **not even the sum total of everything I have read and studied**, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.” Such a declaration from such a theologian as he carries a *lot* of weight!

In fact, Fr. Gabriel Roschini, O.S.M., had personally met Valtorta, but admitted that, at first, like many others, he was a respectful and condescending skeptic. But after carefully studying her writings for himself, he underwent a radical and enthusiastic change of heart, later declaring Valtorta to be "one of the eighteen greatest mystics of all time."<sup>966</sup> As material for a course which he taught at the Marianum Pontifical Theological Faculty in Rome on the Marian intuitions of the great mystics, Fr. Gabriel Roschini used both Maria Valtorta's *The Poem of the Man-God* as well as her other mystical writings as a basis for his course.<sup>967</sup>

I mentioned earlier that Horvat based most of her article on only one source. I'd also like to point out the interesting coincidence that this same site which hosts this article she quotes against the *Poem* also hosts on the website an article criticizing Mary of Agreda's *Mystical City of God*, which is here: [A Critical Review of Mary of Agreda's Mystical City of God](#).

The above article ends with: "Time has cost *The Mystical City of God* whatever credibility or spiritual value it once had, leaving Mary of Agreda as a curious footnote in Church history."

But what about what Horvat's friend said about the title of the *Poem of the Man-God*: "I have not read this book... Even the title upsets my Catholic sensibilities"?

Below is a website providing excellent answers to 13 of the most common questions and misconceptions about the *Poem*: [Answers to Common Questions and Misconceptions about the Poem](#).

Examples of some of the common questions/misconceptions answered are the claim that using the term "Man-God" in the title of her work is heresy, the claim that there were no screwdrivers in Jesus' day but Maria Valtorta mentions a screwdriver in one of her visions, etc.

Regarding the use of the term "Man-God" in the title "Poem of the Man-God", you should note that many saints have used the term "Man-God" (see the link above), and there is no actual or implied heresy in using that term instead of "God-Man" when referring to Jesus. You should note that Maria Valtorta's work contains both a very strong affirmation of the divinity of Christ as well as His humanity. Furthermore, this title was chosen by the publisher (not Maria Valtorta), is now being replaced with a new title in the newest editions, and has nothing to do with Maria Valtorta or the doctrinal integrity of the work itself. The actual title given by Maria Valtorta herself for her own work when she was still alive was "The Gospel of Our Lord Jesus Christ as it was revealed to Little John". A similar title to this, "The Gospel as Revealed to Me", is now being used to replace the older title "The Poem of the Man-God" for newer editions of her work. This new title is already

incorporated in the Italian, French, and Spanish translations, and recently now in the English second edition of her work released in 2012.

The few critics (usually those who are less knowledgeable in theology) who think that the term “Man-God” is a problem don’t know what they are talking about and are getting tripped up on a non-problem. Knowledgeable theologians know that there is not a problem with it as evidenced by the multiple imprimaturs and endorsements this work has received under both titles by trustworthy, very knowledgeable bishops (for one, Bishop Roman Danylak, S.T.L., J.U.D., issued an official [letter of endorsement](#) of the English translation of the *Poem of the Man-God*, and he has a License in Sacred Theology and Doctorates in both Canon Law and Civil Law from the Pontifical Lateran University in Rome).

Bishop Roman Danylak, S.T.L., J.U.D., wrote: “Secondly, [a critic] takes issue with the title of the book: *The Poem of the Man-God* inferring that Christ should be more properly called the God-Man. I wish to refer to the work of Saint Alphonsus Ligouri on “The Passion and the Death of Jesus Christ.” I quote from the 1983 English edition of the 1927 translation by Rev. Eugene Grimm, CSSR., which I have at hand. It will not be difficult to correlate the translation with the original work of Saint Alphonsus. Quoting from Saint Augustine, St. Alphonsus reverses the words of St. Augustine, ‘Deus-Homo’, and writes: “Nothing is more salutary than to think daily on what the Man-God has endured for us.” (p. 159). This Name of Christ, the Man-God apparently is common Italian usage, L’Uomo-Dio’. Cardinal Pietro Parente, one of the foremost Italian theologians before and during Vatican II, a Secretary of the Holy Office under Card. Ottaviani, in his article on the Incarnate Word in *Euntes Docete* (1952) titles his treatise “Unità ontologica psicologica dell ‘Uomo-Dio’”; this expression is often found throughout his writings on Christology.”<sup>968</sup>

However, I agree that the former title “The Poem of the Man-God” is a poor title, and I like the new title better as it more accurately reflects the true nature of these revelations. Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., agrees, and relates concerning the title:<sup>969</sup>

### **The Poem of the Man-God: A Bad Title for a Wonderful Work**

The English translation (1986-[2012]) of Maria Valtorta’s Life of Jesus was published under the lame, provisional title of *The Poem of the Man-God*.

What a faulty title! It’s not a poem, it’s prose; and it would have been better to have *God-Man* instead of *Man-God*.

(To the best of our knowledge, that title was not the translators' fault. It was not really the publisher's fault either, though he unfortunately trusted another Italian whose knowledge of English was quite rudimentary).

*The Gospel as it was Shown to me*: That's the title that the Maria Valtorta Research Center would have chosen for Maria Valtorta's Life of Jesus.

Fortunately, the new title "The Gospel as Revealed to Me" is now being used to replace the older title "The Poem of the Man-God" for newer editions of her work. As mentioned earlier, this new title is already incorporated in the Italian, French, and Spanish translations, and recently now in the English second edition of her work released in 2012. Personally, I put much more stock in the numerous bishops and renowned theologians who have approved the *Poem of the Man-God* in editions that had this title over the "Catholic sensibilities" of a lay woman who admitted she has never read the book. I don't like the old title either, but considering many saints explicitly used the term "Man-God" in their writings, I don't let that stop me from reading this profound work of theology, exegesis, and Mariology, and it hasn't stopped countless others.

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## ***Refuting Her Section Entitled “A humanized Christ” (First Paragraph)***

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Horvat’s analysis is riddled with falsehoods, deficient theology, wrenching of statements out of context with false unsubstantiated insinuations, poor research, ignorance of too many relevant facts, sweeping generalizations, lack of objectivity, and an obvious unjustified bias against the *Poem*. It is readily apparent from her article that she carried out a cursory, non-in-depth investigation into Maria Valtorta’s writings and based most of her article on only one source (a source which is highly incredible). After accounting for her falsehoods and false insinuations which are easily shown as wrong, most of her remaining arguments are based on unsubstantiated subjective impressions which are contradicted by those of greater learning and authority than her. I am going to go through each of her statements in this section and refute each of her claims and show all of its errors and falsehoods.

David Webster, M.Div., summed up the objections to the *Poem of the Man-God* well when he wrote:<sup>970</sup>

Though there have been claims of error in *The Poem* we have not seen *one single example* of such error within *The Poem* that has not either been *based on pure ignorance or a wrenching of statements completely out of context*. Most of the charges against this work have been so glaringly false and libelous that villainous intent cannot be denied.

Prof. Leo A. Brodeur, M.A., LèsL., Ph.D., H.Sc.D., wrote:<sup>971</sup>

Let us return to the alleged dogmatic or moral errors which some opponents of the *Poem of the Man-God* claim to find in it. The alleged errors result from the opponents’ own doing: they rarely present complete quotations, they mutilate them; they wrench the quotations out of context, when only the context gives them their proper meaning; they sometimes even go so far as to falsify certain texts. Also, the testimony of those opponents often is not credible because of their lack of knowledge in mystical theology, their ignorance of Valtorta’s work, or their prejudice against it. Some have even gone so far as to declare publicly that they had not read it and did not intend to in the least.

David Webster, M.Div., says in another document:<sup>972</sup>

In my 6 years of research I have not discovered a single criticism leveled against the revelation in this work that is valid.

Horvat writes:

It is Jesus as a man that Valtorta presents: a babe suckling greedily at his Mother's breasts

Horvat's above insinuation is a distortion of Valtorta's text that is tantamount to lying. Her gratuitous insinuation about "greed" is calumnious and unfounded, and shown to be absolutely false when read in context. I address this objection in detail in the upcoming section entitled: "Refuting Her Section Entitled 'An Infant conceived with original sin.'"

Horvat writes:

It is Jesus as a man that Valtorta presents: ...a youth hardly aware of Who He is

I don't know where Horvat got that unsubstantiated idea that Valtorta describes a Jesus Who is "hardly aware of Who He is". That is completely false! Let me quote an excerpt of what the 12-year-old Jesus says in the Temple to the doctors and scribes in Valtorta's vision. In this dialogue Jesus talks about the prophecy of Daniel concerning Himself and shows clearly that He knows full well Who He is! This excerpt is from *The Poem of the Man-God*, Volume 1, Chapter 41, pp. 212-219; *The Gospel as Revealed to Me*, Volume 1, Chapter 41, pp. 256-264:

I see Jesus. He is an adolescent. He is dressed in a tunic which I think is made of white linen, and it reaches down to His feet. Over it, He is wearing a pale red rectangular piece of cloth. He is bare headed, His long hair reaches down to half His ears and it is somewhat darker in hue than when I saw Him as a child. He is a strong boy and very tall for His age, which is still relatively young, as is obvious from His countenance.

...When I awake with its memory in my heart, after I have recovered some of my strength and my mind is at peace, because they are all asleep, I find myself in a place which I have never seen before. There are yards and fountains and porches and houses, or rather pavilions, because they look more like pavilions than houses. There is a large crowd of people dressed in the ancient style of the Jews, and there is a lot of bawling. When I look round I realize I am inside the large building which Jesus was looking at, because I see the embattled wall surrounding it, the tower watching over it and the imposing building that rises in the center, and round which there are beautiful and large porches, where many people are intent on activities.

I understand that I am in the enclosure of the Temple in Jerusalem. I see Pharisees in long flowing dresses, priests dressed in linen and wearing precious plates at the top of their chests and on their foreheads and with other sparkling points here and there on their varied robes, which are very wide and white, tied to their waists by precious belts. There are also others with fewer

decorations, but they must still belong to the sacerdotal caste and are surrounded by younger disciples. I realize that they are the doctors of the Law.

Among all these people I am lost, because I do not know why or what I am doing there. I go near a group of doctors where they have just started a theological dispute. Many people do the same.

Amongst the « doctors » there is a group headed by one whose name is Gamaliel and by another old and almost blind man who is supporting Gamaliel in the dispute. This man, whose name I hear is Hillel (I am writing it with an 'h' because I hear an aspiration at the beginning of the name) seems to be a teacher or relative of Gamaliel, because the latter treats him with familiarity and respect at the same time. Gamaliel's group is more broad-minded, whereas another group, and it is more numerous, is led by one whose name is Shammai, and is noticeable for its conservative, resentful intolerance which the Gospel has clarified so well.

Gamaliel, surrounded by a compact group of disciples, is speaking of the coming of the Messiah, and founding his observations on Daniel's prophecy, he states that the Messiah must have already been born, because the seventy prophesied weeks, from the time the decree of the reconstruction of the Temple was issued, expired some ten years before. Shammai opposes him stating that, if it is true that the Temple has been rebuilt, it is also true that the slavery of Israel has increased and the peace, which He Whom the prophets called « Prince of Peace » was to bring, is quite far from being in the world and in particular is far from Jerusalem. The town is in fact oppressed by an enemy who is so bold as to exert his domination inside the enclosure of the Temple, dominated by the Antonia Tower, full of Roman legionaries, ready to put down with their swords any riot which may break out for the independence of the country.

The dispute, full of captious objections, is dragged on endlessly. All the doctors show off their learning, not so much to beat their opponents as to display themselves to the admiration of the listeners. Their aims are quite obvious.

From the close group of the believers the clear voice of a boy is heard: « Gamaliel is right. » There is a stir in the crowd and in the group of doctors. They look for the interrupter. But it is not necessary to search for him, because he does not hide. He makes his way through the crowd and goes near the group of the « rabbis ». I recognize my Jesus adolescent. He is sure of Himself and open-hearted, His eyes are sparkling with intelligence.

« Who are You? », they ask Him.

« I am a son of Israel, who has come to fulfill what the Law prescribes. »

His bold and frank reply is appreciated, and it gains Him smiles of approval and favor. They take an interest in the young Israelite.

« What is Your name? »

« Jesus of Nazareth. »

The feeling of benevolence fades away in Shammai's group. But Gamaliel, more benignly, continues his conversation with Hillel. It is indeed Gamaliel who with respect suggests to the old man: « Ask the boy something. »

« On what do You base Your certainty? » asks Hillel. (I will now put the names in front of the replies for the sake of brevity and clarity.)

*Jesus:* « On the prophecy which cannot be wrong about the time and the signs which took place at the time it came true. It is true that Caesar dominates us, but the world and Palestine were in such peace when the seventy weeks expired, that it was possible for Caesar to order the census in his dominions. Had there been wars in the Empire and riots in Palestine, he would not have been able to do so. As that time was completed, so the other period of sixty-two weeks plus one from the completion of the Temple is also being completed, so that the Messiah may be anointed and the remainder of the prophecy may come true for the people who did not want Him. Can you doubt that? Do you not remember the star that was seen by the Wise Men from the East and stopped over the sky in Bethlehem of Judah and that the prophecies and the visions, from Jacob onwards, indicate that place as the one destined as the birthplace of the Messiah, son of the son of Jacob's son, through David who was from Bethlehem? Do you not remember Balaam? "A Star will be born of Jacob". The Wise Men from the East, whose purity and faith opened their eyes and ears, saw the Star and understood its Name: "Messiah", and they came to worship the Light which had descended into the world. »

*Shammai,* glaring at Him: « Do you mean that the Messiah was born in Bethlehem-Ephrathah at the time of the Star? »

*Jesus:* « I do. »

*Shammai:* « Then he no longer is. Don't you know, Child, that Herod had all the born of woman, from one day up to the age of two years, slaughtered in Bethlehem and surroundings? You, Who are so wise in the Scriptures, must know also this: "A voice is heard in Ramah... it is Rachel weeping for her children". The valleys and the hills in Bethlehem, which gathered the tears of the dying Rachel, were left full of tears, and the mothers have wept again on their slaughtered children. Amongst them, there certainly was the Mother of the Messiah. »

*Jesus:* « You are wrong, old man. The weeping of Rachel turned into a hosanna, because there, where she gave birth to "the son of her sorrow", the new Rachel has given the world the Benjamin of the Heavenly Father, the Son of His right hand, Him Who is destined to gather the people of God under His scepter and free it from the most dreadful slavery. »

*Shammai:* « How can that be, if He was killed? »

*Jesus:* « Have you not read about Elijah? He was carried off by the chariot of fire. *And could the Lord God not have saved his Immanuel that He might be the Messiah of His people?* He, Who parted the sea in front of Moses that Israel might walk on dry ground towards its land, *could He not have sent His angels to save His Son, His Christ, from the ferocity of man?* I solemnly tell you: *the Christ is alive and is amongst you, and when His hour comes, He will show Himself in His*

*power.* » Jesus, in saying these words, which I have underlined, has a sharp sound in His voice which fills the air. His eyes are brighter than ever, and with the gesture of command and promise He stretches out His right arm and hand and lowers them as if He were swearing. He is a boy, but is as solemn as a man.

*Hillel:* « Child, who taught you these words? »

*Jesus:* « The Spirit of God. I have no human teacher. This is the Word of the Lord Who speaks to you through My lips. »

*Hillel:* « Come near us that I may see You, Child, and my hope may be revived by Your faith and my soul enlightened by the brightness of Yours. »

And they make Jesus sit on a high stool between Gamaliel and Hillel and they give Him some rolls to read and explain. It is a proper examination. The people throng and listen.

*Jesus* reads in His clear voice: « Be consoled, my people. Speak to the heart of Jerusalem and call to her that her time of service is ended... A voice cries in the wilderness: "Prepare a way for the Lord... then the glory of the Lord shall be revealed... " »

*Shammai:* « See that, Nazarene. It refers here to an ended slavery, but never before have we been slaves as we are now. And there is the mention of a precursor. Where is he? You are talking nonsense. »

*Jesus:* « I tell you that the admonition of the Precursor should be addressed to you more than anyone else. To you and those like you. Otherwise you will not see the glory of the Lord, neither will you understand the word of God because meanness, pride, and falsehood will prevent you from seeing and hearing. »

*Shammai:* « How dare You speak to a master like that? »

*Jesus:* « I speak thus. And thus I shall speak even to My death, *because above Me there are the interests of the Lord and the love for Truth of which I am the Son.* And I add, rabbi, that the slavery of which the Prophet speaks, and of which I am speaking, is not the one you think, neither is the royalty the one you consider. On the contrary, by the merits of the Messiah man will be made free from the slavery of Evil, which separates him from God, and the sign of Christ will be on the spirits, freed from every yoke and made subjects of the eternal kingdom. All the nations will bend their heads, o household of David, before the Shoot born of you and which will grow into a tree that covers the whole world and rises up to Heaven. And in Heaven and on the earth every mouth will praise His Name and bend its knee before the Anointed of God, the Prince of Peace, the Leader, before Him Who by giving Himself will fill with joy and nourishment every disheartened and famishing soul, before the Holy One Who will establish an alliance between Heaven and earth. Not like the Covenant made with the Elders of Israel when God led them out of Egypt, treating them still as servants, but infusing a heavenly paternity into the souls of men with the Grace instilled once again by the merits of the Redeemer, through Whom all good people will know the Lord and the Sanctuary of God will no longer be demolished and destroyed. »

*Shammai*: « Do not blaspheme, Child! Remember Daniel. He states that after the death of Christ, the Temple and the Town will be destroyed by a people and a leader who will come from afar. And You hold that the sanctuary of God will no longer be demolished! Respect the Prophets! »

*Jesus*: « I solemnly tell you that there is Someone Who is above the Prophets, and you do not know Him and you will not know Him because you do not want to. And I tell you that what I said is true. *The true Sanctuary will not be subject to death.* But like its Sanctifier it will rise to eternal life and at the end of the world it will live in Heaven. »

*Hillel*: « Listen to me, Child. Haggai says: "... The One Expected by the nations will come... great then shall be the glory of this house, and of *this last one* more than of the previous one". Does he perhaps refer to the Sanctuary of which You are speaking? »

*Jesus*: « Yes, master. That is what he means. Your honesty leads You towards the Light and I tell you: when the Sacrifice of Christ is accomplished, you shall have peace because you are an Israelite without wickedness. »

*Gamaliel*: « Tell me, Jesus. How can the peace of which the Prophets speak be hoped for, if destruction is going to come to this people by war? Speak and enlighten also me. »

*Jesus*: « Do you not remember, master, what those said who were present on the night of Christ's birth? That the angels sang: "Peace to men of good will" but this people is not of good will and will not have peace. It will not acknowledge its King, the Just Man, the Savior, because they expect Him to be a king with human power, whereas He is the King of the spirit. They will not love Him, because they will not like what Christ preaches. Christ will not defeat their enemies with their chariots and their horses, He will instead defeat the enemies of the soul, who endeavor to imprison in hell the heart of man which was created for the Lord. And this is not the victory which Israel is expecting from Him. Your King will come, Jerusalem, riding a "donkey and a colt", that is, the just people of Israel and the Gentiles. But I tell you, that the colt will be more faithful to Him and will follow Him preceding the donkey and will grow in the ways of Truth and Life. Because of its evil will, Israel will lose its peace and suffer for centuries and will cause its King to suffer and will make Him the King of sorrow of Whom Isaiah speaks. »

*Shammai*: « Your mouth tastes of milk and blasphemy at the same time, Nazarene. Tell me: where is the Precursor? When did we have him? »

*Jesus*: « He *is*. Does not Malachi say: "Here I am going to send My messenger to prepare the way before Me; and the Lord you are seeking will suddenly enter His Temple, and the angel of the Covenant Whom you are longing for"? Therefore the Precursor immediately precedes Christ. *He already is, as Christ is.* If years should elapse between him who prepares the ways for the Lord and Christ, all the ways would become obstructed and twisted again. God knows and arranges beforehand that the Precursor should precede the Master by *one hour only*. When you see this Precursor, you will be able to say: "The mission of Christ is beginning". And I say to you: Christ will open many eyes and many ears when He comes this way. But He will not open yours or those of

people like you, because you will be putting to death Him Who is bringing you Life. But when the Redeemer sits on His throne and on His altar, higher up than this Temple, higher than the Tabernacle enclosed in the Holy of the Holies, higher up than the Glory supported by the Cherubim, maledictions for the deicides and life for the Gentiles will flow from His thousands and thousands of wounds, because He, o master who are unaware of it, is not, I repeat, is not the king of a human kingdom, but of a spiritual Kingdom and His subjects will be only those who for His sake will learn to regenerate in the spirit and, like Jonah, after being born, will learn to be born again, on other shores: "The shores of God", by means of a spiritual regeneration which will take place through Christ, Who will give humanity true Life. »

*Shammai* and his followers: « This Nazarene is Satan! »

*Hillel* and his followers: « No. This child is a Prophet of God. Stay with me, Child. My old age will transfuse what I know into Your knowledge and You will be Master of the people of God. »

*Jesus*: « I solemnly tell you that if there were many like you, salvation would come to Israel. But My hour has not come. Voices from Heaven speak to Me and in solitude I must gather them until My hour comes. Then with My lips and My blood I will speak to Jerusalem, and the destiny of Prophets stoned and killed by her, will also be My destiny. But above My life there is the Lord God, to Whom I submit Myself as a faithful servant, to make of Myself a stool for His glory, waiting that He will make the world a stool at the feet of Christ. Wait for Me in My hour. *These stones shall hear My voice again and vibrate hearing My last word.* Blessed are those who in that voice will have heard God and believed in Him because of it. To them Christ will give that kingdom which your selfishness imagines to be a human one, whereas it is a heavenly one and therefore I say: "Here is Your servant, Lord, Who has come do to Your Will. Let it be consummated, because I am eager to fulfill it". »

And here, with the vision of Jesus with His face burning with spiritual ardor and raised to Heaven, His arms stretched out, standing upright in the midst of the astonished doctors, the vision ends.

**[End of the excerpt from the *Poem of the Man-God* and back to my comments]**

Now tell me if the 12-year-old Jesus does not know Who He is! Horvat is clearly wrong when she writes that Valtorta presents Jesus as "a youth hardly aware of Who He is". Her argument is proven to be unfounded and false.

Horvat writes:

It is Jesus as a man that Valtorta presents: ... a Man who laughs and jokes with His Apostles.

In Maria Valtorta's visions, Jesus *sometimes* laughs (as we would expect since He was man and that is one of the things that distinguishes men from animals who do not have reason and a soul: he is capable of laughing). However, Jesus rarely laughs in the *Poem*, and when He does, He does so at the most appropriate times and for the most appropriate reasons that are perfectly consistent with a perfect man, Who is also God.

In fact, Maria Valtorta, in a couple of excerpts, has given us a good introduction to the personality and general behavior of Jesus Christ as she saw Him in her visions. This will provide better context of the way Jesus *really* is depicted in her visions. In one of these excerpts, she writes:<sup>973</sup>

Jesus is never sullen, not even when He is more disgusted with something that has happened, but is always majestically dignified and communicates such supernatural dignity to the place in which He moves. **Jesus is never a jolly fellow or a complainer laughing coarsely or looking hypochondriac, not even in the moments of greatest delight or deepest depression.** His smile is inimitable. No painter will ever be able to reproduce it. It is like a light emanating from His heart, a bright light in the hours of greatest joy because a soul has been redeemed or approaches Perfection: I would say a rosy smile, when He approves of the spontaneous deeds of His friends or disciples and enjoys their company; a blue angelical smile, to remain in the field of hues, when He bends over children to listen to them, teach them, and then bless them; a smile mitigated by piety when He looks at the miseries of the flesh or the spirit; finally a divine smile, when He speaks of His Father or Mother, or looks at or listens to His Most Pure Mother.

I have never seen Him hypochondriac, not even in the hours of bitter torment. During the torture of being betrayed, during the anguish when He sweated blood, and the spasm of His Passion, if melancholy overwhelmed the sweet refulgence of His smile, it was not sufficient to cancel the peace, which is like a diadem shining with heavenly gems on His smooth forehead and enlightening His divine person. **Neither have I ever seen Him indulge in immoderate merriment. He is not averse to a hearty laugh, when the case demands it, but He immediately resumes His noble serenity.** But when He laughs, He prodigiously looks younger, to the extent of looking like a twenty-year-old man and the world seems to blossom through His lovely, hearty, loud, melodious laughter. Neither can I say that I have seen Him do things hurriedly. Whether He moves or speaks, He does so calmly, without, however, being sluggish or listless. It is probably because, tall as He is, He can stride, without running, to go a long way

and He can likewise reach at distant things without having to stand up to do so. Even the way He moves is certainly gentlemanly and majestic. [emphasis added]

I have read the *Poem* (unlike Horvat, I have reason to believe) and I witness to the fact that in every one of the few instances when Christ laughs, it is perfectly consistent with Jesus Christ, Who is the Messiah and Promised One – both God and Man, perfect in every way: physically, spiritually, mentally, psychologically, emotionally, and in His divinity. Not only I, but also the following authorities have verified the perfect and realistic Jesus that Valtorta describes.

These bishops who approved the *Poem* after a thorough investigation of her writings include Pope Pius XII (who, in 1948, ordered it to be published), the Holy Office, 13 years later, in 1961 (and again in 1992) granted permission for the publication of her work, Bishop Roman Danylak, S.T.L., J.U.D. (who issued an official [letter of endorsement](#) of the English translation of the *Poem of the Man-God* in 2001), and Archbishop Soosa Pakiam M. of Trivandrum, India (who granted the [imprimatur](#) of the Malayalam translation of the *Poem* in 1993). It has also received the documented approval of three Consultants to the Holy Office in 1951-1952, five professors at pontifical universities in Rome, Blessed Gabriel Allegra, O.F.M. (a world-renowned exegete and theologian), Fr. Gabriel Roschini, O.S.M. (world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, Consultor of the Holy Office, and who wrote over 130 totally orthodox books about Our Lady), and many other cardinals, archbishops, bishops, and priests.

None the least of these was Archbishop Alphonsus Carinci, who was the Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was later renamed the Congregation for the Causes of Saints in 1969). Archbishop Carinci was in charge of investigating causes for beatification and canonization. He was conversant in recognizing true and false sanctity and was of distinguished repute. He visited Maria Valtorta three times, said Mass for her, read her writings in depth, wrote many letters back and forth with her, and analyzed her case. He was so convinced that her writings were inspired by God, that eyewitnesses report he would say to Maria Valtorta: “He is the Master. He is the Author,” and in his letters to Maria Valtorta, he wrote “Author” with a capital “A”.<sup>974</sup> Archbishop Carinci was one of two prominent authorities who advised Fr. Corrado Berti to deliver typewritten copies of the *Poem of the Man-God* to Pope Pius XII, which led to his papal command to publish it in 1948.<sup>975</sup> In January 1952, Archbishop Carinci also wrote a thorough certification and positive review of Valtorta’s work (four pages long when typed), which has been published.<sup>976</sup> That same year, he also wrote a letter on behalf of himself and eight other prominent authorities (among them, two Consultants to the Holy Office, three professors at pontifical universities in Rome, a Consultant to the Sacred Congregation of Rites, and the Prefect of the Vatican Secret Archive) to be delivered to Pope Pius XII in an audience, although the

audience wasn't able to be arranged.<sup>977</sup> Archbishop Carinci is also one of the authorities whose favorable certifications about Maria Valtorta was given to the Holy Office in 1961 by Fr. Corrado Berti, which led the Holy Office to grant their approval of the publication of the second edition of her work.<sup>978</sup>

Among the other bishops who officially approve and promote the *Poem of the Man-God* are: Archbishop Alberto Ramos of Belem, Brazil, who granted the imprimatur to an anthology of the *Poem of the Man-God* that was published in 1978; Archbishop Nuncio Apostolic Pier Giacomo De Nicolò, who preached about Maria Valtorta and her writings with positive approval for the 50<sup>th</sup> anniversary of Maria Valtorta's death in 2011 in the basilica where she is buried; Bishop John Venancio (former Bishop of Fatima and learned theologian who taught dogmatic theology at a pontifical university in Rome and who provided [important evidence](#) about the Third Secret of Fatima); Archbishop George Pearce, S.M., D.D.; and seven bishops in India who sent out letters to the translator of the Malayalam translation of the *Poem* praising and endorsing its translation and dissemination, stating that there is nothing against faith or morals in the *Poem* (one of them was a cardinal, another one was an archbishop, and the other five were regular bishops – two of whom were later appointed archbishops).

There are also documented eyewitness accounts by several trustworthy sources that Saint Padre Pio approved and encouraged the reading of Maria Valtorta's works, and that he had mystical experiences with Maria Valtorta during the time when they were both alive (see the chapter of this e-book entitled "*Padre Pio and Maria Valtorta*" to read about these accounts).

There are also many other trustworthy and well-learned bishops, archbishops, cardinals, and theologians not mentioned above who approve of and endorse the *Poem of the Man-God*.

In addition to the significant ecclesiastical approval of the *Poem* – many of whom testify that they are certain that this is an authentic private revelation from God – there are a multitude of experts in a great variety of the secular sciences and arts that attest to the evidence of the divine origin of the *Poem*, writing authoritatively in their particular field and area of expertise.

Horvat implies in her article that the instances of Jesus laughing and joking in the *Poem* is inconsistent with the way Jesus was truly like (as if she knew) and is too "human". The above authorities disagree, and the above authorities have greater learning and experience in discernment than Horvat. And the above authorities haven't discredited themselves with an abundance of errors, poor research, and false insinuations like Horvat, nor did they use hopelessly ludicrous arguments like Horvat's section on one artist's portrait of Jesus based on Valtorta's description (more on that later). Those who have actually read the *Poem* in context can see very

clearly, once again, that Horvat has made an unfounded accusation and is grossly misrepresenting the truth in her insinuations.

Lastly, Horvat's remaining objection in the first paragraph of her article about the occasional kisses and embraces that Valtorta described Jesus gave in her visions (which are perfectly consistent with the Hebrew customs of the day for every male Jew as even Scripture, authoritative writings of the time, and the imprimatured Catholic encyclopedia confirm and reference) as well as Horvat's groundless accusation that these are homosexual tendencies based on her mutilated out of context quotations are dealt with in detail in the upcoming section entitled "Refuting Her Section Entitled 'An Adult with homosexual tendencies.'" Her insinuations are shown to be without foundation and are thoroughly refuted. See that section for complete details.

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## ***Refuting Her Section Entitled “Jesus suggests a love-affair between St. Peter and Our Lady”***

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Horvat writes:

Jesus suggests a love-affair between St. Peter and Our Lady: Jesus even jokes with impropriety with his apostles. Here, Jesus stands up and calls out loudly and angrily to Peter:

“Come here, you usurper and corrupter!’

“Me? Why? What have I done, Lord?’

“You have corrupted My Mother. That is why you wanted to be alone. What shall I do with you?’

“Jesus smiles and Peter recovers his confidence. ‘You really frightened me! Now You are laughing.” (Vol. II, n. 199, p. 185)

Again, we have Horvat quoting a passage out of context with a false unsubstantiated insinuation based on a gross misrepresentation tantamount to lying and contradicted by the obvious context.

Let’s read the context and you will see that her insinuation of a “love affair” is absolutely, unquestionably untrue and cannot in any way be implied by what is written in the *Poem*.

Here’s a little background. The apostolic college had adopted an orphan boy who they named Marjiam. Marjiam was a boy who was starving, living by himself in the woods because his whole family died from a mudslide, and his only relative left alive was his grandfather, who couldn’t house him because he was a slave of a cruel and wicked Pharisee. The grandfather was extremely overworked and ill-treated (like a brute animal) and Marjiam was too young to work and hence wouldn’t be housed by the Pharisee. His grandfather fed Marjiam in secret but Marjiam was otherwise alone, heart-broken, and living in dire poverty in the wilderness. The apostolic group came across Marjiam and adopted him. They kept Marjiam with them for a time prior to finding pious foster parents for him. In any case, Peter was always grieved that he and his wife were not able to have children (due to sterility). He had the heart of a loving father and wanted to be a father. Unlike in modern society, children were considered to be the joy and glory of family life in the Jewish nation in the first century. Peter begged Jesus to let him be the foster father of Marjiam, but Jesus kept on refusing him. Jesus didn’t want Peter to become too attached to Marjiam because that might interfere with his divine calling to be the head of the Apostolic college and the future Pontiff of His Church. Since Peter did not have success with convincing Jesus directly by himself, he thought that he might have recourse to asking Mary, Jesus’ Mother, to see if she could present Peter’s desires to Jesus for him.

Peter was hoping for an opportunity to talk with Our Lady about his requests, and the opportunity came when Peter asked to go into town with Mary and Marjiam to buy some clothing material to make clothes for Marjiam. This was needed since Marjiam was still in his poor ragged clothes from being alone in the wilderness for such a long time. Jesus approved, and so Peter, Mary, and Marjiam went into town to do shopping. I will start quoting the context of when they left:<sup>979</sup>

[A few disciples] would like to keep the Master with His Mother. But Jesus promises to go back some other day, He blesses them and says goodbye. Peter goes away with Mary and is very happy. They are both holding the boy [Marjiam] by his hands and they look like a happy family. Many people turn round to look at them. Jesus watches them go away smiling. « Simon is happy! » exclaims the Zealot.  
« Why are You smiling, Master? » asks James of Zebedee.  
« Because I see a great promise in that group. »  
« Which promise, Brother? What do You see? » asks Thaddeus.  
« This is what I see: that I shall be able to go away with a peaceful mind, when the time comes. I need not be afraid for My Church. Then it will be small and slender like Marjiam. But My Mother will be there to hold it by the hand and to be its Mother; and there will be Peter as its father. In his honest rough hands I can place the hand of My dawning Church without any worry. He will give it the strength of his protection. My Mother the strength of Her love. And the Church will grow... like Marjiam... He is really the symbol-child! May God bless My Mother, My Peter and their child and ours! Now let us go to Johanna's. »

Peter, Marjiam, and Our Lady do their shopping in the town and come back. Later that evening, Jesus is sitting with His Mother on the terrace of a roof, as the *Poem* relates:<sup>980</sup>

... And once again, in the evening, we are in the little house in Bethany. Many have already withdrawn, because they were tired. Peter is walking up and down the path, often looking up to the terrace where Jesus and Mary are sitting talking. John of Endor, instead, is speaking to the Zealot sitting under a pomegranate-tree in full blossom.

Mary has already spoken a great deal because I can hear Jesus say: « Everything You told Me is just and I will bear in mind its justice. And I say that also Your advice concerning Annaleah is right. It is a good sign that the man has accepted it so readily. It is true that the people high up in Jerusalem are dull-minded and envious, I could also say that they are filthy. But in the humble people there are pearls of unknown value. I am glad that Annaleah is happy. She belongs more to Heaven than to the earth, and perhaps the man, who has now understood the concept of the spirit, realizes that and he respects her almost religiously. His intention to go elsewhere, so that no human sentiment may upset the pure vow of his girl, proves it. »

« Yes, My Son. Man perceives the perfume of virgins... I remember Joseph. I did not know which words to use. He was not aware of My secret... And yet he helped Me to disclose it with the intuition of a saint. He had perceived the scent of My soul...

Also John, see?... How peaceful he is! And everybody seeks him. Even Judas of Kerioth, although... No, Son. Judas has not changed. I know and You know. We do not speak because we do not want to start war. But even if we do not speak, we know... and even if we do not speak, the others realize... Oh! My Jesus! The younger apostles told Me today, at Gethsemane, the episode at Magdala and the other one of Sabbath morning... Innocent children speak... because they see through the eyes of their angels. But also old people have an idea... They are not wrong. He is an elusive being... Everything is elusive in him... and I am afraid of him and I have on My lips the same words of Benjamin at Magdala and of Marjiam at Gethsemane, because I feel the same disgust for Judas as children do. »

« Not everybody can be John!... »

« I do not pretend that! In that case, it would be paradise on the earth. But, see, You told Me about the other John... A man who killed... but I feel only sorry for him. Judas frightens Me. »

« Love him, Mother! Love him, for My sake! »

« Yes, Son, I will. But not even My love will serve. It will only make Me suffer and make him guilty. Oh! Why did he come to You? He upsets everybody, he offends Peter who deserves all respect. »

« Yes. Peter is very good. I would do anything for him, because he deserves it. »

« If he heard You, he would say with his good frank smile: "Ah! My Lord, that is not true!" And he would be right. »

« Why, Mother? » But Jesus smiles, because He has already understood.

« Because You are not satisfying him by giving him a son. He told Me all his hopes, his desires... and Your refusals. »

« And did he not tell You the reasons justifying them? »

« Yes, he did and he added: "It is true... but I am a man, a poor man. Jesus persists in seeing a great man in me. But I know that I am a poor fellow, and so... He could give me a child. I got married to have them... and I will die without any". And he said – pointing at the boy who, delighted because of the lovely dress bought by Peter, had kissed him, saying: "Beloved father" – he said: "See, when this little creature, whom only ten days ago I did not know, says that to me, I feel that I become softer than butter and sweeter than honey and I weep, because... every day that goes by, takes this child away from me". »

Mary becomes silent, watching Jesus, studying His face, waiting for a word... But Jesus has placed His elbow on His knee, resting His head in His hand and is silent, looking at the green expanse of the orchard.

Mary takes His hand and caressing it She says: « Simon has this great desire... When I went with him, he did nothing but speak to Me about it, and his reasons are so good that... I could say nothing to keep him quiet. They are the same reasons that all women and mothers think of. The boy is not strong. If he were as strong as You were... oh! he could have faced the life of a disciple without any fear. But he is so thin!... He is very intelligent, very good... but nothing more. When a little dove is so delicate, you cannot throw it in the air to let it fly very early, as you do with strong ones. The shepherds are good... but they are still men. Children need women. Why do You not leave him with Simon? While You refuse him a son of his own, born of him, I understand the reason. A son is like an anchor. And Simon, who is destined to such a great task, cannot be hindered by anchors. But You must agree that he is to be the "father" of all the sons You will be leaving him. How can he be a father if he has had no training with a child? A father must be sweet. Simon is good, but not sweet. He is impulsive and intolerant. Only a little creature can teach him the fine art of being indulgent to whoever is weak... Consider Simon's destiny... He is Your successor after all! Oh! I must say that cruel word! But for all the sorrow it causes Me saying it, listen to Me. I would never advise You anything unless it were good. Marjiam... You want to make a perfect disciple of him... But he is only a boy. You... You will be going before he is a man. To whom then can You give him, to complete his formation, better than Simon? Finally, poor Simon, You know how much trouble he has had, with his mother-in-law, also because of You. And yet he has not picked up a tiny part of his past, of his freedom of a year ago, to be left in peace by his mother-in-law, whom not even You have been able to change. And his poor wife? She is longing so much to love and be loved. Her mother... oh! Her husband? A dear domineering man... No affection is ever given to her without exacting too much... Poor woman!... Leave her the boy. Listen, Son. For the time being we will take him with us. I will come to Judaea, too. You will take Me to one of My companions of the Temple, who is almost a relative, because she is of the House of David. She lives at Bethzur. I will be pleased to see her, if she is still alive. Then, when we go back to

Galilee, we will give him to Porphirea. When we are near Bethsaida, Peter will take him. When we come here, so far, the boy will stay with her. Ah! You are smiling now! So You are going to please Your Mother. Thank You, My Jesus. »

« Yes, let it be done, as You wish. » Jesus stands up and calls out loud: « Simon of Jonas: come here. »

Peter starts and rushes down the steps. « What do You want, Master? »

« Come here, you usurper and corrupter! »

« Me? Why? What have I done, Lord? »

« You have corrupted My Mother. That is why you wanted to be alone. What shall I do with you? »

But Jesus smiles and Peter recovers confidence. « Oh! » he says. « You really frightened me! But now You are laughing... What do You want from me, Master? My life? I have but that, because You have taken everything... But if You want, I will give it to You. »

« I do not want to take anything from you. I want to give you something. But do not take advantage of your victory and do not disclose the secret to the others, you most artful fellow who defeats the Master by means of the weapon of His Mother's word. You will have the boy, but... »

Jesus can say no more, because Peter, who had knelt down, bounces to his feet and kisses the Master with such delight that he makes the words die on His lips.

« Thank Her, not Me. But remember that this must be of assistance to you, and not an impediment... »

« My Lord, You will not have to repent of the gift... Oh! Mary! May You be always blessed, You holy and good... » And Peter, who has fallen on his knees again, weeps, kissing Mary's hand...

Now it is clear from the context of the *Poem* that when Jesus said to Peter “you have corrupted My Mother” (a more proper translation of the original Italian is “you have bribed My Mother”) He was speaking allegorically, and not literally, referring to the fact that Peter convinced Mary to intercede on his behalf to ask Jesus to reconsider allowing Peter to adopt Marjiam for a time. The

sense of this word is meant allegorically (not literally) to refer to the fact that Peter convinced Mary to agree with him instead of going with what the Lord would have said otherwise without her intercession with regards to adopting Marjiam. I personally do not find that comment, in its proper context and with its proper distinctions, as objectionable or unrealistic. And neither do many high-ranking clerics and theologians in Rome, among them Fr. Gabriel Roschini, O.S.M. – very likely the greatest and most learned Mariologist of the 20<sup>th</sup> century – who wrote a 395-page study of the Mariology in Maria Valtorta’s writings and found it inspiring and in perfect line with Tradition, true Catholic doctrine, and orthodox Mariology.

As a matter of fact, Fr. Gabriel Roschini specifically quoted this exact passage at length in his book and commented on it in this way:<sup>981</sup>

Mary’s name is most powerful at her Son’s side! The secret to obtain graces from Jesus is precisely to use “the weapon of His Mother’s word.” Such is the lesson resulting from a graceful, idyllic, and significant episode that took place in Jesus’ second year of Public Ministry. Peter, though married, was childless. For this reason, he wished to adopt little Marjiam, an orphan, and leave him with his wife [when he would be called to travel]. He made his request of Jesus, but Jesus refused. Peter went to Mary, begging her to intercede in his favor with her Son. She agreed to help. Thus, during a conversation with Jesus, she skillfully led the topic to Peter, and said: [here Fr. Roschini quotes almost the entire conversation between Jesus and Mary which I also quoted on the past several pages].

Fr. Kevin Robinson wrote:<sup>982</sup>

With Valtorta, as with the canonical Scriptures, there are difficulties that are easily resolved by distinction from Thomistic philosophy such as: general vs. specific, strictly vs. broadly, properly vs. allegorically, *in fieri* vs. *in facto esse*, *ad esse* vs. *ad melior esse*, *simpliciter* vs. *quodammodo*. These distinctions are usually not needed for the simple faithful as the context gives them the truth without danger.

Horvat presents a completely absurd, unsubstantiated claim: “Jesus suggests a love-affair between St. Peter and Our Lady”. That is absolutely absurd because Peter was never alone with Mary, but was **with Marjiam in a public place** doing shopping! When Jesus said, “That is why you wanted to be alone” it meant “not with Him and all the other Apostles present.” Peter was “alone” with Mary and Marjiam, in a public place. There is absolutely no grounds based on the context for anyone to possibly consider that what Jesus was referring to was an adulterous love affair between St. Peter and Our Lady! To say something so gross, calumnious, and unfounded is just as bad as the liberals

who misinterpret Mary Magdalene's encounters with Our Lord in the canonized Gospels and try to portray Jesus as having a love affair with St. Mary Magdalene.

Horvat is guilty of exactly what Prof. Leo A. Brodeur, M.A., LèS.L., Ph.D., H.Sc.D., says here.<sup>983</sup>

Let us return to the alleged dogmatic or moral errors which some opponents of the *Poem of the Man-God* claim to find in it. The alleged errors result from the opponents' own doing: they rarely present complete quotations, they mutilate them; they wrench the quotations out of context, when only the context gives them their proper meaning; they sometimes even go so far as to falsify certain texts. Also, the testimony of those opponents often is not credible because of their lack of knowledge in mystical theology, their ignorance of Valtorta's work, or their prejudice against it. Some have even gone so far as to declare publicly that they had not read it and did not intend to in the least.

It doesn't seem that Horvat ever read the whole context of these passages which she quotes out of context, because if she actually read the context, and still believed that it implied a love affair, then she has some very serious problems with being able to critically analyze a text.

The above demonstration not only refutes Horvat's out-of-context quote in this section of her article, but also exposes once again the untenable, unfounded, misleading, and calumnious method that she is using to try to argue against the *Poem*.

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## ***Refuting Her “New Age” Insinuation of the Face of Jesus Portrait***

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Another glaring misrepresentation of Horvat’s is a picture of a painting of Christ’s Face with the caption “An illustration of Valtorta’s Jesus, a somewhat occult figure with a magnetic gaze”. First off, the orthodoxy, doctrinal soundness, and literary value of Maria Valtorta’s description of Christ’s Face in her work can in no way be judged by *someone else’s* personal drawing of Jesus based on a description in her works! Go and ask ten different skilled artists to draw Christ’s Face based on the description of it in Maria Valtorta’s writings and you’ll end up with ten different renditions with very different nuances and “feels” to it. Maria Valtorta even said herself: “I am convinced that a human hand cannot recreate that Face.”<sup>984</sup> The ludicrousness of judging her writings based on one artist’s personal portrayal or rendition formed from his own imagination is like trying to judge the worth of the canonized Gospels based on one artist’s paintings of the Gospel scenes and Gospel characters. That is ludicrous!

Nowhere in Maria Valtorta’s descriptions of Jesus and His Face can you find anything which is “occult,” an unsubstantiated distortion tantamount to lying.

Second, I disagree with her opinion that the picture shown is a “somewhat occult figure with a magnetic gaze”. I don’t believe that Christ actually looked like that picture nor do I believe it perfectly captures the description of Christ’s Face in Maria Valtorta’s descriptions (it is one artist’s attempted portrayal of Christ). However, I personally find the image a well done painting and do not find it objectionable in the least. I have asked many others and they think/feel the same way concerning this painting. It seems to me that Horvat was reading into things too much in a desperate attempt to try to find fault where there is none to match her unfounded thesis. If one were to apply the subjectivist method of Horvat in a similar fashion, you could paste a picture in an article of the much-revered icon of Our Lady of Czestochowa or other famous, highly approved icons and paintings of Our Lord and find subjective derogatory adjectives to put underneath the painting to try to portray it in a bad light as well. For example, if I were an anti-Catholic trying to write against the Catholic Church, and I were to apply the weak and calumnious subjective argumentation tactic of Horvat, I could paste the icon of Our Lady of Czestochowa below in an article with the following caption (on the next page):



**An illustration of the Catholic version of Jesus' Mother, an occult and distorted alien-looking figure with a magnetic gaze revered by Pope Clement XI and Pope Pius X**

I need not elaborate further on the groundlessness and weakness of this type of subjective, calumnious argumentation by Horvat.

Third, do you want to know what picture Maria Valtorta testified was the most accurate picture of Jesus' Face as she saw It and described It? It wasn't the rendition given in Horvat's article, but another picture. Maria Valtorta wrote:<sup>985</sup>

In all the art and religious article shops I have looked for a Face of Jesus like the one I saw [by supernatural means]. But I have never found one. On one there was the oval, but not the gaze. On another, the gaze, but not the mouth. On still another, the mouth, but not the cheeks. I am convinced that a human hand cannot recreate that Face... I have often dreamed of Jesus, after that occasion, and He always had that Face, that stature, and those Hands. For some time I have been having something more than a dream... [visions] And I always see Jesus with that Face, that stature, those Hands. When you gave me that book, Father, on the **Holy Shroud**, it shook me, for, though it was altered by the sufferings undergone, **I saw that Face, along with that stature and those Hands...** [emphasis added]

The actual author of the work in question (Maria Valtorta) testified that the best illustration of Jesus' Face as she saw Him and described Him is the Shroud of Turin. I doubt Horvat would gratuitously call the Shroud "a somewhat occult figure with a magnetic gaze".

Her insinuation with the illustration of one artist's portrayal of Christ is not only unfounded, but quite frankly highly unscholarly and even calumnious.

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## ***Refuting Her Section Entitled “A sensual Eve tending toward bestiality”***

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Horvat writes:

The work is also not without doctrinal errors, such as when Valtorta asserts the sin of Eve was not disobedience, but a sexual act. There is also an insinuation of a tendency toward bestiality in Eve. This erotic description was supposedly made by Jesus:

“With his venomous tongue Satan blandished and caressed Eve’s limbs and eyes... Her flesh was aroused ... The sensation is a sweet one for her. And ‘she understood.’ Now Malice was inside her and was gnawing at her intestines. She saw with new eyes and heard with new ears the habits and voices of beasts. And she craved for them with insane greed. “She began the sin by herself. She accomplished it with her companion.” (Vol. 1, n. 17, p. 49)

This is another common, outdated, already-refuted argument against the *Poem* that has been sufficiently refuted by numerous very learned theologians. I discuss this argument elsewhere in my e-book, but I’ll repeat the facts here as well.

Dr. Mark Miravalle, S.T.D. (Doctor of Sacred Theology) responds:<sup>986</sup>

A number of other posed objections against *The Poem* appear lacking in serious theological foundation... The objection posed that *The Poem* makes reference to a sexual element in the Original Sin and therefore is doctrinally erroneous also cannot be theologically substantiated. The Church has always permitted a significant diversity regarding concepts of the nature of the Original Sin committed by Adam and Eve, and both St. Augustine and St. Thomas Aquinas in fact held that the material element of Original Sin (*peccatum originale materialiter*) included to some degree the aspect of concupiscence. Such theological opinion certainly does not indicate a doctrinal error, regardless of a legitimate difference of opinion concerning the potential element of sexuality in relation to the first sin of Adam and Eve.

Fr. Kevin Robinson wrote:<sup>987</sup>

The Vatican newspaper in 1960 hinted at an error in Valtorta's account of the sin of Eve. Fr. Roschini, O.S.M., exposes the falsity of this charge in his book *The Virgin Mary in the Writings of Maria Valtorta* (Kolbe’s Publications, Sherbrooke, Canada. 1986, pp. 276-279). He points out that *The Poem* teaches precisely what St. Thomas Aquinas taught; that the first sin was a complex one involving pride, disobedience, gluttony, and finally lust (*‘fuerunt plures deformitates’*, *Summa Theologica* I-II, Q. 82, Art. 2, ad. 1). He goes on to quote 10 saints and

numerous other theologians in support of Valtorta!

An article relates:<sup>988</sup>

[Regarding] the *Poem's* description of the first sin of Adam and Eve being sexual in nature[,] it should be noted that the tradition of the Church allows for some room for interpretation of Genesis, being that the creation account is largely anthropomorphic.

Horvat tells a falsehood by saying, "The work is also not without doctrinal errors, such as when Valtorta asserts the sin of Eve was not disobedience, but a sexual act". Valtorta never said that the Original Sin was "not disobedience" but "only a sexual act". Valtorta's writings clearly indicate it was first disobedience, and then the other deformities which followed it.

In fact, here is an excerpt from one of her dictations, which sheds more light on what Valtorta *actually* wrote:<sup>989</sup>

They committed the first act against love with pride, disobedience, diffidence, doubt, rebellion, spiritual concupiscence and *lastly*, with carnal concupiscence. I say, *lastly*. Some believe that carnal concupiscence was instead the first act. No. God is order in all things.

Even in the offences towards the divine law, man sinned *first against* God by wanting to be similar to God: "god" in the knowledge of Good and Evil, and in the absolute and thus illicit freedom to act as he pleased and wished against all advice and prohibition of God; then against love, by loving himself disordinately, by denying God the reverential love that He is due, by placing the *I* in God's place, and by hating his future neighbor: his own offspring to whom he brought about the inheritance of sin and condemnation; *and lastly, against his dignity as the regal creature* who had had the gift of perfect dominion over the senses.

The sensual sin could not have occurred for as long as the State of Grace endured and the other consequent states. *There could have been temptation but not the consummation of the sensual sin for as long as innocence lasted, and therefore, the dominion of reason over the senses.*

Horvat's superficial examination of Valtorta's writings proves once again to be clearly erroneous and without any foundation. What Valtorta wrote above is not only 100% theologically sound and not contrary to faith and morals, but actually above-average insight into the Original Sin in conformity with the teaching of St. Thomas Aquinas ("*fuere plures deformitates*", *Summa*

*Theologica* I-II, Q. 82, Art. 2, ad. 1), many Fathers of the Church, and many other trustworthy theologians.

I will quote what Fr. Gabriel Roschini, O.S.M., says about this. Fr. Gabriel Roschini was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome in 1950 under Pope Pius XII, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints. He was praised by all the Popes during his priestly life and is considered by many to be the greatest mariologist of the 20<sup>th</sup> century. Fr. Roschini has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long. Most of his writings were devoted to Mariology. He was also at some time Prior General of the Order of the Servants of Mary, Vicar General, and General Director of its studies. He was also a member of several scholarly academies, and vice-president of the Pontifical Academy of Our Lady Immaculate (founded in 1847).<sup>990</sup> He was completely traditional/orthodox in all of his writings.

Fr. Roschini, O.S.M., writes in his book *The Virgin Mary in the Writings of Maria Valtorta*:<sup>991</sup>

The question now arises: what kind of sin was Adam and Eve's original sin? St. Thomas Aquinas answered this question. He maintained that there were "many deformities" in the sin of our first parents, viz., pride, disobedience, gluttony, and so forth." ("fuerunt plures deformitates", *Summa Theologica* I-II, Q. 82, Art. 2, ad. 1; English Translation: New York, Benziger Brothers, 1947. Vol. I, p. 957)

In other words, it was not a simple sin, but a *complex* one. This is precisely what Maria Valtorta teaches in her writings.

According to her, the various disorders of Adam and Eve's original sin were: pride (wanting to be like God through the communication of life to others); disobedience (disobeying God's command under the impulse of pride); "gluttony" or concupiscence of the spirit (wanting to know the mystery of the transmission of life); and lust (the "gluttony" of sexual pleasure).

We must note along with Valtorta the sequence in which these disorders followed one another in the original sin of our first parents:

"[Adam and Eve] committed the first act against love [for God] with pride, disobedience, diffidence [towards God], doubt [concerning the foundation of His precept and authority], revolt [against God's precept], the lust of their spirit, and *last of all*, the lust of the flesh. I have said, '*last of all*.' Some think, on the contrary, that the lust of the flesh was the first act. No.

“... [Adam and Eve] sinned *first of all against God*, when they wanted to be like Him. They wanted to be ‘God’ in the knowledge of good and evil. They wanted to be absolutely free to act at will, according to their own pleasure, with no regard to God’s advice and law. That was illicit.

“*Then they sinned against love* when they loved themselves in a disorderly fashion. They denied God the reverential love that is due to Him. They put their own egos in the place of God. In so doing, they despised their eventual neighbor – their own offspring – bequeathing to them a hereditary fault and condemnation.

“*Last of all, they sinned against their dignity as royal creatures*. They had received the gift of perfect mastery of the senses. There could be no sin of the senses as long as they remained in the state of Grace and the other states resulting from it [the gift of integrity]. Though they could be tempted, the sin of sensuality could not be consummated as long as innocence lasted and, due to innocence, reason’s control over the senses.” (*Lezioni sull’Epistola di Paolo ai Romani [Lessons on the Epistle of St. Paul to the Romans* by Maria Valtorta], p. 138-139).

In short, then, this is what Adam and Eve’s original sin was:

“the first link of the chain by which the Word of the Father was dragged to death, the Divine Lamb to the slaughter-house” (*Poema*, I, 118-119).

In his book, Fr. Gabriel Roschini wrote a detailed footnote for the above text wherein he demonstrates that Valtorta’s interpretation of Adam and Eve’s sin is in conformity with Scripture, nine Church Fathers, nine canonized saints, and over a dozen other esteemed theologians. This footnote is copied below:<sup>992</sup>

Valtorta’s interpretation of Adam and Eve’s original sin is founded: 1) on the biblical text; 2) on some ancient rabbinical interpretations; and 3) on patristic literature (early Church Fathers in both the East and the West). It has been adopted by a fair number of famous exegetes and writers in our own time.

1) It is an interpretation *founded on the text of Genesis*, since it is implied or insinuated in Genesis. “Both the Bible and human experience show that pride and sensuality go hand in hand. As a reflection attributed to Saint Augustine has it, what begins in the spirit ends in the flesh. Furthermore, it seems that pride of the spirit hurls its victims into sexual permissiveness. “Whoever tries to be an angel, especially a rebel angel, becomes a beast” (Professor J. Coppens, in *Ephem. Theol. Lov.*, 24 [1948], p.396) Eve’s sin began in her spirit (the pride of becoming “like God, knowing good and evil”) and consummated itself in the flesh.

Adam's love for Eve was instrumental in his sin — as Saint Augustine pointed out (*De Genesi ad litteram* [Concerning Genesis] 42, PL 34, 452-454).

The matter in hand, then, is disorderly love not at all in harmony with the supreme love owed to God. Adam and Eve's love was carnal and illicit, since it did not heed God's commandment. What caused Adam's original sin was precisely an excessive love for Eve. After they sinned, "the eyes of them both were opened: and when they perceived themselves to be naked," they covered themselves (Gen. 3:7; [Douay]). In other words, they were troubled and felt an imbalance in the area of sexuality: this links original sin to lust. The fact that God inflicted a greater punishment on the woman than on the man, and the very nature of this punishment ("In sorrow shalt you bring forth children, . . . and [the man] shall have dominion over you" [Gen 3:16; Douay]) seem to indicate the nature of the fault.

2) It is an interpretation *founded on a few ancient rabbinical traditions* (see J Coppens *La connaissance du Bien et du Mal et le Péché du Paradis* [The Knowledge of Good and Evil, and Sin in the Garden of Eden], Bruges, Paris, Desclée de Brouwer. 1948, p.24).

3) It is an interpretation *founded on eastern and western patristic literature*. Among the Eastern Fathers we find St. Justin, St. Epiphanius, St. Gregory of Nyssa, Clement of Alexandria, St. Maximus the Confessor, and St. John Damascene. Among the Western Fathers: St. Ambrose, St. Augustine, and St. Isidore. Among medieval writers: Alcuin, a Medieval Anonymous, St. Bernard, Hugo of Saint-Victor, Duns Scotus, and the blessed John Ruysbroek (see Coppens, *op.cit.*; *Ephem. Theol. Lov.*, 24 [1948], p.402-408).

On the other hand, Father Felix Asensio, S.J. (*Tradición sobre un pecado sensual en el Paradiso?* [Tradition about a Sensual Sin in the Garden of Eden?], in *Gregorianum* 30 [1949], p.490-520; 31 [1950], p.35-62, 162-191) expresses the opinion that none of the Fathers mentioned by Coppens, whether in the East or the West, would sufficiently prove the legitimacy of an interpretation of original sin in terms of sexuality.

In view of a fair judgment, it is necessary to be aware of original sin's *complexity* (its multiple deformity), as it appears in Valtorta's writings. *Pride* (the desire to be like God in determining good and evil) led our first parents to *disobey* the divine commandments. This disobedience immediately resulted in the loss of integrity (the revolt of the flesh against the spirit) followed by sexual sin.

4) Finally, it is an interpretation *adopted by a fair number of famous exegetes and modern writers*. Among exegetes, there are professor Joseph Coppens (of the Catholic University of

Louvain, in the two previously mentioned works) and Father Emanuel Testa, O.F.M., in [*The Holy Bible*], under the direction of Most. Rev. Salvatore Garofalo, *Genesi* (Introduction — Primitive History), Turin-Rome, 1968, p. 307ff; p. 318ff). Among writers, there are Jean Guitton of the French Academy, in “*Le développement des idées dans l’Ancien Testament [The Development of Ideas in the Old Testament]*,” (in *La pensée moderne et le catholicisme*, issue #9, Aix-en-Provence, 1947, p.89-130), and Louis Bouyer, Oratorian, in his work *Le trône de la Sagesse*, Paris, Cerf, 1957, p.21. [English Translation: *Woman and Man with God. An Essay on the Place of the Virgin Mary in Christian Theology and its Significance for Humanity*. London, Darton, Longman and Todd, 1960, p.58.; republished under the title *The Seat of Wisdom. An Essay on the Place of the Virgin Mary in Christian Theology*, N.Y., Random, 1962 (Panther Books), p.5-8.]

It is also important to note that Fr. Corrado Berti, O.S.M., provided a detailed commentary on original sin as it is presented in Valtorta’s writings. Fr. Berti was a professor of dogmatic and sacramental theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He supervised the editing and publication of the critical second edition of the *Poem*, and from 1960 to 1980 provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions (totaling over 5,675 footnotes). He visited Maria Valtorta often (totaling over 180 visits). He was one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* in 1948 wherein Pope Pius XII commanded him to publish the *Poem of the Man-God* “just as it is”. He also dealt with the Holy Office concerning Maria Valtorta’s works. He wrote a signed testimony on Maria Valtorta, *The Poem of the Man-God*, his audience with Pope Pius XII, and his dealings with the Holy Office regarding Valtorta's work. It is available here: [Testimony of Fr. Corrado Berti, O.S.M.](#)

An English translation of his commentary on original sin as it is presented in Valtorta’s writings can be read here: [Commentary of Fr. Corrado Berti, O.S.M., on Original Sin in Valtorta's Writings.](#)

Fr. Berti starts out his commentary with:

In order to know exactly the thought of this Work in regard to Original Sin, it is opportune to recall Genesis and to gather together in an orderly manner the various elements scattered in these and other writings of the writer [Valtorta], and above all in paragraphs 24-26 and 48 [of this Work].

His commentary is a proper and scholarly framework in which to analyze Valtorta’s writings as it pertains to original sin. Comparing Fr. Berti’s commentary (as well as Fr. Gabriel Roschini’s commentary) on original sin as it is in Valtorta’s writings to Horvat’s article will emphasize and

illustrate how the commentary and studies of the former two renowned theologians were imbued with thoroughness, depth, and honest objectivity, while Horvat's analysis and comments about original sin in Valtorta's writings contained theological incompetency and errors, lack of thoroughness, and lack of objectivity. I refer you to read Fr. Berti's commentary at the link above and will not quote it in full in this refutation for the sake of brevity.

Maria Valtorta wrote in *The Notebooks* that Jesus said to her:<sup>993</sup>

The work is more for the teachers than for the throngs. The teachers will give the multitudes the essence of the work. But, in order to give that honey, they need to feed on the flowers of truth which I have given.

Everything is true in Religion. It is just that for thousands and thousands of years some truths have been given and stated with figures or symbols. And this is no longer enough now, in this century of rationalism and positivism and—why not say so?—incredulity and doubt working their way even into My ministers.

It is no longer enough. The fable of the apple, as it is called, is not convincing and is not accepted. It does not increase faith, but, rather, weakens faith in the truth of Original Sin and thus in the truth of My coming to redeem Original Sin and thus in My preaching, for I was the Teacher among the throngs, and thus in the divine establishment of the Church and thus in the truth of the Sacraments—and I could continue at length to list what is brought down by not accepting the fourth truth of faith—that is, Adam's sin.

The first truth is the existence of God.

The second, Lucifer's rebellion and thus the free transformation of the archangel into the Devil, into Satan, and thus the spirit of Evil and Darkness opposed to the spirit of Good and Light.

The third, creation.

The fourth, Adam's sin, foreseen in its divine consequence by Lucifer, who became Satan so as not to worship Me, Jesus Christ, the Son of God, the Redeemer of Man, his Adversary and Victor over him.

The fable of the apple no longer suffices for today's multitudes and, above all, for today's teachers, who teach it poorly because their thought cannot accept it any longer. Let an open,

clear, plausible, credible, serious version—as is fitting for a question related to God, which is a proof provided by God to His creatures—the only *sincere, real* version of the first sin, be set against the subtle, methodical erosion and corrosion of rationalism and other current tendencies. And the teachers will believe more and be able to bring the faithful to believe more. What was good at the dawn of Humanity, in the dimness of the early ages, is insufficient and even harmful at Humanity’s dusk, when spirits are adult and have been rendered so astute by many things.

Let us shed light! Shed light! For life is in the light.

Horvat writes:

The work is also not without doctrinal errors, such as when Valtorta asserts the sin of Eve was not disobedience, but a sexual act. There is also an insinuation of a tendency toward bestiality in Eve. This erotic description was supposedly made by Jesus:

“With his venomous tongue Satan blandished and caressed Eve’s limbs and eyes... Her flesh was aroused ... The sensation is a sweet one for her. And ‘she understood.’ Now Malice was inside her and was gnawing at her intestines. She saw with new eyes and heard with new ears the habits and voices of beasts. And she craved for them with insane greed. “She began the sin by herself. She accomplished it with her companion.” (Vol. 1, n. 17, p. 49)

Let’s read the context and you will see that her insinuation of a “bestiality” is absolutely, unquestionably a lie and cannot in any way be implied by what is written in the *Poem*.

Here is the context:<sup>994</sup>

If you knew how to question your soul, you would be told that the true, extensive meaning – as comprehensive as creation itself – of the words "that he might rule" is this: "That man might dominate *everything, that is his three states*. The lower state, *the animal one*. The middle state, *the moral one*. The superior state, *the spiritual one*. And all three of them are to be directed to one sole aim: to possess God." To possess Him by deserving Him through a strict control which subdues all the power of one's *ego* and conveys it to one only purpose: to deserve to possess God. Your soul would tell you that God had forbidden the knowledge of good and evil, because He had already granted good to His creatures gratuitously, and He did not want you to know evil, because it is a sweet fruit to taste, but once its juice becomes part of your blood, it causes a fever that kills you and produces a parching thirst, so that the more one drinks of that false juice, the more thirsty one becomes.

You may object: "And why did He put it there?" Because evil is a force that originated by itself like certain monstrous diseases in the most wholesome body.

Lucifer was an angel, the most beautiful of all the angels, a perfect spirit, inferior only to God, and yet in his bright essence a vapor of pride arose and he did not scatter it. On the contrary, he condensed it by brooding over it. And Evil was born of this incubation. It existed before man. God had hurled him out of Paradise, the cursed incubator of Evil, who had desecrated Paradise. But he is the eternal incubator of Evil and as he can no longer soil Paradise, he has soiled the earth.

That metaphorical tree proves this truth. God had said to the man and the woman: "You know all the laws and the mysteries of creation. But do not infringe on My right of being the Creator of man. My love will suffice for the propagation of the human race and it will spread among you and will excite the new Adams of the race without any lust of the senses but with purely charitable pulsations. I have given you everything. I am only keeping for Myself this mystery of the formation of man."

Satan wanted to deprive man of this intellectual virginity and with his venomous tongue he blandished and caressed Eve's limbs and eyes, exciting reflections and a perspicacity which they did not have before, because malice had not yet intoxicated them.

She "*saw*". And seeing, she wanted to try. Her flesh was aroused. Oh! If she had called to God! If she had hurried to Him saying: "Father! The Serpent has caressed me and I am upset." The Father would have purified and healed her with His breath, which could have infused new innocence into her as it had infused life. And it would have made her forget the snake's poison, nay it would have engendered in her a disgust for the Serpent, as it happens in those who bear an instinctive dislike for diseases of which they have just been cured. But Eve does not go to the Father. Eve goes back to the Serpent. The sensation is a sweet one for her. "Seeing that the fruit of the tree was good to eat and pleasing and agreeable to the eye, she took it and ate it."

And "*she understood*". Now Malice was inside her and was gnawing at her intestines. She saw with new eyes and heard with new ears the habits and voices of beasts. And she craved for them with insane greed.

She began the sin by herself. She accomplished it with her companion. That is why a heavier sentence is laid on woman. Because of her, man has become rebellious towards God and has become acquainted with lewdness and death. Because of her, he was no longer capable of

dominating his three reigns: *the reign of the spirit*, because he allowed the spirit to disobey God; *the moral reign*, because he allowed passions to master him; *the reign of the flesh*, because he lowered it down to the instinctive level of beasts. "The Serpent seduced me" says Eve. "The woman offered me the fruit and I ate of it" says Adam. And the triple greed has ruled the three dominions since then.

Only Grace can relax the hold of this ruthless monster. And if Grace is alive, nay thoroughly alive, and kept more and more alive by the good will of a faithful son, it will succeed in strangling the monster and will no longer have anything to fear. It will not be afraid of internal tyrants, which are the flesh and passions; neither will it be afraid of external tyrants, these are the world and the mighty ones on the earth. It will dread neither persecutions nor death. It is as Paul the Apostle says: "I fear none of these things, neither do I care for my life more than I care for myself, provided I carry out the mission and the ministry the Lord Jesus gave me, and that was to bear witness to the Good News of God's Grace."

Now that we have read it in context we see that there is no bestiality implied in the text in any way whatsoever. Let's ask: what is meant by the phrase "hearing the habits and voices of beasts, and she craved for them with insane greed"? What is meant by the word "them"? Is it "beasts" or the "habits and voices of beasts" (which is essentially animal lust for her own kind: Adam)? Horvat seems to imply that "them" is "beasts", and hence implies that Eve lusted after non-human animals, hence a "tending toward bestiality"; but the context *clearly* indicates "them" refers to the "habits and voices" (which is unrestrained concupiscence) and that the only concupiscible sin was committed with a human – namely, Adam. Therefore, there is no bestiality implied in this, and it is obvious! Horvat is reading things into the text that is beyond what is there! The context makes it clear: "She began the sin [of rebellion and concupiscence] by herself. She accomplished it with her companion" (the sin was committed with humans only). It did not say that she engaged in sexual activity with animals, which is what "bestiality" is defined as. Either Horvat doesn't know what the definition of "bestiality" is or she is relying on her own personal wrong interpretation of the text (most likely only reading it out of context). The text clearly does not indicate or support her faulty interpretation and implications.

Now what about the phrase "Satan wanted to deprive man of this intellectual virginity and with his venomous tongue he blandished and caressed Eve's limbs and eyes, exciting reflections and a perspicacity which they did not have before, because malice had not yet intoxicated them. She 'saw'. And seeing, she wanted to try. Her flesh was aroused."?

Horvat's out-of-context quote was as follows: "With his venomous tongue Satan blandished and caressed Eve's limbs and eyes... Her flesh was aroused ..."

It is very clear that Horvat's incomplete quote, selectively choosing only *certain* phrases, was constructed in such a way as to try to give the readers the impression that Jesus' speech refers to a *physical* action of Satan's "tongue" touching Eve. However, when you read it in context, it becomes very apparent that the phrase about his venomous tongue is referring to *the words of his tongue*, and hence is meant *allegorically*, and excited Eve only through her own intellectual reflections on his suggestions. This is especially apparent by the use of the phrase "Satan wanted to deprive man of this *intellectual* virginity." [emphasis added] People often refer to the "tongue" not as a physical thing in itself, but what it represents: which is speech. For example, one can say, "When I offended Mrs. Smith, I got an ear-full and got completely battered by the tongue of that woman by so many insults that she threw at me!" Is the speaker referring to being hit with Mrs. Smith's tongue physically and literally? Obviously not! It is meant *allegorically* to refer to her speech/words.

St. James uses this same *allegorical* use in Scripture here:

If any man offend not in word, the same is a perfect man. He is able also with a bridle to lead about the whole body...Even so the tongue is indeed a little member, and boasteth great things. Behold how small a fire kindleth a great wood. And the *tongue is a fire, a world of iniquity*. The tongue is placed among our members, which defileth the whole body, and inflameth the wheel of our nativity, being set on fire by hell. For every nature of beasts, and of birds, and of serpents, and of the rest, is tamed, and hath been tamed, by the nature of man: But the tongue no man can tame, an unquiet evil, full of deadly poison. (James 3: 2, 5-8)

Is St. James referring to the *physical* tongue itself being literally "a fire", "a world of iniquity", and an "unquiet evil, full of deadly poison"? No! He's referring to what the tongue represents and does, which is words/speech/talking. I have yet to see inside someone's mouth a tongue which is literally "a fire".

Likewise, the passage in Valtorta refers *only* to the words of Satan, which is what is represented by his "venomous tongue". Also, answer me this: what does the text indicate her flesh was aroused directly as a result of? The answer: "She 'saw'. And seeing, she wanted to try. Her flesh was aroused." It was the intellectual reflections as a result of Satan's words which made her "see", and in seeing, desiring, and in desiring, her flesh was aroused. The text does not lend itself to the interpretation of a physical caressing! How can a serpent caress someone's eyes with its tongue?

How did Satan "blandish and caress Eve's limbs and eyes"? The text says by "exciting *reflections and a perspicacity* which they did not have before, because malice had not yet intoxicated them. She 'saw'. And seeing, she wanted to try." Any reader with at least average common sense and

critical reading skills can understand that this refers to caressing *allegorically* by suggesting intellectual thoughts. In the same way, poets or playwrights (like Shakespeare) would not hesitate to write things like, "The young man caressed her with his many words of devotion and praise." How can someone's words "caress"? Allegorically!

The text clearly does not indicate or support Horvat's faulty interpretation and insinuations. As Fr. Kevin Robinson wrote:<sup>995</sup>

First there is verbal or literal context. The Bible has these words: "...There is no God" (Ps. 52), and "Christ died in vain" (Gal. 2:21). No one can say that the Bible says (affirms) these statements, because in context we have: "...The fool says in his heart, there is no God"; and "If justice comes by the law, then Christ died in vain". Yet the verbal context could also be made clear somewhere else, e.g., St. Paul saying, "I would wish to be anathema from Christ", in Romans 9:3, can only be understood rightly in the light of verses 38/9 of the previous chapter, and the rest of Chapters 9, 10, and 11. Likewise with Our Lord's words about cutting off a hand or plucking out an eye (Matt. 5: 29-30), in a true verbal context we must understand the literary expression of hyperbole. It would be wrong to take it too literally. In the same way, Our Lord has given Maria Valtorta some surprising expressions, which the context makes quite clear.

The Vatican newspaper in 1960 hinted at an error in Valtorta's account of the sin of Eve. Fr. Roschini, O.S.M., exposes the falsity of this charge in his book *The Virgin Mary in the Writings of Maria Valtorta* (Kolbe's Publications, Sherbrooke, Canada. 1986, pp. 276-279). He points out that *The Poem* teaches precisely what St. Thomas Aquinas taught; that the first sin was a complex one involving pride, disobedience, gluttony, and finally lust (*'fuerunt plures deformitates'*, *Summa Theologica* I-II, Q. 82, Art. 2, ad. 1). He goes on to quote 10 saints and numerous other theologians in support of Valtorta! *This is context*.

With Valtorta, as with the canonical Scriptures, there are difficulties that are easily resolved by distinction from Thomistic philosophy such as: general vs. specific, strictly vs. broadly, properly vs. allegorically, *in fieri* vs. *in facto esse*, *ad esse* vs. *ad melior esse*, *simpliciter* vs. *quodammodo*. These distinctions are usually not needed for the simple faithful as the context gives them the truth without danger.

Prof. Leo A. Brodeur, M.A., LèsL., Ph.D., H.Sc.D., wrote:<sup>996</sup>

Let us return to the alleged dogmatic or moral errors which some opponents of the *Poem of the Man-God* claim to find in it. The alleged errors result from the opponents' own doing: they

rarely present complete quotations, they mutilate them; they wrench the quotations out of context, when only the context gives them their proper meaning; they sometimes even go so far as to falsify certain texts. Also, the testimony of those opponents often is not credible because of their lack of knowledge in mystical theology, their ignorance of Valtorta's work, or their prejudice against it. Some have even gone so far as to declare publicly that they had not read it and did not intend to in the least.

I put much more stock in the very numerous traditional and trustworthy theologians who have evaluated this statement and others far more in depth than Horvat, and who have declared there is nothing against faith, morals, truth, realism, or decency in them; authorities who are much more learned than her. I especially trust these competent and trustworthy theologians way more than Horvat's article, which has shown, time and time again, to be riddled with falsities, wrenching of statements out of context with false unsubstantiated insinuations, deficient theology, poor research, ignorance of too many facts, distortions and sweeping generalizations tantamount to lying, and an obvious unjustified bias against the *Poem*. It is readily apparent from her article that she carried out a cursory, non-in-depth investigation into Maria Valtorta's writings and based most of her article on only one source (a source which is highly unbelievable), and on her unsubstantiated subjective impressions which are contradicted by those of greater learning and authority than her.

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***Refuting Her Section Entitled “Like Luther, Mary thinks: Let us sin to be forgiven”***

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Horvat writes:

Some passages are tantamount to heresy. For example, Valtorta presents the child Mary as expressing her desire to be a big sinner in order to merit the grace of Redemption.

This is a very old common argument against the *Poem*. This has already been completely refuted and addressed in the subchapter of this e-book entitled “*Analyzing Quotes That Might Seem Wrong Taken Out of Context*”. This subchapter shows how this argument/concern has already been addressed and refuted thoroughly by very well-researched publications and articles. In fact, I quoted from a 395-page book on the Mariology of Maria Valtorta’s writings written by Fr. Gabriel Roschini, O.S.M., who discusses the passage of the Child Mary just referred to and who fully approves it as perfectly consistent with Catholic Tradition and theology. It is to be noted that Fr. Roschini was a world-renowned Mariologist, decorated professor at the Marianum Pontifical Faculty of Theology in Rome (which he founded in 1950 under Pope Pius XII), he was a Consultor of the Holy Office, and wrote over 130 totally orthodox books about Our Lady. He worked closely with the Vatican under Pope Pius XII on Marian publications and is considered by many theologians to be the greatest Mariologist of the 20<sup>th</sup> century. I go into great detail showing how this out-of-context objection that Horvat rehashes here is completely unfounded when analyzed in context and according to Catholic theology.

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## ***Refuting Her Statement About Blessed Gabriel Allegra, O.F.M.***

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First, who was Blessed Gabriel Allegra? Blessed Gabriel Allegra was a very learned and world-renowned exegete, theologian, and missionary priest in the Order of the Friars Minor, which he entered into at the age of 16. After being ordained in 1930, he departed to China and distinguished himself as an exemplary missionary and man of culture. As a St. Jerome of our time, he was the first to translate the entire Bible into Chinese, and his work had the support and acknowledgement of successive popes from Pius XI to Paul VI. His Cause was opened in 1984, just eight years after his death; he was elevated to "Venerable" only 10 years later in 1994, and the decree of a miracle and his beatification was approved by the Holy See in 2002. He was finally beatified on September 29, 2012, at the Cathedral of Arcireale, Catania, in Sicilia. Gabriel Allegra is the only biblical scholar of the 20<sup>th</sup> century who has been beatified. He had a strong reputation for holiness. An article relates:<sup>997</sup>

Although the translation of the Bible was the main focus of his life, and he has usually been viewed as primarily a scripture scholar, he took time to help the poor and the sick, particularly the lepers. Although he frequently visited his "beloved lepers" in Macau, he never contracted the disease. He used to spend many of his holidays (often also Christmas and Easter) with them.

In his later years he suffered severely from heart trouble and high blood pressure. A rest and recovery period was recommended in Italy, but he chose to return to the Studium Biblicum in Hong Kong to work to the end. He wrote: "Everybody thinks that I'm sick: I can still work, so let's go on! The ideal is worth more than life!"

Another article relates:<sup>998</sup>

Father Gabriel of the Friars Minor, a compatriot of Valtorta, was both a missionary to China and a biblical exegete. He is renowned for having started the first Biblical Institute in China and for translating the entire Bible into Chinese. His work as a scripture scholar had enjoyed the support and grateful recognition of successive popes from Pius XI to Paul VI. For some time he also resided in Hong Kong. There he became a friend and frequent visitor at the Cistercian Trappist monastery of Lantao in Hong Kong, where he preached a retreat and gave scripture conferences to the monks, one of whom described him as "a very humble man."

Blessed Allegra is well known as an expert on the writings of Blessed Duns Scotus, who had written about the primacy of Christ and was a saintly contemporary of St. Thomas Aquinas. As a side note, Blessed Duns Scotus was the one who wrote against St. Bonaventure's and St. Thomas Aquinas'

error that Mary could not have been redeemed if she had not been subject to sin—at least, to Original Sin. Blessed John Duns Scotus (d. 1308) argued against them, and showed that God had sanctified Mary at the moment of her conception in His foreknowledge that the Blessed Virgin would consent to bear Christ, and we now know that Blessed Duns Scotus was right. An article relates:<sup>999</sup>

Although [Blessed Allegra's] main focus was the translation of the Bible, he was also well read on other biblical and philosophical matters. He was an expert on the philosophy of Blessed Duns Scotus and introduced Teilhard de Chardin to some aspects of it that shaped de Chardin's thoughts on the subject. His expertise on that topic was internationally respected and Oxford University invited him to give the 700th centenary lecture on Duns Scotus.

In Horvat's article, a caption under the image of Blessed Gabriel Allegra, O.F.M., reads "Recently beatified Gabriel Allegra, a Teilhard de Chardin colleague, was a promoter of the Man-God Poem". Considering the anti-*Poem* context of her article, this statement seems calculated to give the reader the impression that Blessed Gabriel Allegra endorsed the errors of the modernist Teilhard de Chardin, and hence his approval of the *Poem* indicates that the *Poem* is modernist. This is unfounded and false. Blessed Allegra indeed spoke to Chardin in order to defend and promote solid Catholic teaching; however, nowhere did Blessed Allegra endorse the modernist ideas that Chardin developed in spite of Allegra's attempt to lead him away from modernism and towards the truths of the Catholic Faith. In fact, Blessed Allegra is attributed to convincing Chardin that Christ has primacy based on the traditional teachings and arguments of the Catholic Faith. Without providing any evidence whatsoever, Horvat gratuitously defames Allegra based on the fallacy of association, and defames Allegra by a misleading, ambiguous off-hand statement. Many saints in the history of the Church were contemporaries (or "colleagues") of heretics and argued with them to try to convince them of the truths of the Catholic Faith while not endorsing or being tainted by their heresies themselves. Sometimes the saints were successful, sometimes they were partially successful, and sometimes the saints failed at converting the heretics or turning them away from their heresies. In the case of Blessed Allegra, he was partially successful with convincing modernist Chardin of the teaching of the Church on Christ. It is calumny to try to gratuitously lump modernist Chardin and orthodox Blessed Allegra in one category without providing any evidence to support her deceptive implications.

Horvat's methods would be the same as calling St. Dominic a "colleague of the Albigensianist heretics" because St. Dominic spent a lot of time arguing with them to try to convince them to return to the Catholic Faith and convince them of the error of their wrong ideas.

Even if we were to leave out Blessed Allegra for the sake of argument, there are still tremendous numbers of trustworthy, very learned, competent authorities and ecclesiastics who approved her work who cannot be defamed by alleged allegations of modernism, such as Archbishop Carinci (Secretary of the Sacred Congregation of Rites from 1930 to 1960), and Fr. Gabriel Roschini (world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, and Consultor of the Holy Office and the Congregation for the Causes of Saints). Horvat's superficial analysis of Maria Valtorta's work never mentions any of these authorities because she is apparently ignorant of them. See the upcoming section entitled "Refuting Her Claim About Progressives" for more details.

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## ***Refuting Her Section Entitled “An Adult with homosexual tendencies”***

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Horvat writes: “Valtorta’s Jesus suspiciously displays homosexual tendencies since he is constantly kissing and embracing the Apostles” and then quotes four passages from the *Poem* out of context in an attempt to demonstrate this.

Let’s analyze these cases. First off, it is false that Jesus is “constantly kissing” His Apostles on the lips. That does happen occasionally (consistent with Hebrew customs of the day for every male Jew), but that happens rarely in her writings. Therefore, the use of the phrase “constantly kissing” is inaccurate and misleading. Furthermore, many of the kisses were on the head such as parents do when they kiss their child on the hair of their head. Jesus also embraces His Apostles, but not “constantly” as Horvat claims, or excessively, but to a degree that was normal and expected for male Jews of the time perfectly consistent with the Hebrew customs of the day and within proper bounds for the culture and without any unnatural or sexual connotations.

Fr. Kevin Robinson discusses this:<sup>1000</sup>

Second is the cultural and temporal context. It comes as a surprise for some to realize that Christ our Savior was truly human, and with other characters of the Gospel, was of quite a different cultural stock (from ourselves). Jewish first century styles and customs greatly differ from Western twentieth century ones. Even today, what is normal and proper in Palestine or Italy might be considered queer and sinful in America or England. In these latter countries we know it is not proper for men to kiss each other unless they are of close family, or they are enthusiastic U.K. soccer players kicking a goal. Yet in the East it is entirely proper and even expected. Sometimes they even may kiss on the lips as a sign of special affection without any unnatural or sexual connotation. Recall Our Lord at the house of Simon the Pharisee rebuking him for not giving the customary kiss (Luke 7:45). It would be calumny in trying to impute evil motives in the chaste, loving, and manly kisses revealed in *The Poem*. No one who has read it in context entertains any suspicion on this score, even if they are surprised.

Let’s look at what Scripture and authoritative sources, including the imprimatured 1910 Catholic Encyclopedia, reveal about first century Jewish customs for kissing. First, let’s look at what Holy Scripture relates.

Here Christ is rebuking the *male* Pharisee Simon for not giving *Himself* (Jesus) the customary kiss:

And turning to the woman, [Jesus] said unto Simon [the Pharisee]: Dost thou see this woman? I entered into thy house, thou gavest Me no water for My feet; but she with tears hath

washed My feet, and with her hairs hath wiped them. **Thou gavest Me no kiss**; but she, since she came in, hath not ceased to kiss My feet. (Luke 7: 44-45)

That Scripture passage alone is enough to refute all objections that Horvat and others could possibly bring up that it is wrong to write that Jesus would have kissed or allowed Himself to be kissed by another male adult. Here Christ not only reveals that it was the custom of the times, but rebuked the Pharisee for **not kissing Him!**

What does Scripture reveal the Apostles thought about kissing? Well, let's see.

St. Peter wrote in his epistle:

**Salute one another with a holy kiss.** Grace be to all you, who are in Christ Jesus. Amen. (Peter 5:14)

St. Paul wrote in multiple epistles:

**Salute one another with a holy kiss.** All the churches of Christ salute you. (Romans 16:16)

All the brethren salute you. **Salute one another with a holy kiss.** (1 Corinthians 16:20)

**Salute one another with a holy kiss.** All the saints salute you. (2 Corinthians 13:12)

**Salute all the brethren with a holy kiss.** I charge you by the Lord, that this epistle be read to all the holy brethren. The grace of our Lord Jesus Christ be with you. Amen. (1 Thessalonians 5:26)

The Acts of the Apostles further demonstrates this historic reality:

And when [St. Paul] had said these things, kneeling down, he prayed with them all [his disciples]. And there was much weeping among them all; **and falling on the neck of Paul, they kissed him**, being grieved most of all for the word which he had said, that they should see his face no more. (Acts of the Apostles 20: 36-38)

An article relates:<sup>1001</sup>

It was the widespread custom in the ancient western Mediterranean for men to greet each other with a kiss on the cheek. **That was also the custom in ancient Judea and practiced also by Christians. In the Gospels, greeting with a kiss was also the custom practiced by Jesus.**

However, the New Testament's reference to a holy kiss (*en philemati hagio*) and kiss of love (*en philemati agapēs*) transformed the character of the act beyond a greeting. Such a kiss is mentioned five times in the New Testament: [quoted above]

The writings of the early Church Fathers speak of the holy kiss, which they call "a sign of peace", which was already part of the Eucharistic liturgy, occurring after the Lord's Prayer in the Roman Rite and the rites directly derived from it. St. Augustine, for example, speaks of it in one of his Easter Sermons:

"Then, after the consecration of the Holy Sacrifice of God, because He wished us also to be His sacrifice, a fact which was made clear when the Holy Sacrifice was first instituted, and because that Sacrifice is a sign of what we are, behold, when the Sacrifice is finished, we say the Lord's Prayer which you have received and recited. After this, the 'Peace be with you' is said, **and the Christians embrace one another with the holy kiss.** This is a sign of peace; as the lips indicate, let peace be made in your conscience, **that is, when your lips draw near to those of your brother, do not let your heart withdraw from his.** Hence, these are great and powerful sacraments."

Augustine's Sermon 227 is just one of several early Christian primary sources, both textual and iconographic (i.e., in works of art) providing clear evidence that the "kiss of peace" as practiced in the Christian liturgy was customarily exchanged for the first several centuries, **not mouth to cheek, but mouth to mouth (note that men were separated from women during the liturgy)** for, as the primary sources also show, **this is how early Christians believed Christ and His followers exchanged their own kiss.** For example, In his *Paschale carmen* (ca. 425-50), Latin priest-poet Sedulius condemns Judas and his betrayal of Christ with a kiss thus, "And leading that sacrilegious mob with its menacing swords and spikes, you press your mouth against His, and infuse your poison into His honey?" The kiss of peace was known in Greek from an early date as *eiréné* (εἰρήνη) ("peace", which became *pax* in Latin and peace in English). The source of the peace greeting is probably from the common Hebrew greeting *shalom*; and the greeting "Peace be with you" is similarly a translation of the Hebrew *shalom aleichem*. In the Gospels, both greetings were used by Jesus – e.g. Luke 24:36; John 20:21, 20:26. The Latin term translated as "sign of peace" is simply *pax* ("peace"), *not signum pacis*

("sign of peace") nor *osculum pacis* ("kiss of peace"). So the invitation by the deacon, or in his absence by the priest, "Let us offer each other the sign of peace", is in Latin: *Offerte vobis pacem* ("Offer each other peace" or "Offer each other the peace").

**From an early date, to guard against any abuse of this form of salutation, women and men were required to sit separately, and the kiss of peace was given only by women to women and by men to men. [emphasis added]**

Notice from the above article how men kissed mouth to mouth in the first centuries of the Church, with St. Augustine and other Church Fathers talking about it without any disapproval. Furthermore, notice how the early Christians believed that Christ and His followers exchanged holy kisses. Notice also – for those who rashly try to insinuate that Christ is portrayed as a homosexual in Valtorta – how men gave men kisses in these early Christian assemblies and that there was no homosexual or unnatural connotations associated with them. Obviously, their culture was much more ennobled than ours and they could exchange such signs of fraternal affection without the sensual connotations that our thoroughly corrupt modern society projects onto everything. Obviously, such customs should not be readopted in modern society because our society is too corrupt and far gone, and what was once proper, now longer is – at least in Western countries. However, in some countries even today, particularly in the Middle East, the custom of non-sensual kisses – even between those of the same gender – has continued without any scandal or sexual connotation because it is part of their culture, just as it once was in Christ's culture and time.

So now let's look at what the 1910 Catholic Encyclopedia says. This article has the imprimatur of John Cardinal Farley, the Archbishop of New York from 1902 to 1918. The 1910 Catholic Encyclopedia even discusses how exchange of chaste kisses extended *even* into the Middle Ages:<sup>1002</sup>

Four times in the Epistles of St. Paul we meet the injunction, used as a sort of formula of farewell, "Salute one another in a holy kiss" (*en philemati hagio*), for which St. Peter (1 Pet., v, 14) substitutes "in a kiss of love" (*en philemati agapes*). It has been suggested by F. C. Conybeare (The Expositor, 3rd Ser., ix, 461, 1894) on the ground of two passages in Philo's "Quæstiones in Exodum" (ii, 78 and 118) that this was an imitation of a practice of the Jewish synagogues. The evidence adduced, however, is very slight. **In any case it seems probable that in these very early days the custom of Christians so saluting each other [with kisses] was not necessarily confined to the time of the liturgy.** Such salutations were no doubt used somewhat promiscuously even between those of opposite sexes in token of fraternal solicitude and charity (*pietatis et caritatis pignus*, as St. Ambrose, "Hexaem.", VI, ix, 68, points

out), and the modesty and reserve which so many of the pre-Nicene Fathers inculcate when speaking of this matter must be held to have reference to other occasions than the kiss of peace in the liturgy. This is also implied by Tertullian, who speaks of the pagan husband's reluctance that his Christian wife should "meet one of the brethren with a kiss" (*alicui fratrum ad osculum convenire*, "Ad Uxor.", ii, 4). Not improbably St. Paul's injunction was so interpreted that any synaxis of the faithful where there was reading of the Scriptures terminated in a salute of this kind, and it is even possible that the appearance of the kiss in certain liturgies at the Mass of Catechumens is due to the same cause. **In any case we have definite evidence that a kiss was on some occasions bestowed outside the actual liturgy.** After baptism the newly initiated, whether infants or adults, were embraced first by the baptizer and then by the faithful who were present (see Cyprian, "Ad Fidum Epis.", Ep. lix, 4, and Chrysostom, Hom. I, "De Util. leg. Scrip."). The use of the formula Pax tecum in some of the later rituals of baptism is probably a survival of this practice.

Again a kiss was and still is given to the newly ordained by the bishop who ordains them. Similarly after the consecration of a bishop and, at a later date, after the coronation of a king, the personage so exalted, after he was enthroned, was saluted with a kiss, while a kiss, no doubt suggested by the Scriptural example of the prodigal son, was enjoined in many of the rituals for the absolution of a penitent. Of the kiss solemnly exchanged between those newly betrothed something will be said under MARRIAGE, but we may note here the custom for Christians to bestow a last kiss, which then had a quasi-liturgical character, upon the dying or the dead...**It may be added that throughout the Middle Ages an almost religious solemnity attached to the public exchange of a kiss as a token of amity. Remarkable examples of this may be found in the history of the quarrels of Henry II with St. Thomas of Canterbury, and of Richard Coeur de Lion with St. Hugh of Lincoln.** In the latter case the bishop is recorded to have taken hold of Richard by his mantle and to have positively shaken him until the king, overcome by such persistence, recovered his good humour and bestowed on the saint the salute which was his due. [emphasis added]

The above article shows clearly that it was a custom of the first century and even for many centuries afterwards in the Holy Catholic Church for kisses to be exchanged among the faithful of the same gender as a chaste non-sensual token of amity. We even have two documented cases of *canonized saints* who publicly received a kiss which resolved a quarrel!

Horvat wrote:

It is Jesus as a man that Valtorta presents: ... a Man who is constantly kissing them on the mouth and embracing them closely. Yes, at the least, it is difficult not to suspect this showy Jesus pictured in such way as having homosexual tendencies.

This is a false unsubstantiated insinuation based on a gross misrepresentation contradicted by history and evidence, and based on poor research and ignorance of too many documented historical and cultural facts. This is one among many other examples which illustrates that Horvat seems to have carried out a cursory, non-in-depth investigation into Maria Valtorta's writings bringing with her an unjustified bias against the *Poem* and basing her arguments (including this one) on subjective, personal opinions and impressions which are contradicted by those of greater learning and authority than her.

Notice that the above articles explain that men kissed mouth to mouth in the first centuries of the Church, with St. Augustine and other Church Fathers talking about it without any condemnation of the practice. Furthermore, notice how the early Christians believed that Christ and His followers exchanged holy kisses (they were much closer to Christ's time than we are). Notice also – for those who rashly try to insinuate that Christ is portrayed as a homosexual in Valtorta – how men gave men kisses in these early Christian assemblies and that there was no homosexual or unnatural connotations associated with them. Obviously, their culture was much more ennobled than ours and they could exchange such signs of fraternal affection without the sensual connotations that our thoroughly corrupt modern society projects onto everything. Obviously, such customs should not be readopted in modern society because our society is too corrupt and far gone, and what was once proper, now longer is – at least in Western countries. However, in some countries even today, particularly in the Middle East, the custom of non-sensual kisses – even between those of the same gender – has continued without any scandal or sexual connotation because it is part of their culture, just as it once was in Christ's culture and time.

Obviously, there is no unnatural or sexual connotation meant in such kisses in Christ's time and in the early Church (and in the Middle Ages), and neither is there any in the *Poem of the Man-God*. Every single instance of Christ kissing, when read in context, eliminates any suspicion! As Fr. Kevin Robinson wrote:<sup>1003</sup>

It comes as a surprise for some to realize that Christ our Savior was truly human, and with other characters of the Gospel, was of quite a different cultural stock (from ourselves). Jewish first century styles and customs greatly differ from Western twentieth century ones. Even today, what is normal and proper in Palestine or Italy might be considered queer and sinful in

America or England. In these latter countries we know it is not proper for men to kiss each other unless they are of close family, or they are enthusiastic U.K. soccer players kicking a goal. Yet in the East it is entirely proper and even expected. Sometimes they even may kiss on the lips as a sign of special affection without any unnatural or sexual connotation. Recall Our Lord at the house of Simon the Pharisee rebuking him for not giving the customary kiss (Luke 7:45). It would be calumny in trying to impute evil motives in the chaste, loving, and manly kisses revealed in *The Poem*. No one who has read it in context entertains any suspicion on this score, even if they are surprised.

Horvat's insinuations are without foundation. If anything, the fact that Valtorta shows Jesus to have exchanged chaste kisses with His Apostles is actually more historically accurate than describing a Jesus who completely contradicted the customs of His race, religion, and time period, which would have happened if Maria Valtorta wrote that Jesus never exchanged such customary kisses of chaste affection ever. Such a case would offend some modern people less who have difficult sensibilities and pre-conceptions based on what they thought things were like, but it wouldn't be historically and culturally accurate.

Need I repeat what canonized Scriptures reveal again? Here Christ is rebuking the *male* Pharisee Simon for not giving *Himself* (Jesus) the customary kiss:

And turning to the woman, [Jesus] said unto Simon [the Pharisee]: Dost thou see this woman? I entered into thy house, thou gavest Me no water for My feet; but she with tears hath washed My feet, and with her hairs hath wiped them. **Thou gavest Me no kiss**; but she, since she came in, hath not ceased to kiss My feet. (Luke 7: 44-45)

That Scripture passage alone is enough to refute all objections that Horvat and others could possibly bring up that it is wrong to write that Jesus would have kissed or allowed Himself to be kissed by another male adult. Here Christ not only reveals that it was the custom of the times, but rebuked the Pharisee for **not kissing Him!**

What about the fact that Christ embraced His Apostles? There's nothing out of place with that! Jesus was not seen in Maria Valtorta's visions as "constantly embracing them closely" as Horvat wrote. He does embrace them and is embraced by them (consistent with Hebrew customs of the day for every male Jew), but that happens every so often in her writings at the proper time, place, and circumstances. He did not embrace them excessively. At least half of the embraces were the Apostles (or children) embracing Jesus and were initiated by them (not Him). Would He Who is Love Itself refuse a loving, chaste embrace of a child or an Apostle? No! He didn't even refuse the kiss of Judas at Gethsemane when He was betrayed! (Luke 22: 47-48) Therefore, the use of the

phrase “constantly embracing” is inaccurate and misleading. Jesus embraces His Apostles, but not “constantly” as Horvat claims, or excessively, but to a degree that was normal and expected for male Jews of the time perfectly consistent with the Hebrew customs of the day and within proper bounds for the culture and without any unnatural or sexual connotations. In our thoroughly corrupt society, we have a society which is sort of “touch-phobic” outside of a context of sexuality. Our mass media tries to poison people’s minds with the lie that free-for-all sexual activity is fine (fornication, etc.), but when it comes to someone other than a sexual partner, hugging and kissing is frowned upon or viewed as sentimental. But nobler cultures of the past were able to distinguish the two and allow chaste, non-sensual, non-provocative kisses and embraces that are purely legitimate signs of friendship or affection – even between those of the same sex. Scripture proves it. History proves it. Therefore, it is completely groundless for 21<sup>st</sup> century man to be scandalized at reading that Jesus kissed His Apostles and embraced them. It is even more groundless, untenable, and calumnious to try to claim that these were homosexual tendencies! If you could justify that, then apparently the entire Jewish first century culture was homosexual. Therefore, all the early Christians were as well. And those in the Middle Ages – including canonized saints – had homosexual tendencies as well. I believe Horvat’s insinuations are more than sufficiently refuted.

I will go and analyze the apparently most troubling quote of hers which she quoted out of context. I will show what she quoted out of context with her false unsubstantiated insinuation, and then we will look at the passage in context, and then you will see just how well the context clears it up. Horvat’s method of out-of-context quoting is tantamount to deception. This tactic is based on taking isolated statements from the *Poem* out of its context, misrepresenting the quote by implying a distorted meaning which does not match the actual intended meaning in the *Poem*, and which is shown to be an obviously incorrect interpretation when you read the statement in its original context. How easy it is to deceive people by taking isolated statements and throwing them in an article, without giving the readers a chance to read the surrounding context themselves! A famous saying goes, “A text without a context is a pretext”.

Here is her out-of-context quotes:

**After John professes his belief and love in Jesus as Son of God, “he smiles and weeps, panting, inflamed by his love, relaxing on Jesus’ chest, as if he were exhausted by his ardor. And Jesus caresses him, burning with love Himself.”**

John begs Jesus not to tell the others of what has passed between them. Jesus replies, “Do not worry, John. No one will be aware of your wedding with the Love. Get dressed, come. We must leave.” (Vol. 2, n. 165, pp. 57-58)

Let's look at this passage in context. First, it is helpful to understand that the Apostles did a rigorous retreat in the desert with Jesus to prepare for the Public Ministry. It was conducted much like a modern-day Ignatian retreat, with total silence and each Apostle having their own "cell" (that is, a cave dwelling), but with the added aspect of difficult fasting and long periods of intense fruitful prayers. Apostles could visit Jesus to consult Him, but notice that St. John never did so – he was always alone in his own cave without Jesus. He was alone – just Him and God the Father. The "retreat" has ended, and in the morning Jesus is calling His Apostles to come out of their dwellings to meet with Him to hear His instructions and conclude the retreat. Jesus comes in to wake up St. John because he was still asleep and didn't wake up at Jesus' call, and St. John explains the fiery consolations which the Father showered on Him while he was alone in his cave. Here are the passages in context:<sup>1004</sup>

« And now let us go and wake up these other children of Mine » says Jesus, and He walks down, as His cave is the highest one, and He enters the various caves calling the sleeping apostles by their names.

Simon, Bartholomew, Philip, James and Andrew reply at once. Matthew, Peter and Thomas take a little longer to reply. And while Judas Thaddeus goes to meet Jesus as soon as he sees Him appear at the entrance of his grotto, as he is already ready and wide awake, the other cousin, the Iscariot and John are fast asleep, so much so that Jesus has to shake them on their beds, made with tree branches and leaves, in order to wake them up.

John, the last one to be called, is so sound asleep, that he does not realize Who is calling him, and in the haze of his interrupted sleep, he whispers: « Yes, mother, I am coming at once... » But he turns round on his other side.

Jesus smiles, sits on the rustic mattress made of foliage picked in the wood, He bends and kisses the cheek of John, who opens his eyes and is dumbfounded at seeing Jesus. He sits up and says: « Do you need me? Here I am. »

« No. I woke you up as I did the others. But you thought it was your mother. So I kissed you, as mothers do. »

John, half naked in his undertunic, because he used his tunic and mantle as bed covers, clasps Jesus' neck and lays his head between Jesus' shoulder and cheek saying: « Oh! You are much more than a mother! I left her for You, but I would not leave You for her! She bore me to the earth. You are bearing me to Heaven. Oh! I know! »

« What do you know more than the others? »

« What the Lord told me in this cave. See, I never came to You and I think my companions said it was due to indifference and pride. But I am not concerned with what they think. I know that You know the truth. I was not coming to Jesus Christ, the Incarnate Son of God, but to what You are in the bosom of the Fire that is the eternal Love of the Most Holy Trinity, its Nature, its Essence, its Real Essence – oh! I cannot tell, however, what I have understood in this dark gloomy cavern that has become so full of light for me, in this cold grotto where I have been burnt by a featureless fire that has descended into the depth of my being and has inflamed me with a sweet martyrdom, in this silent cave, which has, however, sung celestial truths to me – but to what You are, the Second Person of the ineffable Mystery, which is God and which I penetrated because God has drawn me to Himself and I have always had Him with me. And I have poured all my desires, all my tears, all my requests on Your divine bosom, Word of God. Amongst the many words I have heard from You, there never was one so comprehensive as the one You told me here, You, God the Son, You, God like the Father, You, God like the Holy Spirit, You, centre of the Trinity... oh! perhaps I am blaspheming, but that is what I think, because if You were not the love of the Father and the love for the Father, then the Love, the Divine Love would be missing, and the Divinity would no longer be Trine and it would lack the most becoming attribute of God: His love! Oh! I have so much in here, but it is like water gurgling against a dam and cannot flow out... and I seem to be dying of it, so violent and sublime is the turmoil in my heart, since I have understood You... but I would not like to be freed of it for the whole world... Let me die of that love, my sweet God! » John smiles and weeps, panting, inflamed by his love, relaxing on Jesus' chest, as if he were exhausted by his ardor. And Jesus caresses him, burning with love Himself.

John composes himself and with deep humility he begs: « Do not tell the others what I told You. I am sure that they too have lived with God as I did during these past days. But leave the stone of silence on my secret. »

« Do not worry, John. No one will be aware of your wedding with the Love. Get dressed, come. We must leave. »

Jesus goes out on to the path where the others are already gathered. Their faces look more venerable and serene. The old ones look like patriarchs, the younger ones have a maturity and dignity, which were previously concealed by their youth.

Notice that John never visited Jesus at all, and so Jesus' reference to John's "wedding with the love" refers to a purely spiritual martyrdom and consolation of love that John experienced in being united to the Father and the Holy Spirit in his solitude in the cave. Horvat's out-of-context insinuations give readers the impression that this "wedding with the love" refers to homosexual activity with Jesus which is absolutely calumnious and absurd, especially with the context which clearly shows that John was the one Apostle *who never even physically visited Jesus and was never near Him during that entire retreat*. It is also very clear that this "wedding with the love" refers to the purely spiritual consolation John received from the Father and doesn't have any sexual connotation. What is meant by "wedding with the love" is especially apparent to those who have knowledge of mystical theology. Analogies with weddings are used all of the time in Christ's parables and in His Church. Priests are said to be "married to the Church" but that doesn't imply any sexual activity with the priests and Church members! Also note that the term "caressing" is the English translation of the original Italian word *carezza*. What we mean today by "caressing" in our modern society tends to imply a sexual connotation. However, the use of the term caressing in the 1940s in Italy (which, by the way, had kissing as greetings and signs of affection as part of its culture and was less "touch-phobic" than the West) can mean like a pat on the head or a touch on the cheek or the hand or similar things, and has *no* sexual connotation. Synonyms for *carezza* and "caress" are stroke, pat, touch, embrace, etc. In fact, in some instances in the *Poem*, the word *carezza* has been translated into English as "caress" and in other instances as "pat" (i.e., on the head) depending on the context. Canonized scripture accounts that Jesus "imposed His hands upon [the children]" to bless them (Matthew 19:15). Do you honestly think that He imposed His hands in a touch-phobic, cold, 20<sup>th</sup> century fashion, when the culture of the Jews was so much more affectionate than ours to such an extent that it was even normal and proper for men to even kiss each other as a greeting? The caresses described in the *Poem* do not have any unnatural or sexual connotation. Fr. Kevin Robinson wrote:<sup>1005</sup>

Second is the cultural and temporal context. It comes as a surprise for some to realize that Christ our Savior was truly human, and with other characters of the Gospel, was of quite a different cultural stock (from ourselves). Jewish first century styles and customs greatly differ from Western twentieth century ones. Even today, what is normal and proper in Palestine or Italy might be considered queer and sinful in America or England. In these latter countries we know it is not proper for men to kiss each other unless they are of close family, or they are enthusiastic U.K. soccer players kicking a goal. Yet in the East it is entirely proper and even expected. Sometimes they even may kiss on the lips as a sign of special affection without any unnatural or sexual connotation. Recall Our Lord at the house of Simon the Pharisee rebuking him for not giving the customary kiss (Luke 7:45). It would be calumny in trying to impute evil motives in the chaste, loving, and manly kisses revealed in *The Poem*. No one who has read it in context entertains any suspicion on this score, even if they are surprised.

Horvat also insinuates by her out-of-context quoting that John not wanting Christ to tell the others what had occurred between him and God is really not wanting to tell others about supposed homosexual activity that took place. That is ludicrous! When you read the passages in context, it is obvious that St. John did not want Christ to tell his story about what had occurred between his soul and God when he was *alone in the cave*. Furthermore, he didn't want Jesus to tell the other Apostles about His consolations from God out of humility because it is pride and very displeasing to God to want your spiritual consolations made known, which might discourage others who did not receive as much. It is plainly obvious from the context that this is what John was referring to, and it is doubly undeniable because the passage mentions that John is the only Apostle who didn't actually physically visit Jesus during his "wedding with the Love" (union with the Father in prayer) and so it had no physical dimension at all. As for John resting his head on Jesus' chest when he was awoken and explaining what had occurred during his retreat, with burning love, it should be noted that the canonized Gospels also reveal that John rested his head on Christ's chest after receiving the first Holy Communion at the Last Supper, where, beyond doubt, he was probably burning with love as well. As it is written: "Now there was leaning on Jesus' bosom one of his disciples, whom Jesus loved." (John 13:23)

The above demonstration not only refutes Horvat's most troubling out-of-context quote in this section of her article, but also exposes the untenable, unfounded, misleading, and calumnious method that she is using to try to argue against the *Poem*.

As Prof. Leo A. Brodeur, M.A., LèsL., Ph.D., H.Sc.D., wrote:<sup>1006</sup>

Let us return to the alleged dogmatic or moral errors which some opponents of the *Poem of the Man-God* claim to find in it. The alleged errors result from the opponents' own doing: they rarely present complete quotations, they mutilate them; they wrench the quotations out of context, when only the context gives them their proper meaning; they sometimes even go so far as to falsify certain texts. Also, the testimony of those opponents often is not credible because of their lack of knowledge in mystical theology, their ignorance of Valtorta's work, or their prejudice against it. Some have even gone so far as to declare publicly that they had not read it and did not intend to in the least.

What about the fact that Maria Valtorta wrote that John was "half naked in his undertunic, because he used his tunic and mantle as bed covers"? Is that scandalous? No! There is quite a room for interpretation of what "half naked" means. For example, men at swimming pools who have on swimming trunks but no shirt can be said to be "half naked" depending on your interpretation of that phrase. What the 1940s Italian writer Maria Valtorta meant by "half naked"

is probably far less scandalous than what we, 70 years later – in a whole different culture, continent, and time period – interpret “half naked” to mean.

To understand what Maria Valtorta meant by “half naked” we can refer to another passage in the *Poem of the Man-God* where she explicitly says what she means. This is from chapter 462 in Volume 3:<sup>1007</sup>

John is half-naked, **that is, he is wearing the short tunic of fishermen**, his hair is stiff and smooth as is typical of people who have been in water, he is panting and nevertheless wan. [emphasis added]

On the following page in this chapter, she refers to John again with the same description: “John half-naked, **with a damp tunic**, frozen and barefooted.” [emphasis added]

The fact that tunics sometimes covered less of the body than pants and a shirt do (such as when the man was sleeping alone as John was) was the *reality* of the way tunics were back then and had no sexual or un-ordinary aspect to it. To prove it – and to show how you cannot be scandalized by what Maria Valtorta wrote without also being scandalized by the canonized Scriptures themselves – I quote just two Scripture passages:

[Jesus] saith to them: Cast the net on the right side of the ship, and you shall find. They cast therefore; and now they were not able to draw it, for the multitude of fishes. That disciple therefore whom Jesus loved, said to Peter: It is the Lord. Simon Peter, when he heard that it was the Lord, **girt his coat about him, (for he was naked)**, and cast himself into the sea. But the other disciples came in the ship, (for they were not far from the land, but as it were two hundred cubits), dragging the net with fishes. (John 21: 6-8)

And Jesus answering, said to them: Are you come out as to a robber, with swords and staves to apprehend Me? I was daily with you in the temple teaching, and you did not lay hands on Me. But that the scriptures may be fulfilled. Then His disciples leaving Him, all fled away. And a certain young man followed Him, having a linen cloth **cast about his naked body**; and they laid hold on him. But he, casting off the linen cloth, **fled from them naked**. (Mark 14: 48-52)

A little common sense and cultural/historical understanding can go a long way against the ill-disposed and dishonest calumniations of those who try to find faults by groundless out-of-context insinuations.

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## ***Refuting Her Section Entitled “A humanized Christ” (Second Paragraph)***

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Horvat writes:

Valtorta’s natural approach is supposed to attract the modern man to the Life of Christ. It is in tune with the progressivist doctrine that tries to deny the supernatural and instead presents Our Lady as a simple Jewish woman and focuses on Our Lord as being a man “like us.” As Atila Guimaraes points out in *Animus Injuriandi I*, the progressivist Church aims to de-mythify and de-supernaturalize Christ and His Mother under the guise of presenting a natural “historical” Christ and Mary.” I believe Valtorta’s Jesus and Mary fit this mold.

Valtorta’s Man-God depiction is the opposite of the God-Man portrayed by Anne Catherine Emmerich and Ven. Mary of Agreda, whose life of Christ is presented from an elevated, supernatural vantage point. One cannot help but wonder why the traditionalist Bishop would not recommend these works, instead of the Valtorta tomes.

What Horvat wrote above is not true and has no foundation. I have already refuted every point of hers in the preceding paragraph that she states to try to substantiate her claim of error in the *Poem* in the depiction of Christ’s humanity. The *Poem of the Man-God* is not “in tune with the progressivist doctrine that tries to deny the supernatural” in the least! In fact, tremendous numbers of non-modernist, trustworthy, very learned, competent authorities and ecclesiastics have approved her work who cannot be defamed by alleged allegations of modernism, among them being Pope Pius XII (who, in 1948, ordered it to be published), the Holy Office, 13 years later, in 1961 (and again in 1992) granted permission for the publication of her work, Bishop Roman Danylak, S.T.L., J.U.D. (who issued an official [letter of endorsement](#) of the English translation of the *Poem of the Man-God* in 2001), and Archbishop Soosa Pakiam M. of Trivandrum, India (who granted the [imprimatur](#) of the Malayalam translation of the *Poem* in 1993). It has also received the documented approval of three Consultants to the Holy Office in 1951-1952, five professors at pontifical universities in Rome, Fr. Gabriel Roschini, O.S.M. (world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, Consultor of the Holy Office, and who wrote over 130 totally orthodox books about Our Lady), Archbishop Alphonsus Carinci, who was the Secretary of the Sacred Congregation of Rites from 1930 to 1960 (the one in charge of investigating causes of beatifications who had visited Maria Valtorta multiple times and reviewed her writings in depth and approved them), St. Padre Pio, and many other cardinals, archbishops, bishops, and priests.

Furthermore, there are many progressivists who hate it (contrary to what Horvat asserts). In fact, my e-book shows convincing evidence that modernists tried to destroy and illegally censor the

*Poem of the Man-God* because it conflicts with modernist tendencies and doctrine. For more details, see the subchapters of this e-book entitled “*The Position of the Congregation for the Doctrine of the Faith (the Holy Office)*” and “*About the Anonymous Letter in the L'Osservatore Romano and a Thorough Analysis and Refutation of This Letter*”.

The *Poem of the Man-God* does not deny the supernatural in the least. It extols it, and equally reveals both the humanity and the divinity of Christ. For the demonstration of this fact and for further details of why Horvat’s claim is groundless, see the subchapter of this e-book entitled “*Analyzing and Refuting Some Critic’s Arguments that it Appeals Too Much to the Sensitivity or Presents a De-Supernaturalized Christ Because it Contains So Many Details of the Human Side of Our Lord’s Life*”.

Camillo Corsánego (1891-1963), who was national president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome, wrote:<sup>1008</sup>

Throughout my life, by now fairly long, I have read a very large number of works in apologetics, hagiography [saints' lives], theology, and biblical criticism; however, I have never found such a body of knowledge, art, devotion, and adherence to the traditional teachings of the Church, as in Miss Maria Valtorta's work on the Gospels.

Having read those numerous pages attentively and repeatedly, I must in all conscience declare that with respect to the woman who wrote them only two hypotheses can be made: a) either she was talented like Manzoni or Shakespeare, and her scriptural and theological learning and her knowledge of the Holy Places were perfect, at any rate superior to those of anyone alive in Italy today; b) or else "*digitus Dei est hic*" ["*God's finger is here*"].

Obedient as I am (and as, with God's grace, I intend being all my life) to the supreme and infallible Magisterium of the Church, I will never dare take its place. Yet, as a humble Christian, I profess that I think the publication of this work will help to take many souls back to God, and will arouse in the modern world an apologetic interest and a leavening of Christian life comparable only to the effects of the private revelation [of the Sacred Heart] to St. Marie Alacoque.

It has been said that the Work lowers the adorable Person of the Saviour. Nothing could be more wrong: Christians, I believe, usually after having affirmed faith in Jesus Christ, God and man, always forget to consider the humanity of the Incarnate Word, Whom He is regarded as the true God, but rarely as true Man, frustrating the invitation to many ways of sanctification, which is offered to us by the exemplary human life of the Son of God.

Anyone who reads [even] a limited number of these wonderful pages, literally perfect, if he has a mind free of prejudices, cannot not draw from them the fruits of Christian elevation.

The above review by the very learned, trustworthy professor in Rome completely disagrees with Horvat's unfounded claim that the *Poem* denies the supernatural. What about Horvat's claim that Valtorta's writings about Jesus and Mary "aims to de-mythify and de-supernaturalize Christ and His Mother under the guise of presenting a natural 'historical' Christ and Mary"? Again, this is not only absolutely false, but is unsubstantiated calumny.

Fr. Gabriel Roschini, O.S.M., world-renowned Mariologist, writes in the preface of his book, *The Virgin Mary in the Writings of Maria Valtorta*:<sup>1009</sup>

I have been studying, teaching, preaching, and writing Mariology for half a century already. To do this, I had to read innumerable works and articles of all kinds on Mary: a real Marian library.

However, I must candidly admit that the Mariology found in all of Maria Valtorta's writings – both published or unpublished – has been for me a real discovery. No other Marian writings, not even the sum total of everything I have read and studied, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.

It seems to me that the conventional image of the Blessed Virgin, portrayed by myself and my fellow Mariologists, is merely a paper mache Madonna compared to the living and vibrant Virgin Mary envisioned by Maria Valtorta, a Virgin Mary perfect in every way.

...whoever wants to know the Blessed Virgin (a Virgin in perfect harmony with the Holy Scriptures, the Tradition of the Church, and the Church Magisterium) should draw from Valtorta's Mariology.

If anyone believes my declaration is only one of those ordinary hyperbolic slogans abused by publicity, I will say this only: let them read before they judge!

Fr. Gabriel Roschini was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome in 1950 under Pope Pius XII, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints. An article on Gabriel Roschini relates:<sup>1010</sup>

During the pontificate of Pope Pius XII, he worked closely with the Vatican on Marian publications. In light of the encyclopedic accuracy of his work, Roschini is considered as one of the top two Mariologists in the 20th century. His first major work, a four-volume Mariology, *// Capolavoro di Dio*, is judged to be the most comprehensive Mariological presentation in the 20th century. Several theologians called him "one of the most profound Mariologists" and "irreplaceable".

Fr. Roschini has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long. Most of his writings were devoted to Mariology.

For a theologian, such as Fr. Roschini, O.S.M., to be so well-read and so learned as to have written 130 totally orthodox books about Our Lady, and to be a decorated professor at the Marianum Pontifical Faculty of Theology in Rome (which he founded), an advisor to the Holy Office, and to be called by a Pope “one of the greatest Mariologists who ever lived”, it is not presumptuous to assume that he has probably read every single great work ever written about Our Lady – including Venerable Mary of Agreda’s *Mystical City of God*, the revelations of Blessed Anne Catherine Emmerich, the revelations about Our Lady given to St. Bridget of Sweden, and almost every single other major work about Our Lady. Yet – even so – Fr. Roschini declared: “No other Marian writings, **not even the sum total of everything I have read and studied**, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.” Such a declaration from such a theologian as he carries a *lot* of weight!

I don't know about you, but I put much more stock in the opinion of a world-renowned Mariologist who worked closely with Pope Pius XII, is highly regarded by multiple Popes and many theologians, who has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long (most of which are about Mariology), and who backs up what he says with facts (including his 395-page study of Maria Valtorta’s writings)... I put much more stock in such a theologian than Horvat, who shows throughout her article, time and time again, ignorance on the subject she is writing about, deficient theology, methodological errors, wrenching of statements out of context with false unsubstantiated insinuations, misrepresentations and sweeping generalizations tantamount to lying, and basing most of her article on only one source (a source which has proven to be highly incredible) and on unsubstantiated subjective impressions which are contradicted by those of greater learning and authority than her.

I can also add an excerpt from the testimony of another noteworthy professor concerning his commentary on the issues under discussion. *Pro e Contro Maria Valtorta* relates:<sup>1011</sup>

Professor Vittorio Tredici was a highly experienced mineralogist, president of the Italian Metallic Minerals Company, vice-president of the Extractive Industries Corporation, and president of the Italian Potassium Company.

The other types of offices he held were those of Senior Inspector in the National Insurance Institute, Mayor of Cagliari and Member of Parliament during the Fascist era (he joined the National Fascist Party after having belonged to the Sardinian Action Party). He had not been removed from his field of research, so he also acted on behalf of mining companies, specializing in the study of phosphates in the Transjordan.

Married and father of nine children, Professor Tredici was a devout Catholic. Impressed by Maria Valtorta's writings, he went to meet her in Viareggio. In 1952, he issued his "declaration" as a man of science and of faith.

In a signed testimony dated January 1952, he wrote:<sup>1012</sup>

I read a few volumes of the "Words of Life" written by Miss Maria Valtorta. ["Words of Life" is how Tredici referred to Valtorta's *The Poem of the Man-God*].

To the extent that I must consider myself as simply a layman from the viewpoint of theological training, the immediate impression that I got was that this Work could not be the fruit of simple human will, even if she was gifted with knowledge of the doctrine and the culture, and with truly superior capabilities.

I sensed here the unmistakable imprint of the Divine Master, even if He presents Himself to the eyes of the reader under so realistically human a light than would be apparent from just reading the Gospels. Yet this Humanity—while humble and natural—remains throughout the Work the true Humanity of Our Lord Jesus Christ—always, unmistakably—just as in our meditations and our aspirations we have continually envisioned Him near us in all our life as sinners. I also get the impression that while the Work is able to stir up an immense tumult of thoughts, feelings, and good works from the depths of our being, at the same time it convinces us—I dare to say definitively—that the truth exists solely and exclusively in the Gospel because – even in our highest concepts—He is accessible in a clear and perfect way in everyone's mind.

What struck me most deeply in the Work, from a critical point of view, was the perfect knowledge the writer had of Palestine and areas where the preaching of Our Lord Jesus Christ took place. This is knowledge that in some passages surpasses your average geographical or panoramic knowledge, becoming specifically topographical and even, geological and mineralogical. From this viewpoint, no publications exist —as far as I know—in such detail as in this account, above all for the area beyond the Jordan (now also Jordanian), that would allow even a scientist who has not physically been to the site, to imagine and describe whole paths and roads with such perfection as would perplex [or astound] those who have in fact had the opportunity of actually going there.

[I'm omitting five paragraphs from his testimony here since they deal with the astounding scientific accuracy of her work in fields in which he is an expert in, but right now we are dealing with the depiction of the humanity of Our Lord and so I omit these paragraphs for the sake of brevity.]

[...] These facts and others, which I do not quote for the sake of brevity, have struck my critical spirit and have reinforced in me the absolute conviction that this Work is the fruit of the Supernatural; if not, I would not be able to find a humanly convincing explanation for these facts that I have cited and which are nevertheless completely verifiable. But, more than my critical spirit, it is my heart that feels better every time I read more pages from this Work, which assures me that it is "God's Work".

With all my being, I hope that this Work will become the heritage and dominion of all mankind, as soon as possible – to be urgently propagated – because I think and I feel that through these Works many, many, many wandering souls will return to the Fold.

Rome, January 1952, Vittorio Tredici.

An article relates:<sup>1013</sup>

The *Poem* is wholly orthodox, and in fact promotes "traditional values" such as the role of the husband and the wife, children to their parents, obedience and respect due to priests, reverence due to the Eucharist, etc. And while the text presents the life of Jesus horizontally in His day-to-day life, it is also distinctly vertically-oriented as well, always directing the reader's gaze upwards towards sublime spiritual realities, such as Christ's majesty and magnificence as King. There is quite a profound Marian component in the writings as well, which magnify and glorify the deeper Mysteries of the Faith, such as the Immaculate

Conception, the Assumption, the role of Mary as Queen of Heaven and sharer in Christ's suffering as Co-Redemptrix.

Let us note also that those who opposed the *Poem* are often those who never actually read it – or, if they have, have only briefly thumbed its pages in cursory fashion. For if they took the time to read it, they would not have tolerated the anonymous letters in *L'Osservatore Romano*, one of which called the *Poem* a "mountain of childishness" – a most peculiar claim, since even an atheist can admit that its content is more than merely indiscernible ramblings of a delusional woman. It is a brilliantly written narrative – written in the same tradition of private revelation as Catherine Emmerich or Maria Agreda – that keeps perfect track of Jesus, Mary, and over five-hundred characters, none of whom are in the wrong place at the wrong time.

Horvat wrote: "Valtorta's Man-God depiction is the opposite of the God-Man portrayed by Anne Catherine Emmerich and Ven. Mary of Agreda, whose life of Christ is presented from an elevated, supernatural vantage point."

I agree with her that Maria Valtorta's visions differs from the written record of Anne Catherine Emmerich's visions and Mary of Agreda's *Mystical City of God*. In fact, if you were to compare the latter two works, you'll see that they greatly contradict each other as well and hence it cannot be maintained that both are completely accurate.

In fact, history shows us (and Vatican investigations have confirmed) that the poet Brentano ruined Anne Catherine Emmerich's work by embellishing things and adding false information from other sources. Mary of Agreda's spiritual directors ruined her work by one commanding her to burn her original work, another commanding her to burn her second work, and then her third spiritual director commanding her to rewrite the third work *18 years* after she had her original visions. This process caused many of her visions to be flawed and no longer real, as the following excerpt from a dictation of Jesus to Maria Valtorta explains:<sup>1014</sup>

*Every describer and prophet is a slave to his time while he writes and sees (I am speaking of those writing by God's will), he writes by describing exactly, even in a manner contrary to his mode of seeing, in keeping with his times. He is astonished, for instance, at not seeing one thing or another or at noticing objects and ways of life different from those in his time, but he describes them as he sees them. When having to repeat a whole series of visions without seeing them anymore, however, some time after the visions were received, he falls over and over into his own personality and the customs of his time. And those coming after are then dismayed by certain excessively human traces in the sketching of a picture from God.*

Mary of Agreda, in the descriptive part, thus fell into the frills of Spanish humanism, turning the holy poverty in which My Mother lived, Her sublime creation on earth, and Her reigning in Heaven into a bundle of elements of rutilant pomp from Spain's royal court in the most pompous era there has ever been. Her tendency as a Spaniard, and a Spaniard of her time, and suggestions by others—who, because they were Spaniards, and of that time, were led to see, dream, conceive of, and *transfer* into the eternal and supernatural domain what was temporary and human—adorned the descriptions with the tinsel which deforms without honoring.

It is a big mistake to impose certain remakes! The human mind! *Perfect and very imperfect*, it cannot repeat something—especially a work of this kind and these proportions—without falling into errors—involuntary ones, but doing harm to what was perfect because it was illuminated by God.

Why don't I illuminate the instrument again? *For the sake of the instrument, I would. But the incredulous deserve a punishment. I am not man's servant, but man is Mine. God comes, halts, acts, and passes on. When man says, "I don't want this" and destroys God's work or skeptically and incredulously says, "I don't believe" and wants imprudent proofs, God does not always return. And who is stricken? God? No, man.*

The critical review of Mary of Agreda's *Mystical City of God* I mentioned earlier agrees and points out these unrealistic factors in Mary of Agreda's writings: [A Critical Review of Mary of Agreda's Mystical City of God](#).

For more details about the writings attributed to Anne Catherine Emmerich's visions, see the following article about what Valtorta wrote (and the dictations she received) about how Brentano ruined the recording of Anne Catherine Emmerich's writings in spite of the fact that Emmerich was an authentic mystic and had authentic, true visions: [Maria Valtorta's Writings and Dictations About the Writings Attributed to Anne Catherine Emmerich](#).

Here is just a part of what she wrote:<sup>1015</sup>

Among the books, I see "Revelations – The Life and Passion of the Lord Jesus Christ – Anne Catherine Emmerich." I say, "This time, then, I [will] read it." And I do read it... What a disaster! I remain disgusted and bewildered, because except in a few points (5 or 6), I do not sense Jesus. While I close the book in disgust, in my heart I ask myself: "But has this woman really seen? and seen the divine? Or has she been deceived by Satan, or is a fraud?"

Jesus appears to me and dictates to me about Emmerich, saying: "she was a true seer illumined by God, but men altered the truth of her visions, spoiling everything...", and He ends, "You will show this to the Father."

**Jesus:**

The Church has reason to be perplexed about the work of Emmerich, because that work has been corrupted. But concerning yours and that of Sister Josefa Menendez, the Church should not be perplexed, because I am there.

See what damage the work of man can do to a revelation? Even if he works with the intention of honoring Me more, he spoils the gift of God. Every infidelity in things of revelation ruins them, because it is a wound introduced into the truth, which remains soiled by it.

Therefore I do not want [even] a syllable changed of what you have written. You were faithful in your writing. Let the others be faithful in leaving your writing intact.

The work of Brentano is thus detached from the Gospels, from the truth. Only in those points taken just as they are described in the Gospels, is there truth in this book. The rest is a magnificent painting by a very bad retoucher.

**Valtorta:**

[Jesus] is right. Reading such a ruin, I wept. And I really said: "The Church is right in wanting to be meticulous in examining revealed writings after such examples!"

In the margin by the true points – very rare – Jesus had me write: "here it is true." But how few there are! The rest is all fantasy.

Ah! That Brentano! What an ugly service he has done to Emmerich, and to souls in general. I have been so nauseated that...I do not read books like this anymore, even if they bring me mountains of them. This has been the first and remains the last. What a disappointment!

I maintain that the *Poem of the Man-God* is extremely realistic to the way things actually happened in Christ's and Mary's lives. I maintain, however, that Brentano's writings about the visions of Anne Catherine Emmerich's writings are untruthful and untrustworthy in many points (and the Vatican investigation agrees). Furthermore, I maintain that the third and final work of Mary of Agreda's *Mystical City of God* (the one we have) is also inaccurate in the descriptive part,

and hence is also untrustworthy. Therefore, Horvat's objection in comparing the *Poem* to these two unreliable works is unfounded. If you look at the way Maria Valtorta recorded her revelations and the protection she was given in doing so, it is undeniable that it is *far* more reliable than the writings attributed to the other two visionaries.

For further details and a very detailed analysis of how the *Poem* compares to Blessed Anne Catherine Emmerich's writings and Mary of Agreda's *Mystical City of God*, see the chapter of this e-book entitled "*How does the Poem of the Man-God Compare to the Revelations of Blessed Anne Catherine Emmerich and Venerable Mary of Agreda's Mystical City of God?*"

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## ***Refuting Her Claim About Progressives***

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Horvat writes:

After Vatican II, Paul VI abolished the *Index of Forbidden Books*, and Valtorta's supporters claim this nullifies the suppression of 1959. Unfortunately, the official position of the Church today is less than clear, with important Prelates and Catholic figures on both sides of the issue. Obviously, the progressivists, almost to the man, defend it.

*The Poem of the Man-God*, I believe, is riddled with banalities, vulgarities, blasphemies and even doctrinal errors. There are endless idle conversations between Our Lord, Our Lady and the Apostles, all on a natural level.

The official position of the Church is very clear. It is succinctly explained here: [What is the Position of the Church on Maria Valtorta's Main Work?](#)

It is not true nor is it a valid argument to claim that whether contemporary faithful Catholics can licitly read Valtorta's work "is still unclear."

For many Valtorta critics (such as Horvat), they simply have not investigated this topic and the relevant issues in depth sufficiently and so when they claim that the issue "is still unclear," it is merely a reflection and further evidence of their lack of having invested the necessary scholarly research, diligence, and time to evaluate all of the necessary facts and factors involved that are necessary to form a judgement on this matter that can be considered informed or credible.

If someone does not invest the effort, time, and energy to investigate this topic to the necessary degree to form a credible and reliable judgement on it, then by their very own choice, they forfeit their right to publicly issue a judgement on this topic, passing themselves off as credible on this subject and influencing other people.

An analogy is this: If someone says, "It's not worth researching who to vote for in government. It's too complicated and requires too much energy and time. However, I'm still going to go on TV and publish articles telling other people who to vote for." The person, by virtue of not investing the required time and effort to research the candidates adequately, thus forfeits his ability to be taken seriously when he presents his opinion or analysis on the matter.

Therefore, if someone does not invest the effort, time, and energy to investigate this topic to the necessary degree to form a credible and reliable judgement on it (such as, with all due respect, I

have found with most Valtorta critics who have published articles on this subject, Horvat among them), then they should not issue public statements on it but instead should favor being neutral and they should not expect people to take their opinion on the matter seriously nor do they have the right to view with negativity Valtorta readers or the many bishops or renowned theologians who have approved her writings or tell people that they shouldn't be reading her writings.

For some Valtorta critics, many Valtorta supporters view the claim that it is “still unclear” as a type of dishonest tactic of the cherry picking fallacy. Cherry picking is a type of fallacy defined as “(suppressed evidence, incomplete evidence) – act of pointing at individual cases or data that seem to confirm a particular position, while ignoring a significant portion of related cases or data that may contradict that position.”<sup>1016</sup> Another false generalization committed by Valtorta critics is hasty generalization defined as “(fallacy of insufficient statistics, fallacy of insufficient sample, fallacy of the lonely fact, leaping to a conclusion, hasty induction, secundum quid, converse accident) – basing a broad conclusion on a small sample.”<sup>1017</sup> Because there is substantial evidence and strong arguments that contemporary faithful Catholics can licitly read Valtorta’s work, these critics usually ignore and fail to mention this evidence and all of the relevant facts and testimonies, and then in their ignorance of this subject, they claim things are still unclear which only serves to mislead readers and keep them ignorant of these facts and serves to dissuade them from researching this matter more in depth where they might discover this evidence.

A good analogy is the following: there is substantial evidence in the Holy Bible that Jesus claimed that He was God. It might not be immediately apparent unless one were to study the scriptures closely and had a certain minimum level of intelligence, critical reading skills, and exegetical ability to understand the importance of certain phrases that Jesus used in the context of His culture and time (such as when He used the important phrase “I am” in John 8:58). Yet, there do exist anti-Christian apologists who claim that “whether Jesus claimed He was God is still unclear.” To most Christians, they will view this claim as merely a reflection of the ignorance and lack of scholastic ability of the anti-Christian apologist or a type of dishonest tactic meant to confuse and mislead people and try to dissuade them from researching the matter sufficiently in depth where they might discover the evidence that Jesus did indeed claim that He was God.

Likewise, many Valtorta critics out of ignorance or out of feigning ignorance will throw their hands up and say, “the canonical status of Valtorta is unclear,” when it is clear that one can licitly read her writings if one bothers to investigate the evidence.

For a refutation and fully documented details about the anonymous *L'Osservatore Romano* article, see the subchapters of this e-book entitled “*The Position of the Congregation for the Doctrine of the Faith (the Holy Office)*” and “*About the Anonymous Letter in the L'Osservatore Romano and a*

*Thorough Analysis and Refutation of This Letter*". It is an undeniable, established fact that Pope Pius XII ordered the *Poem* to be published in 1948, that the Holy Office approved the publication of the second edition in 1961 according to the testimony of Fr. Berti, and that the Congregation for the Doctrine of the Faith has in recent times given permission to the publisher to publish it and the faithful to read it as it is. Horvat shows in her article complete ignorance of all of these things and she simply throws her hands up in the air saying, "Unfortunately, the official position of the Church today is less than clear". Well, it is clear if one bothers to take the time to research it!

For more details about the whole issue of the *Poem* being placed on the *Index of Forbidden Books*, see the subchapter in this e-book entitled "*An Analysis and the Full Details Regarding the First Edition of the Poem Being Placed on the Index of Forbidden Books*" under the higher hierarchical chapter entitled "*Refutations of Critics and Arguments Against the Poem of the Man-God*".

However, I want to address the current canonical status of Valtorta's writings in terms of the Index of Forbidden Books in further depth.

To start out, I recommend readers check out the article of Dr. Mark Miravalle, S.T.D. (Doctor of Sacred Theology) where he succinctly explains why *The Gospel as Revealed to Me / The Poem of the Man-God* cannot any longer be considered forbidden to Catholics and why every Catholic is free to read it. He also refutes some of the most popular (flawed) objections to Valtorta's work. His article can be read here: [In Response to Various Questions Regarding "The Poem of the Man-God"](#).

Throughout the history of the Church, many times books that were placed on the Index of Forbidden Books were later removed from the Index. Even the works of St. Thomas Aquinas were condemned on January 18, 1277 by Pope John XXI, and the condemnation later annulled.<sup>1018</sup> Venerable Mary of Agreda's *Mystical City of God* was examined for fourteen years and afterwards placed on the *Index of Forbidden Books* for three months, before it was later vindicated by Pope Clement XI who strictly prohibited the *Mystical City of God* from ever being put on the *Index of Forbidden Books* again in two decrees of June 5, 1705 and September 26, 1713. Her *Mystical City of God* was furthermore vindicated by two Popes of the past century who went so far as to give an Apostolic Blessing to readers and promoters of the *Mystical City of God*, much in contrast to the actions of the Hierarchy which once put this work on the *Index of Forbidden Books*.<sup>1019</sup>

The placement of a work on the Index was not an infallible act, and, contrary to popular belief, was not always done because a book had an error against faith or morals or was obscene. Other reasons for why books were placed on the Index of Forbidden books were for disciplinary reasons, or simply because a book requiring prior Church approval before publishing was published without prior approval (not necessarily because of harmful content), or because it was judged that the

book might be dangerous for groups of people at that time in history (and when the conditions changed such that such dangers were no longer present, these books could be removed from the Index).<sup>1020</sup> During the pontificate of Pope Leo XIII, the pontiff revised the Index of Forbidden Books and dropped about a thousand books from it.<sup>1021</sup> He also overhauled the rules at that time, something done by Popes multiple times during the history of the Index, with the last one being the abolishment of the Index by Pope Paul VI in 1966.

In the case of the first edition of Maria Valtorta's main work, *The Poem of the Man-God*, it is clear from the explanatory letter which accompanied the notification of its placement on the Index that the reason for its placement on the Index was not due to any errors against faith or morals, but because of a disciplinary matter due to allegedly grave disobedience by an unspecified person (presumably Fr. Berti).

Fr. Berti gives details of relevant events and facts in his signed testimony. The charge of disobedience is untrue and perhaps represents a misunderstanding on the part of some individuals. The explanatory letter did not tell the whole story nor did it even mention a name of who was supposedly disobedient. The facts are that Fr. Berti chose to obey the order of Pope Pius XII who had commanded him to publish the work in 1948. The two officials in 1949 called him to a private meeting the year after the Pope had commanded him (in front of two other eyewitnesses) to publish it. They refused to let him speak so that he could tell them the Pontiff's command to publish it. The Pope had higher authority and jurisdiction than these two officials. He was given contradictory orders and so he obeyed the orders of the highest authority (the Pope). Regardless, what is relevant for this present discussion is his testimony of how Fr. Giraudo, O.P., Commissioner of the Holy Office, later gave permission to continue publication of the second edition in 1961.

First, let's give some details about Fr. Berti. Fr. Corrado Berti, O.S.M., was a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He is one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* wherein Pope Pius XII commanded him to publish the *Poem of the Man-God* "just as it is". Fr. Berti is also the one who supervised the editing and publication of the critical second edition of the *Poem* and provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions. Fr. Berti was the theologian assigned by the Servites in 1946 to study Maria Valtorta's writings in depth, as she was a Third Order Servite. Below is an excerpt from his [signed testimony](#) on December 8, 1978 (note that Fr. Berti refers to himself in the third person):

## **8. SECOND EDITION OF "THE POEM OF THE MAN-GOD"**

Sir Michael Pisani was not impressed by the aforesaid *Life of Jesus* being placed on the Index. But feeling somewhat aged and suffering, he instead entrusted the task of publishing the Valtorta writings to his son, Doctor Emilio Pisani, a doctor of jurisprudence and at that time in the prime of life.

It was then that the Pisani Publishing House, with full confidence in God's help and in the future, conceived and decided on the publication of a second edition of *The Poem*, with a better cover and better paper, with newer and cleaner type, and in less thick volumes. Moreover, Dr. Emilio asked Fr. Berti to provide the new edition with explanatory notes of difficult passages, and to point out the biblical substrata of the Work. The edition was provided also with illustrations redacted by professor Lorenzo Ferri, under the personal guidance of Maria Valtorta.

Thus this Work on the Gospel came out in ten fine volumes, provided with an introduction and notes, and was pleasing to all. The previously mentioned Fr. Gabriel M. Roschini, consultant of the Holy Office, customarily repeated that such a new edition was not to be considered to be on the Index, because it was totally renewed, conformed in all to the original, and provided with notes that removed any doubt and which demonstrated the solidity and orthodoxy of the Work.

## **9. ATTEMPTED INTERVIEW WITH HIS HOLINESS POPE PAUL VI**

Fr. Berti was nevertheless always worried and very anxious because of the placing of *The Poem* on the Index, though it was only of the first edition; and, in his confidence of having the decision revoked and obtaining security for the Second edition, he began by asking for an audience with Msgr. Pasquale Macchi, the faithful and dynamic private secretary of Pope Paul VI. (1963).

Msgr. Macchi engaged in an amiable dialogue with Fr. Berti for about an hour during which, with lively astonishment, he was heard to repeat that the Work was not on the Index and that the Pope [Paul VI], when he was Archbishop of Milan, had read one volume, had appreciated it and sent the whole Work to the Seminary [of Milan].

The secretary accepted the various volumes of the Second edition, which had meanwhile come out, but after a few days, he diplomatically had them returned to Fr. Berti with a note in which he suggested that [Fr. Berti] direct himself to the Secretary of State, in the event he

wished to approach His Holiness in person. And thus evaporated the desire and project of an interview with Paul VI.

## **10. THE HOLY OFFICE AUTHORIZES THE SECOND EDITION**

In December of 1960, Fr. Berti was called to the Holy Office and was received by Fr. Mark Giraudo, O.P., Commissioner of that Congregation, who was very amiable. Fr. Berti, seeing that this time he could handle it calmly, related to the Commissioner the words ("Publish [it]") given in audience by Pope Pius XII in 1948, and brought to him photostats of the certifications on the *Life of Jesus* [i.e., *The Poem...*] by Maria Valtorta —three of these certifications turned out to be drawn up by the consultants of the Holy Office, that is, those by Fr. [later, Cardinal] Bea, S.J., by Msgr. Lattanzi, and by Fr. Roschini, OSM.

Fr. Giraudo, who knew nothing of the words of Pius XII and of the certifications of these three personages of the Holy Office itself, after having received Fr. Berti many times, after having himself consulted with his Superiors and having pondered on the certifications, spoke these words: "Continue to publish this second edition. We will see how the world receives it."

And thus *The Poem* came out, and continues to come out, not only by order of Pius XII, but also with the approval of the Holy Office. (1961).

## **11. SUPPRESSION OF THE INDEX OF FORBIDDEN BOOKS**

But in 1966, Pope Paul VI, who carried the II Vatican Ecumenical Council forward, as well as to its completion, who effected the reform of the Roman liturgy, who brought about the renewal of the Curia, including the Holy Office, also accomplished the courageous act of suppressing the Index of Forbidden Books on which *The Poem* written by Maria Valtorta had strangely been placed. And thus, from 1966 on, *The Poem...* found itself free of any ecclesiastical sanction.

Perhaps it was of this [Papal] act, already known only to him, that Msgr. Macchi was thinking, when in his interview he asserted to Fr. Berti that *The Poem* was not on the Index. [...]

## **12. VALTORTA WRITINGS EDITED THROUGH 1978**

The first work published was the *Life of Jesus*. [...] Two editions, quite different, of this life of Jesus [*The Poem...*] have been published. The first, printed in the years 1956-59 [as stated above in #6], was very modest: four overly thick volumes, without an introduction,

unprovided with even the most prudent notes. It was imperfect even as regards the text, because it did not directly reproduce the Valtorta manuscript, but a typewritten copy very unfaithful and incomplete. And this was the edition that met the difficulties described in their place (#7 above).

The second edition, instead, under the editorship of Dr. Emilio Pisani, printed in the years 1960-67 in ten manageable volumes, was redacted on the basis of a strict comparison with the original Valtorta manuscript and was provided with thousands of theological notes, especially biblical, prepared with years of intense labor by Fr. Corrado M. Berti of the Order of the Servites of Mary, professor in the Pontifical "Marianum" Theological Faculty at Rome. And this second edition is the one which has met with no trouble, but had been authorized in 1961, even by the Holy Office, now called the Sacred Congregation for the Doctrine of the Faith, as was related above in these pages at the proper place (#10 above).

Because the placement of the first edition of *The Poem of the Man-God* on the Index was not due to any errors against faith or morals, the reasons for why it was placed on the Index were deemed by the Holy Office in 1961 as no longer applicable and they approved its publication. In more recent times, in a letter dated May 6, 1992 (Prot. N. 324-92), addressed to Dr. Emilio Pisani (the publisher of Maria Valtorta's works), Monsignor Dionigi Tettamanzi, secretary to the Italian Episcopal Conference, gave permission for the work to continue to be published for the "true good of readers and in the spirit of the genuine service to the faith of the Church". Dr. Pisani relates concerning this letter, "Our comment immediately points to the conclusion that the Work of Maria Valtorta does not contain errors or inaccuracies concerning faith and morals; otherwise Monsignor Tettamanzi would have asked the Publisher to correct or eliminate such specific errors or inaccuracies 'for the true good of readers.'"<sup>1022</sup> Note that in each country, it was the secretary of the episcopal conference who transmitted the official position of the Church on such works.

Even if critics wanted to pretend or try to argue that the placement of *The Poem* on the Index was due to an error against faith or morals, approval for publication of the second and subsequent editions implicitly negates the placement of the first edition of the work on the Index.

These points may help illustrate the above facts more clearly:

1. Normally, in the days that the Index was maintained, after the first edition of a work had been condemned due to an error against faith or morals, the approval of the second edition of that work did not automatically reverse the condemnation of the first edition: that statement of normality assumes the normal functioning of the index used for its purpose of forbidding the reading of something heretical or immoral. If the condemnation of the first edition of something

had been validly done because of proven heresy or immorality, there is nothing that could ever be done afterwards to exonerate that first edition from condemnation.

2. In the case of Valtorta's Work, however, it has been demonstrated that the putting on the Index of its first edition was not done for heresy or immorality, because even the article in the *Osservatore Romano* purporting to explain why the work had been put on the Index failed to list even one heresy or one passage that promoted immorality. The end of the article revealed the real reason for the putting on the Index: it was a "punishment" due to allegedly grave disobedience. However, the article did not tell the whole story nor did they even mention a name of who was supposedly disobedient. The facts are that Fr. Berti chose to obey the order of Pope Pius XII who had commanded him to publish the work in 1948. The two officials in 1949 called him to a private meeting the year after the Pope had commanded him (in front of two other eyewitnesses) to publish it. They refused to let him speak so that he could tell them the Pontiff's command to publish it. The Pope had higher authority and jurisdiction than these two officials. He was given contradictory orders and so he obeyed the orders of the highest authority (the Pope). Even in that meeting with those two officials, besides silencing him, they tried to get him to hand over the typescripts and manuscripts of the work to them so that they could bury them forever. Fr. Berti testified that Msgr. Pepe even verbally admitted that this was his intention, when the latter exclaimed, "Here they will remain as in a tomb." But, even if Fr. Berti had been guilty of disobedience, the putting on the Index of the work on merely the grounds of disobedience, even grave disobedience, would not have been because of any error against faith or morals and thus is easily overturned by subsequent authorities in the Holy Office. When all of the facts (especially concerning Pope Pius XII's command to publish the work) are brought to light, even the pretext of punishment for alleged disobedience could not justify the putting of the first edition on the Index, but even this question is a moot point at this point in history because the work has since been permitted for publication.

3. Now, what is very interesting is that the text of the first edition was not modified in any substantial way in the second, third, or fourth editions of the work. The only changes were fixes of very minor typographical mistakes or misreadings of very secondary words that had no theological or moral impact on the text. The second edition did see the addition of many footnotes and some appendices, but the underlying text was not changed as far as the theological or moral meaning went.

4. The second edition was approved for publication, which meant that the Holy Office did not consider that it contained any theological or moral errors in either the underlying text (which was substantially the same as in the first edition) or the added footnotes or appendices.

5. Because the text of the second edition contained all the contents of the first edition with no alterations that might have impacted the Faith or moral contents of the work, that means that if the text of the second edition was approved for publication, the text of the first edition was implicitly approved by the officials who approved the second edition.

6. Thus the approval of the second edition, in the particular case of Valtorta's work, amounted to an implicit discreditation of the placement of the first edition on the Index.

7. For those who claim the placement of the first edition on the Index was due to a demonstrated error against faith or morals (which a careful examination of the explanatory letter shows it was not), were it not for the fact that no change in wording between the first and second editions of the work had an impact on its Faith and moral meaning, then one could not say that the approval of the second edition had implicitly reversed the alleged condemnation due to faith or morals of the first edition. Had there really been heresy or immorality in the first edition, then the second edition would not have escaped condemnation, because no changes had been made to the passages that would have been heretical or immoral. But because no changes with a theological or moral impact were made and the second (and later in 1992, even a newer than second) edition was approved for publication, then the first one, logically, should have been approved for publication as well (if the true reason for its placement on the Index was because of errors against faith or morals). The only other possible reasons why the first edition could have been placed on the Index would be due to disciplinary reasons, publication without prior required permission to publish (which it had in Pope Pius XII), or because it was judged that the book might be dangerous for groups of people at that time in history. By allowing publication of the second edition, these reasons are no longer considered an issue. Thus, regardless of the reason that the first edition was placed on the Index, the placement of the first edition on the Index of Forbidden Books was implicitly repealed by those who approved the second and subsequent editions.

Now getting back to Horvat's arguments and claims: further betraying the bias and significant lack of knowledge Horvat has on this subject matter, Horvat goes so far as to make the sweeping claim: "Obviously, the progressivists, almost to the man, defend [the *Poem of the Man-God*]."

Honest and knowledgeable scholars would never make such an outlandish unsubstantiated generalization like that which is easily contradicted by verifiable facts and dozens of contrary testimonies. Those who actually have studied this subject in depth would argue (with good reason and evidence) that, in fact, the trend is that the opposite is true. See my e-book for details.

I merely need to give one prominent example among the tremendous number of other non-progressives who hold Maria's writings in high esteem to show the ridiculousness of Horvat's unsubstantiated falsehood:

William F. Buckley, Jr. is considered the grandfather of the American conservative movement. He was a famous talk show host for decades where he hosted 1,429 episodes of the acclaimed television show *Firing Line* for 33 years (which featured many of the most prominent intellectuals and public figures in the United States and won an Emmy Award in 1969). He was also a politician, a famous speaker, an author, and founded the highly influential magazine *National Review*. He had very high standards of professionalism, journalism, and scholarliness. In fact, he received so many awards and was such a media giant, that he makes Horvat seem insignificant by comparison. He held Valtorta's writings in high esteem after reading it for himself, as he relates in his spiritual memoir, *Nearer My God*. And by the way, he was a traditional Catholic who disapproved of many of the reforms of Vatican II and attended the Latin Mass. Considered the grandfather of the American conservative movement, William F. Buckley, Jr. was hardly a "progressive". An article relates:<sup>1023</sup>

As a mature man Buckley also exuded an interesting faith. He was a traditional Catholic who attended the Latin Mass, even after Vatican II reforms—many of which Buckley disagreed with. His son, the novelist Christopher Buckley, explained: "Pop was a defiantly pre-Vatican II Catholic." To the point that he had a priest say "a private Latin Mass for him" every Sunday. Yet, at the same time, William Buckley held a personal devotion to the works of the Italian mystic Maria Valtorta, a significant but controversial figure within the Church. In his spiritual memoir, *Nearer, My God*, William Buckley wrote of how he first encountered the revelations of Valtorta. "My nephew Fr. Michael Bozell thought to send me a few years ago some pages from Maria Valtorta, Italian writer and mystic (1897-1961). She wrote a huge five-volume book called *The Poem of the Man God*, and one part of the fifth volume was her fancied vision of the Crucifixion."

"My friend and theological consultant Fr. Kevin Fitzpatrick, who is also a doctor of theology, was a little alarmed with the prospect of my using Valtorta," Buckley wrote. "Not so much because her work was, for a while, on the Index of prohibited reading—that kind of thing happens, and there is often life after death." No, Fr. Kevin's concern stemmed from a different matter.

Father Kevin wrote to Buckley: "My main problem is the use of private revelations not approved by the Church. This is not a legalistic concern, but a concern based on some

experience of people who, to be blunt, are not satisfied with Revelation which ended with the death of the last Apostle.”

Interestingly, despite his cautious approach, once Fr. Kevin, the doctor of theology, began to read Valtorta’s works to further advise Buckley, what he found – in Valtorta’s revelations – surprised the knowledgeable priest greatly.

“In fact, Valtorta seems to have solved the Synoptic problem that’s been plaguing scholars for centuries, viz., the contradictions between Matthew, Mark, and Luke,” Fr. Kevin wrote Buckley. Her revelations, instead of replacing the Gospels – what Fr. Kevin feared – filled in the gaps that the Gospels possessed which, as Fr. Kevin noted, had confused scholars for centuries. Thus, Valtorta’s revelations helped reconcile for the priest seeming contradictions that exist in the Synoptic Gospels of the New Testament.

...The Crucifixion details of Christ’s Passion were so powerful in Valtorta’s writings and revelations that William Buckley decided to reproduce them in his own spiritual memoir, dedicating 18 pages of his book *Nearer, My God*, to Valtorta’s visions of Christ’s sacrifice and suffering on the Cross.

...there is no question that Buckley was very open minded toward Valtorta’s work. He admitted, after all, that part of the ecclesial controversy surrounding Valtorta stemmed from the fact that, at one point, her writings were placed on the Church’s (now-abolished) *Index of Forbidden Books*. However, Buckley was astute enough to recognize that “that kind of thing happens, and there is often life after death.” He was quite correct with this insightful observation.

To this list of esteemed Catholics, deeply moved and supportive of Maria Valtorta’s writings and mystical experiences, add another influential Catholic: one of the most significant voices on American political discourse in the twentieth century – William F. Buckley, Jr.

The fact is that the *Poem of the Man-God* has been approved by such a tremendous number of very learned, competent, non-modernist theologians and bishops (some of whom were world-renowned theologians with a strong reputation for holiness and some of whom were pre-Vatican II Consultants to the Holy Office and the Sacred Congregation for the Causes of Saints) that you cannot possibly justify looking at the *Poem* in a negative light due to possibly cherry-picking the data for a handful of “progressives” who may either like or are indifferent about the *Poem*. If any progressives do like it, it is likely due to (1) they never read much of it at all and hence don’t have an accurate idea of what it really is or what is said in it; or (2) they are starting to convert to be

non-progressivist, good Catholics. I say the latter because I think that it is truly impossible to read Christ's Words as they are in the *Poem* and not be converted to a holy life if you receive them with good will and strive to put them into practice. Many progressives also like the Holy Bible (including heretics like Protestants), and so is the Bible bad because a certain percentage of those who like the Bible are progressives?

The reality is that highly educated, pious, traditional authorities and clerics who have studied Valtorta's work in depth approved it and affirmed it is free of error in faith and morals. I honestly am finding it difficult in my research to find very many learned progressive/modernist authorities who approve the *Poem* who have actually studied it in depth and knew what it was.

If anything, my e-book shows evidence that progressives tried to destroy and illegally censor the *Poem of the Man-God* because it conflicts with progressivist tendencies and doctrine. For more details, see the subchapters of this e-book entitled "*The Position of the Congregation for the Doctrine of the Faith (the Holy Office)*" and "*About the Anonymous Letter in the L'Osservatore Romano and a Thorough Analysis and Refutation of This Letter*".

Dr. Emilio Pisani (the editor and publisher of Maria Valtorta's works) testifies in one of his publications:<sup>1024</sup>

### **Gift of Valtorta's Work to Pope John Paul II – Blocked**

Toward the end of the year 1978, a Monsignor of the Roman Curia, a reader and profound admirer of Valtorta's work, and previously a friend of Cardinal Wojtyla, induced the editor, Pisani, to offer to the Holy Father, Pope John Paul II, the homage of the ten volumes of Valtorta's work. In January of 1979, this same Monsignor brought the small box with the ten bound volumes to the Apostolic Palace, accompanied by a long letter of his own together with a shorter one from the editor. It was an attempt at feeling out the new Pontiff who so loves direct contact with every man without any discrimination. But we have reason to believe that our initiative, marked by an authentic spirit of devotion, was blocked by the Secretary of State.

The Secretary of State at that time was Cardinal Jean-Marie Villot. The news media often described him as a "leftist" and "progressivist" (a.k.a. modernist). In fact, he is the cardinal who traditional Catholics (Horvat among them) believe "deceive[d] the Holy Father into believing Archbishop Lefebvre had his priests sign a declaration against the pope (Archbishop Lefebvre, *Fideliter*, no. 59, pp. 68-70)."<sup>1025</sup>

Antonio Socci, a leading Italian journalist, TV show host, author, and public intellectual in Italy, wrote about the *Poem of the Man-God*:<sup>1026</sup>

For twenty years, after having laboriously stumbled through trying to read hundreds of biblical scholars' volumes, *I can say that – with the reading of the Work of Valtorta – two hundred years of Enlightenment-based, idealistic, and modernist chatter about the Gospels and about the Life of Jesus can be run through the shredder.*

And this perhaps is one of the reasons why this exceptional work – a work which moved even Pius XII – is still ignored and “repressed” by the official intelligentsia and by clerical modernism.

In spite of that, outside the normal channels of distribution, thanks to Emilio Pisani and Centro Editoriale Valtortiano, the Work has been read by a sea of people – every year, by tens of thousands of new readers – and has been translated into 21 languages.

Every serious argument against the *Poem* has been thoroughly refuted, as shown in the subchapter of this e-book entitled “*Refutations of All of the Top Anti-Valtorta Articles*”. To the contrary, the evidence of the divine origin of the *Poem*, its spiritual value, its historical accuracy, and its theological and exegetical value is demonstrated and has never been refuted.

Among ordinary lay faithful, who are not very learned and experienced in discernment, you will find all types of people who approve it and all types of people who oppose it. Such a similar scenario has also happened in previous authentic apparitions and private revelations, such as Fatima and Our Lady of La Salette, which was very controversial for a time. The fact is that a private revelation cannot be judged by numbers alone. But even if you were to try to judge it by numbers alone, the fact is that among those who read the *Poem*, there is a tremendous springing forth of great fruits, as attested by countless trustworthy testimonies (far more good than bad, both among the most learned clerics in Rome and among ordinary lay faithful). There are far more good fruits than supposed bad from the *Poem*. For more details, see the subchapter of this e-book entitled “*Proof by the Testimony of Countless Trustworthy Clerics, Authorities, Experts, Scientists, and Pious Lay Faithful and the Tremendously Good Fruits Produced in Individuals and in the Church as a Whole*”. I have found that with over 90% of the critics of the *Poem*, they have hardly read any of it or only glossed over it in cursory fashion.

Prof. Leo A. Brodeur, M.A., LèsL., Ph.D., H.Sc.D., wrote:<sup>1027</sup>

Let us return to the alleged dogmatic or moral errors which some opponents of the *Poem of the Man-God* claim to find in it. The alleged errors result from the opponents' own doing: they rarely present complete quotations, they mutilate them; they wrench the quotations out of context, when only the context gives them their proper meaning; they sometimes even go so far as to falsify certain texts. Also, the testimony of those opponents often is not credible because of their lack of knowledge in mystical theology, their ignorance of Valtorta's work, or their prejudice against it. Some have even gone so far as to declare publicly that they had not read it and did not intend to in the least.

Horvat is one of these critics because she hasn't even read it or studied it in depth, unlike the tremendous number of theologians, Scripture scholars, Church authorities, priests, and pious lay faithful who have studied it in depth and approved it. Furthermore, I have shown many times in the previous pages and upcoming pages how she wrenches quotations out of context, is highly ignorant of Valtorta's work and ecclesiastical approval, gives calumnious, unsubstantiated insinuations, uses unreliable sources (the few she used), and betrays an obvious unjustified bias towards the *Poem*.

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## ***Refuting Her Claim that the Poem Contains "Endless Idle Conversations"***

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Horvat gives a huge distortion of Valtorta's text that amounts to falsehood when she wrote: "There are endless idle conversations between Our Lord, Our Lady and the Apostles, all on a natural level."

This distortion represents a subjective impression by someone who – very likely – never read the *Poem* herself, but only glossed over it in cursory fashion with an ill-disposed and superficial attitude and an obvious bias. Here are some opinions from those who actually read it, are more learned than Horvat, and who completely disagree with her biased opinion (and I daresay, *very* poor judgment):

Archbishop Alfonso Carinci, Secretary of the Sacred Congregation of Rites from 1930 to 1960, fully approved Maria Valtorta and the *Poem*, writing in 1952: "There is nothing therein which is contrary to the Gospel. Rather, this work, a good complement to the Gospel, contributes towards a better understanding of its meaning... Our Lord's discourses do not contain anything which in any way might be contrary to His Spirit."<sup>1028</sup>

Archbishop Carinci also stated: "...it seems impossible to me that a woman of a very ordinary theological culture, and unprovided with any book useful to that end, had been able on her own to write with such exactness pages so sublime. [...] Judging from the good one experiences in reading it [i.e., *The Poem*], I am of the humble opinion that this Work, once published, could bring so many souls to the Lord: sinners to conversion and the good to a more fervent and diligent life. [...] While the immoral press invades the world and exhibitions corrupt youth, one comes spontaneously to thank the Lord for having given us, by means of this suffering woman, confined to a bed, a Work of such literary beauty, so doctrinally and spiritually lofty, accessible and profound, drawing one to read it and capable of being reproduced in cinematic productions and sacred theater."<sup>1029</sup>

If the conversations in the *Poem* were "endless" and "idle" and "all on a natural level" as Horvat gratuitously claimed, I very much doubt the 1930-1960 Secretary of the Sacred Congregation of Rites (of distinguished repute) would call this book "so sublime" and affirm "Our Lord's discourses do not contain anything which in any way might be contrary to His Spirit", referring to it as "a Work of such literary beauty, so doctrinally and spiritually lofty, accessible and profound."

Nor would the illustrious Mariologist, Fr. Gabriel M. Roschini, O.S.M. (considered by many to be one of the greatest Mariologists who ever lived), write about the *Poem* (on the next page):<sup>1030</sup>

No other Marian writings, not even the sum total of everything I have read and studied, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple **and sublime**, of Mary, God's Masterpiece. [emphasis added]

If the conversations in the *Poem* were “endless” and “idle” as Horvat gratuitously claimed, I very much doubt Msgr. Hugo Lattanzi, Professor of Fundamental Theology at the Lateran Pontifical University in Rome, would write:<sup>1031</sup>

...these are truly splendid pages both in thought and in form; descriptions of psychological situations worthy of Shakespeare, dialogs conducted in a Socratic manner worthy of Plato, and descriptions of nature and the environment worthy of the most imaginative writer.

Or, as Msgr. Maurice Raffa, Director of the International Center of Comparison and Synthesis, wrote:<sup>1032</sup>

...I found therein incomparable riches...Wanting to express a judgment on its intrinsic and aesthetic value, I point out that to write just one of the many volumes composing the work, it would need an author (who today does not exist) who would be at once a great poet, an able biblical scholar, a profound theologian, an expert in archaeology and topography, and a profound connoisseur of human psychology.

If the conversations in the *Poem* were “endless” and “idle” as Horvat gratuitously claimed, I very much doubt Camillo Corsánego, former national president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome, would write:<sup>1033</sup>

Throughout my life, by now fairly long, I have read a very large number of works in apologetics, hagiography [saints' lives], theology, and biblical criticism; however, I have never found such a body of knowledge, art, devotion, and adherence to the traditional teachings of the Church, as in Miss Maria Valtorta's work on the Gospels...Having read those numerous pages attentively and repeatedly, I must in all conscience declare that with respect to the woman who wrote them only two hypotheses can be made: a) either she was talented like Manzoni or Shakespeare, and her scriptural and theological learning and her knowledge of the Holy Places were perfect, at any rate superior to those of anyone alive in Italy today; b) or else "*digitus Dei est hic*" ["*God's finger is here*"]. Obedient as I am (and as, with God's grace, I intend being all my life) to the supreme and infallible Magisterium of the Church, I will never dare take its place. Yet, as a humble Christian, I profess that I think the publication of this work will help to take many souls back to God, and will arouse in the modern world an apologetic interest and a leavening of Christian life comparable only to the effects of the

private revelation [of the Sacred Heart] to St. Marie Alacoque. It has been said that the Work lowers the adorable Person of the Saviour. Nothing could be more wrong: Christians, I believe, usually after having affirmed faith in Jesus Christ, God and man, always forget to consider the humanity of the Incarnate Word, Whom He is regarded as the true God, but rarely as true Man, frustrating the invitation to many ways of sanctification, which is offered to us by the exemplary human life of the Son of God. Anyone who reads [even] a limited number of these wonderful pages, literally perfect, if he has a mind free of prejudices, cannot not draw from them the fruits of Christian elevation.

Cardinal Giuseppe Siri praised the manuscript of the *Poem* that he read in 1956, stating in a signed letter on March 6, 1956:<sup>1034</sup>

"...my impression from reading the typescript is excellent... I would willingly read some more. A larger volume would further substantiate a judgment, even if it be as modest as mine."

Blessed Gabriel Allegra, O.F.M., a very learned and world-renowned biblical scholar, theologian, and missionary priest, whose exegetical work had the support and acknowledgement of successive popes from Pius XI to Paul VI, wrote about Valtorta's work:<sup>1035</sup>

This double series of discourses is completed by the conversations of Jesus with the Apostles, by His polemics in the Temple and at Jerusalem or on the roads of Palestine, and finally, by His gracious, heavenly confidences with the Apostles, the men and women disciples, and especially with His Most Holy Mother.... What a work, this *Poem*! No, it is not a poor human work. There is in it the Finger of God. [...] The language, more than being dignified, is fascinating; and when the Madonna is spoken of, there is a sweetness and a true heavenly enchantment.

I now end with a quote from a professor who actually read the *Poem* in depth and hence is also at least ten times more credible than Horvat.

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., wrote:<sup>1036</sup>

**Theologically:** Valtorta's writings exude a great, all-encompassing breadth of knowledge and a clear-mindedness and loftiness of concepts worthy of the greatest theologians, of the Church Fathers, and of the greatest mystics... Furthermore, she had never studied philosophy or theology either at school or on her own. The only education she had received was the average education of upper-middle class Italian girls of the early 1900s. How could she have composed her lofty writings?

**Spiritually:** Valtorta's writings are outstandingly practical, drawing the reader to practice the Faith in everyday life. They are not in the least dry theological textbooks. They bring spirituality alive, they bring it home, to the reader's heart, by showing us Jesus intimately, personally. Many a reader has exclaimed that reading *The Poem* is like living with Jesus as the apostles did. As depicted in *The Poem*, His character – the perfect blend of warmth and reason, of mystical outlook and practical attentions, of holiness and love – has helped many a reader to reform a life of sin, to increase love for our Lord, to become holier. Jesus is portrayed in *The Poem* as in perhaps no other mystical work. It is quite doubtful that Valtorta could have produced such an uplifting portrait on her own, when she was the first to admit her "nothingness" and ascribed everything to Jesus.

**Even scientifically:** Valtorta's *The Poem of the Man-God* exhibits an uncanny accuracy with regard to the archeology, botany, geography, geology, mineralogy, and topography of Palestine in Jesus' time, an accuracy commended by various experts in those fields. Yet, given her lack of education and reading in those fields, and given the fact that she never traveled to Palestine, how could she have given accurate descriptions of places she never went to and never read about in any detail?

**Finally, from the literary point of view:** Valtorta wrote on the spur of the moment, without preliminary plans, without rough drafts. She wrote fast – over 10,000 handwritten pages in three years – with great consistency of thought and purpose, in masterly Italian combining the highest achievements of the Florentine style of the 1930s with the vividness and spontaneity of common folks when they are quoted. Few writers throughout the history of humanity have been that good and that prolific in that short a period of time; perhaps none of these wrote without rough drafts. Yet, she was bedridden and subjected to frequent physiological crises and down-to-earth interruptions by her relatives or neighbors. How then could she have written so well, when most writers crave solitude to be able to write?

When one ponders the theological and spiritual loftiness of Maria Valtorta's *The Poem of the Man-God*, as well as its scientific and literary remarkableness, in the light of her average education, lack of health, and in the light of her speed, accuracy and greatness of achievement, how could one seriously entertain the thought that she accomplished all that without supernatural help? When one also ponders her personal lifestyle as a generous victim soul who practiced the virtues heroically, when one also ponders the sufferings which she daily offered to the Lord, then with all due respect, how could [anyone] casually dismiss her claims to supernatural visions and dictations without a full-fledged investigation into her case?

Just like the above authorities and theologians, I find the conversations between Our Lord, Our Lady, and the Apostles to be most agreeable, enlightening, engaging, and worthwhile. I find them a rich source of knowledge, deep, very supernaturally oriented, and instructive. Jesus' many speeches are almost always entirely on supernatural topics. The day-to-day conversations revealed in the *Poem* in the travels are a mix of both natural and supernatural elements. But insofar as the natural is part of the conversations, I find it particularly instructive, just as Fr. Kevin Robinson wrote:<sup>1037</sup>

...The works of St. Ignatius encourages the use of all five senses, plus imagination, in his 'Spiritual Exercises'. The Biblical Book 'Canticle of Canticles' could be charged with the same falsehood by the spiritually immature. [Just like him], Valtorta always leads from the senses to the spiritual, the sublime, and the supernatural.

There is a book entitled *In the Likeness of Christ* (originally published in 1936) written by Rev. Fr. Edward Leen, D.D. (1885-1944, a Holy Ghost Father who earned a Doctorate in Divinity and was an author of several highly acclaimed books in the 1930s and 1940s). Here is an excerpt which reinforces this truth, which it seems Horvat might be insufficiently instructed in:<sup>1038</sup>

Now what the soul, eager to advance, and completely won to the ideal of "putting on Christ," desires above all else to know is, how is this to be done? What practical co-operation is it called on, itself, to furnish, in order that its lofty ambition be gratified? In effecting divine instincts in the soul, the Holy Ghost is principal agent. Results of a divine kind can proceed only from a cause which is, itself, divine. But God deigns to make use of an instrument in carrying out this work of the sanctification of His creatures. That instrument is the Sacred Humanity of Jesus—it is Jesus, as expressed in the whole sum of His earthly experience, active, as well as passive. All know this.

...Few grasp the far-reaching significance of the well-known words of St. Paul: "Whether you eat or drink, or whatever else you do, do all to the glory of God." (1 Cor. 10:31). This is more than a pious exhortation to the cultivation of a right intention; it is the formulation of a profound truth—a truth too little understood. The supernatural life, as has been so often repeated in these recent years, is not something apart from, or beside, much less in opposition to, or destructive of the natural. It is the natural elevated, transmuted, penetrated through and through with a divine leaven. Grace necessarily implies the existence of what it elevates. It presupposes human life, not partially or in some scattered and isolated elements, but in its totality. It is the life of man, as man, that grace sets out to sublimate and refine unto the refinement of God. It is through man's own life, taken in all its activities and passivities, in its thoughts, views, judgments, decisions, in its deliberate emotions and reactions; in its

outward activities as guided by his rational faculties, in all its willed contact with circumstances, with things, with men, and with God; it is through and by means of all this that man is to be wrought to a better, to a divine form.

The instrument of man's sanctification is, in a subordinate sense, man's own human life. This conclusion is not in contradiction to, but supplementary to, the statement made above, namely, that the human life of Christ is the instrument of the divinity in the divinization of the human soul. For the work of sanctification consists, precisely, in establishing vital contact between two life experiences—the life experience of Christ and the life experience of the Christian. Everything is in that.

...The first step in the spiritual ways is to aim at developing and cultivating a strong personal admiration for Jesus of Nazareth—Who loves to style Himself the Son of Man. By a psychological law, admiration begets love, and love inspires imitation. He who admires the Man Jesus will feel impelled to imitate Him in His life, His principles, and His actions. It is a matter of common observation that those who look up to and admire other characters tend, insensibly, to shape their thoughts and conduct to the pattern of the thoughts and conduct of such characters. The willing and devoted follower is gradually molded to the form of his chief...In a somewhat similar way, the human character of the Christ gradually forms to its own likeness those who strive to cultivate an enthusiastic admiration for Him.

...The divinity works through the Sacred Humanity and directly gaining the hearts and souls of men can work transforming effects there. Grace reinforces and gives supernatural energy to the natural psychological influence of a Great Personality on its admirers. When one has learnt to admire Jesus, and through that admiration is insensibly drawn to imitate Him, the grace of the Man-God enters into action to make that imitation real and effective, in the inner dispositions of the soul and in the outward forms of conduct.

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## ***Refuting Her Section Entitled “An Infant conceived with original sin”***

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Horvat writes:

An Infant conceived with original sin: Valtorta portrays the Christ Child as a greedy infant of a sentimental Mother. It is difficult to find the respect we owe to Our Lord Jesus Christ in this imaginary immodest description of a nursing scene.

Let's quote the context of the passage she is referring to in the *Poem*. This is from Chapter 35, The Flight into Egypt, right after St. Joseph told Mary that they must flee Bethlehem imminently so that Jesus won't be slain by Herod's soldiers, and Mary needs to nurse the Baby Jesus before they depart on the road where it will be difficult to nurse. The nursing scene constitutes only 7.6% of the written text of Chapter 35 (and so isn't the focus of the chapter), but since Horvat is looking for faults with the *Poem*, she focuses on this small portion of the vision and quotes it out of context to make a false insinuation. Unlike Horvat's quotes, I am going to quote that entire scene in full with all of the surrounding context:<sup>1039</sup>

« Do you need help? » Joseph asks now and again, peeping into the room through the door ajar.

« No, thank you » replies Mary every time.

Only when Her sack is full, and it is obviously very heavy, She calls Joseph to help Her to close it and take it off the bed. But Joseph does not want any help, he prefers to do it himself, and he takes the long sack into his little room.

« Shall I take also the woolen blankets? » asks Mary.

« Take as much as You can. We will lose the rest. Do take as much as You can. Things will be useful because... because we will have to stay away for a long time, Mary!... » Joseph is very sad in saying so. And one can easily imagine how Mary feels. She folds Her blankets and Joseph's, sighing deeply. Joseph ties the blankets with a rope and while doing so, he says:

« We will leave the quilts and the mats. Even if I take three donkeys I cannot overload them. We will have a long and uncomfortable journey, partly in the mountains and in the desert. Cover Jesus well. The nights will be cold both up in the mountains and in the desert. I have taken the gifts of the Magi because they will be very useful down there. I am going to spend all the money I have to buy two donkeys. We cannot send them back, so I will have to buy

them. I'll go now, without awaiting dawn. I know where to find them. You finish preparing everything. » And he goes out.

Mary gathers a few more things, then, after looking at Jesus, She goes out and comes back with some little dresses which appear to be still damp: perhaps they were washed the day before. She folds them, wraps them up in a cloth, and adds them to the other things. There is nothing else. She looks round and in a corner She sees one of Jesus' toys: a little sheep carved in wood. She picks it up sobbing, and kisses it. On the wood there are traces of Jesus' little teeth and the ears of the little sheep are all nibbled. Mary caresses the thing without any value, a plain piece of light wood, which, however, is of great value to Her, because it tells Her of Joseph's love for Jesus and speaks to Her of Her Child. She adds it to the other things placed on the closed coffer.

Now there is really nothing else. Except Jesus in the little cradle. Mary thinks She ought also to prepare the Child. She goes to the cradle and shakes it a little to wake up the Baby. But He whimpers a little, turns round and continues to sleep. Mary pats His curls gently. Jesus opens His little mouth yawning. Mary bends down and kisses His cheek. Jesus wakes up completely. He opens His eyes, sees His Mother and smiles and stretches His little hands towards Her breast.

« Yes, love of Your Mummy. Yes, Your milk. Before the usual time... But You are always ready to suck Your Mummy's breast, My little holy Lamb! »

Jesus laughs and plays, kicking His little feet out of the blankets, moving His arms happily in a typical childish style, so beautiful to see. He pushes His feet against His Mummy's stomach, He arches His back leaning His fair head on Her breast, and then throws Himself back and laughs, holding with His hands the laces that tie Mary's dress to Her neck, endeavoring to open it. He looks most beautiful in His little linen shirt, plump and as rosy as a flower.

Mary bends down and in that position, looking through the cradle, as if for protection, She smiles and cries at the same time, while the Child prattles, uttering words which are not the words of all little children; among them the word « Mummy » is repeated very clearly. He looks at Her, surprised to see Her crying. He stretches one little hand towards the shiny traces of tears and it gets wet while patting Her face. And, very gracefully, He leans once again on His Mother's breast, He clings to it and pats it with His hand.

Mary kisses His hair, takes Him up in Her arms, sits down and dresses Him. His little woolen dress has now been put on Him and His sandals have been tied on His feet. She nurses Him

and Jesus avidly sucks His Mother's good milk, and when He feels that only a little is coming from Her right breast, He looks for the left one, laughing while doing so and looking up at His Mother. Then He falls asleep again on Her breast, His rosy round little cheek resting against Her white round breast.

Mary rises very slowly and lays Him on the quilt on Her bed. She covers Him with Her mantle, She goes back to the cradle and folds its little blankets.

Horvat seems to have a problem with the fact that there is a description of the Baby Jesus nursing because it shows His human nature. That is entirely unfounded. He was a human! He was a baby! He had to nurse! Horvat makes a calumnious assertion that Jesus is suckling "greedily". "Greedily" is an adjective that implies imperfection or a sin. There is no sin or nothing "greedy" about a hungry baby in need to nurse. In this passage, there is no undue "greed" but normal, natural hunger of a rapidly growing baby. Furthermore, if this description would upset the sensibilities of some people, and hence make them doubt the authenticity of this vision, then answer me this: Do the following passages upset your sensibilities and hence cause you to want to calumniate the following with false insinuations "of greed" and throw it out as not possibly being capable of being from God?

"Let your fountain be blessed, and rejoice in the wife of your youth, a lovely deer, a graceful doe. **Let her breasts fill you at all times with delight; be intoxicated always in her love.**"

"Rejoice with Jerusalem, and be glad for her, all you who love her; rejoice with her in joy, all you who mourn over her; **that you may nurse and be satisfied from her consoling breast; that you may drink deeply with delight from her glorious abundance.**"

"And it came to pass, as He spoke these things, a certain woman from the crowd, lifting up her voice, said to [Jesus]: Blessed is the womb that bore Thee, **and the paps that gave Thee suck.** But [Jesus] said: Yea, rather, blessed are they who hear the word of God, and keep it."

"Who shall give thee to me for my brother, **sucking the breasts of my mother,** that I may find thee without, and kiss thee, and now no man may despise me?"

"Let him kiss me with the kiss of his mouth: **for thy breasts are better than wine.**"

Now, let me reveal the sources of the above five quotes:

Quote #1: Proverbs 5: 18-19

Quote #2: Isaiah 66: 10-11

Quote #3: Luke 11:27

Quote #4: Song of Songs 8:1

Quote #5: Song of Songs 1:1

Those five quotes are from the infallible Word of God in the Holy Scriptures. Yet, it seems to me, that based on the way Horvat has treated the *Poem of the Man-God*, that she would not hesitate to make false gratuitous insinuations based on the above passages and declare that they are irreverent and that others might complain that it offends their modern “sensibilities” – she probably would not hesitate to do this were it not for the fact that this is the Word of God and already established to be 100% holy and divine.

There are very many Scripture passages which talk about breasts, breastfeeding, breast milk, etc. Here is a website that lists 26 of these instances: [Breastfeeding Scripture Passages](#).

Horvat's gratuitous lie that Valtorta presents an "infant conceived with original sin" is calumnious and unfounded.

But what can remain of an argument against the scene is that perhaps it is immodest or unfitting to include. The nursing scene constitutes only 7.6% of the written text of Chapter 35 (and so isn't the focus of the chapter), but a secondary detail – a reality – that Maria Valtorta saw, and judged fit to include. Her 1940s Italian cultural upbringing is less scandalized by the holy act of motherly nursing than our once puritan American culture, which has had a history of looking down on breastfeeding at certain times in its history and considers the topic somewhat taboo. The Hebrew culture was much more accustomed to openly speaking of breastfeeding as a necessary and non-sinful part of life. This is evident by the Scripture:

“And it came to pass, as He spoke these things, a certain woman from the crowd, lifting up her voice, said to [Jesus]: Blessed is the womb that bore Thee, **and the paps that gave Thee suck**. But [Jesus] said: Yea, rather, blessed are they who hear the word of God, and keep it.” (Luke 11:27)

Imagine going up to the Pope or a cardinal nowadays and saying to him, “Blessed are the breasts that gave you suck!” But Jesus is above the Pope as Son of God and yet He wasn't scandalized by this woman's remark.

What is described in the scene in chapter 35 is also perfectly natural, normal behavior common to all human babies. It is normal for babies to reach for the source of food (the breast) and even the tendency to try to remove the clothing to gain access to the source of food (the breast) is normal actions for a nursing infant. Ask any mother who has nursed who had a normal relationship with their baby and they will confirm that this is normal behavior and that their infants displayed the same or similar behavior.

Even if you are surprised by the vision, it is to be noted that there is no heresy or anything against morals in this vision, and many reputable, trustworthy Church scholars and theologians are not offended by it. Many of the pre-Vatican II Italian theologians who approved the *Poem* are also not as tainted by certain tendencies in the late 20<sup>th</sup> century and 21<sup>st</sup> century in American culture, which tends to be more cold, touch-phobic (outside of a context of sexuality), and has its roots in Puritanism which has produced a society much more opposed and uncomfortable with breastfeeding compared to other cultures, especially the Hebrew and Roman cultures of the first centuries.

Personally, I don't find the scene objectionable, irreverent, or unfitting in the context. I have talked to many women and men who have read the *Poem*, and they agree as well. In fact, mothers who have nursed their own children tend to be more open to the scene than those women who have never had a child, never nursed, and don't know anything about this perfectly normal human phenomenon.

Horvat also makes the untenable assertion that Our Lady was being sentimental! That is ludicrous and unfounded. For those who want to try to criticize Our Lady weeping, keep in mind that the Holy Family is fleeing from their home and homeland as fugitives because someone is trying to kill Jesus (which reminds Mary of what the prophets foretell His future fate will be – “a sword shall pierce your heart”, Luke 2:35), they are losing most of their belongings, no longer being able to be around family and friends, etc. It is not sentimentalism. It is *realism*! The Church approved the Seven Sorrows devotion about which Our Lady had appeared to many Church-approved mystics, and one of these famous Seven Sorrows is “The Flight into Egypt”.

With regards to Mary's loving, motherly comments to the baby Jesus, those are not only not sentimental in a bad sense, but very edifying and holy! It furthermore represents normal and natural words that are the common experience of mothers who have nursing infants. Ask any balanced mother who has nursed who had a normal relationship with their baby and they'll most likely enlighten you on the reality that what was described was perfectly normal and typical of a healthy mother. Also, perhaps Horvat has not considered the fact that our modern 20<sup>th</sup>/21<sup>st</sup> century culture is also (in general) much more reserved and less openly demonstrative than the

first century Hebrew culture; so she shouldn't project her subjective, biased, personal, unfounded assertion that the showing of love and sentiment as expressed in the *Poem* is sentimental in a derogatory sense of the term. Ironically, the best refutation of Horvat's argument is a dictation of Jesus Christ Himself given at the end of the *Poem of the Man-God* when He gave the reasons for this work and His concluding remarks. Even if you doubt whether this comes from a divine origin or not, just consider the argument in and of itself.<sup>1040</sup>

Jesus says:

« The reasons that have induced Me to enlighten and dictate episodes and words of Mine to [Maria Valtorta] are, in addition to the joy of communicating an exact knowledge of Me to this loving victim-soul, manifold.

But the moving spirit of all of them is My love for the Church, both teaching and militant, and My desire to help souls in their ascent towards perfection. The knowledge of Me helps to ascend. My word is Life.

I mention the main ones:

[Note: I am skipping reasons #1-3 in this present excerpt and jumping to reason #4 below because it is the most relevant for this section]

4. To reinstate in their truth the figures of the Son of Man and of Mary, true children of Adam by flesh and blood, but of an innocent Adam. The children of the Man were to be like Us, if our First Parents had not depreciated their perfect humanity – in the sense of man, that is of a creature in which there is the double nature, spiritual, in the image and likeness of God, and the material nature – as you know they did. Perfect senses, that is, subject to reason even in their great efficiency. In the senses I include both the moral and the corporal ones. Therefore total and perfect love both for Her spouse, to whom She is not attached by sensuality, but only by a tie of spiritual love, and for Her Son. Most loved. Loved with all the perfection of a perfect woman for the child born of Her. That is how Eve should have loved: like Mary: that is, not for what physical enjoyment her son was, but because that son was the son of the Creator and out of obedience accomplished His order to multiply the human race.

And loved with all the ardor of a perfect believer who knows that that Son of *Hers*, is not figuratively but *really* the Son of God. To those who consider Mary's love for Jesus too affectionate, I say that they should consider who Mary was: the Woman without sin and therefore without fault in Her love towards God, towards Her relatives, towards Her spouse,

towards Her Son, towards Her neighbor; they should consider what the Mother saw in Me besides seeing the Son of Her womb, and finally that they should consider the nationality of Mary. Hebrew race, eastern race, and times very remote from the present ones. So the explanation of certain verbal amplifications, that may seem exaggerated to you, ensues from these elements. The eastern and Hebrew styles are flowery and pompous also when commonly spoken. All the writings of that time and of that race prove it, and in the course of ages the eastern style has not changed very much.

As twenty centuries later you have to examine these pages, when the wickedness of life has killed so much love, would you expect Me to give you a Mary of Nazareth similar to the arid superficial woman of your days? Mary is what She is, and the sweet, pure, loving Girl of Israel, the Spouse of God. The Virgin Mother of God cannot be changed into an excessively morbidly exalted woman, or into a glacially selfish one of your days.

And I tell those, who consider Jesus' love for Mary too affectionate, to consider that in Jesus there was God, and that God One and Trine received His consolation by loving Mary, Who requited Him for the sorrow of the whole human race, and was the means by which God could glory again in His Creation that gives citizens to His Heavens. And finally, let them consider *that every love becomes guilty when, and only when, it causes disorder, that is, when it goes against the Will of God and the duty to be fulfilled.*

Now consider: did Mary's love do that? Did My love do that? Did She keep Me, through selfish love, from doing *all* the Will of God? Through a disorderly love for My Mother, did I perhaps repudiate My mission? No. Both loves had but one desire: *to accomplish the Will of God for the salvation of the world.* And the Mother said all the farewells to Her Son, and the Son said all the farewells to His Mother, handing the Son to the cross of His public teaching and to the Cross of Calvary, handing the Mother to solitude and torture, so that She might be the Co-Redeemer, without taking into account our humanity that felt lacerated and our hearts that were broken with grief. Is that weakness? Is it sentimentalism? It is perfect love, o men, who do not know how to love and who no longer understand love and its voices!

And the purpose of this Work is also to clarify certain points that a number of circumstances has covered with darkness and they thus form dark zones in the brightness of the evangelic picture and points that seem a rupture and are only obscure points, between one episode and another, indecipherable points, and the ability to decipher them is the key to correctly understand certain situations that had arisen and certain strong manners that I had to have, so contrasting with My continuous exhortations to forgive, to be meek and humble, a certain rigidity towards obstinate, inconvertible opponents. You all ought to remember that God,

after using all His mercy, for the sake of His own honor, can say also "Enough" to those who, as He is good, think it is right to take advantage of His forbearance and tempt Him. It is an old wise saying.

I think that this more than adequately refutes Horvat's objection that Mary was a "sentimental Mother" (in the derogatory sense of the term that Horvat was using). There are far, far too many extremely learned and trustworthy clerics, authorities, experts, scientists, and pious lay faithful who approve what is written in the *Poem* and do not find it sentimental in a derogatory sense (among them Pope Pius XII, St. Padre Pio, Fr. Gabriel Roschini, the authority during Maria Valtorta's lifetime in charge of causes of saints, and many others). For further refutations of her claims, see the subchapter of this e-book entitled "*Analyzing and Refuting Some Critic's Arguments that it Appeals Too Much to the Sensitivity or Presents a De-Supernaturalized Christ Because it Contains So Many Details of the Human Side of Our Lord's Life*".

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## ***Refuting the Concluding Remarks of Her Article (and Discussing Her Seven Wrong Page Number References and Failure to Reference All Her Citations)***

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Horvat writes:

These are some excerpts I offer to my readers to evaluate Valtorta's work. I believe they are sufficient for the reader to make a judgment of the whole.

It is thus understandable that the Holy Office placed the work on the *Index of Forbidden Books*, which is reproduced *below*. It is also understandable that the Salesian Brother James concluded his critique of the first two volumes with these words: "*Poem of the Man-God* is so demonic that without a special grace from Our Lord Jesus, we could be deceived by the seemingly harmless statements by Valtorta's Jesus, but they enclose lies and heresy, contrary to the teachings of One, Holy Catholic Church."

Her excerpts certainly are **not sufficient** for the reader to make a judgment of the whole. I have proven this by showing how her excerpts are always taken completely out of context, and are coupled with (1) proven falsities, (2) huge distortions and false unsubstantiated insinuations tantamount to lying, (3) poor research, (4) ignorance of too many documented facts, (5) ignorance of and a lack of reference to the theological commentaries on the *Poem* written by trustworthy, learned theologians (such as Fr. Berti's 5,678 theological annotations of the *Poem*), and (5) are tainted by her unsubstantiated subjective impressions which are contradicted by those of greater learning and authority than her.

Like I mentioned earlier, Horvat based most of her article on only one source, which was written by a Brother James. I have reviewed Brother James's article and I have to point out:

(1) The worst out-of-context quotations Brother James gives in his article, Horvat reproduced in her article. All of these out-of-context objections, insinuations, and errors have been refuted in this e-book.

(2) All of the other arguments based on the out-of-context quotations Brother James gives in his article are easily refuted by reading the *Poem* in the proper context. See the subchapter of this e-book entitled "*Analyzing Quotes That Might Seem Wrong Taken Out of Context*" to understand the issue of context, and see the subchapter of this e-book entitled "*A Refutation of Marian T. Horvat's Article*" for the refutation of his main out-of-context arguments.

(3) Anyone who takes even a modest amount of time and effort reading the *Poem* in context can readily see that the “hack-job” Brother James did is so false that it is tantamount to lying. One can take almost *any* book (including the Holy Scriptures) and use Brother James’s method to make it sound bad. Furthermore, his article is riddled with falsehoods, deficient theology, wrenching of statements out of context with false unsubstantiated insinuations, poor research, ignorance of too many relevant facts, sweeping generalizations, lack of objectivity, and an obvious unjustified bias against the *Poem*. His article is filled with such obvious errors, poor theology, and ridiculous arguments that it is absurd to think of taking his article seriously. See the subchapter of this e-book entitled “*A Refutation of Brother James’s Article*” to see why.

There have been four Italian editions of the *Poem of the Man-God*. In the first Italian edition, it was released in four volumes under the title *Il Poema dell'Uomo-Dio (The Poem of the Man-God)*. In later editions, it was released in ten volumes under the new title *L'Evangelo come mi è stato rivelato (The Gospel as Revealed to Me)*. The English translation of the *Poem of the Man-God* had its second edition released in 2012 (now under the title *The Gospel as Revealed to Me*).

The difference between the Italian versions and the English translations are that the Italian versions have many scholarly footnotes of Fr. Corrado Berti, O.S.M. To remind you, Fr. Berti was a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He is one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* wherein Pope Pius XII commanded him to publish the *Poem of the Man-God* “just as it is”. Fr. Berti is also the one who supervised the editing and publication of the critical second edition of the *Poem* and provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions. Fr. Berti wrote in his [signed testimony](#) on December 8, 1978: “I read and annotated (by myself from 1960 to 1974; with the help of some confreres from 1974 on) all the Valtorta writings, both edited and unedited.”<sup>1041</sup>

Fr. Berti was an extremely learned and traditional/orthodox scholar who thoroughly analyzed Maria Valtorta’s writings and provided **more than 5,675 scholarly footnotes and appendices** for her work, including for difficult passages that critics have or could potentially criticize. This averages about 568 footnotes per volume and averages slightly more than one footnote per page throughout the whole 5,264 printed pages. In 1961, the second critical Italian edition of the *Poem of the Man-God*, published by Knight Michele Pisani's son Emilio Pisani, contained these scholarly footnotes and appendices by Fr. Berti. The subsequent editions, including the current fourth edition released in 2001, have many of these footnotes.

Fr. Gabriel Roschini, Consultant of the Holy Office, stated in 1961 that the new critical second edition “was not to be considered to be on the *Index*, because it was totally renewed, conformed in all to the original, and provided with notes that removed any doubt and which demonstrated the solidity and orthodoxy of the work.”<sup>1042</sup>

Fr. Kevin Robinson makes a reference to these footnotes:<sup>1043</sup>

I have read about a 1,000 pages a year of Valtorta for 20 years.

I have in my office a huge file “**pro**”, and a small file “**con**” of the works of Maria Valtorta. I have the 10-volume Italian edition for reference with its many profound footnotes. The pros far outweigh the cons.

The holiest and most learned clergy I know are those who appreciate Valtorta.

The objections raised so far are meaningless in context. There is only one genuine mistake in all the 20,000 pages (plus) of Valtorta's writings that I have read: On Good Shepherd Sunday, the commentary on the Mass (*Book of Azariah*) includes the word “Maronite” among the schismatics. The original probably has “Mariavites”, a Polish schismatic sect that St. Pius X condemned.

There is already enough demonstration of the orthodoxy of Maria Valtorta’s writings and solid refutations of all arguments against her works for us to trust her writings completely. However, if someone wants to criticize her writings, and they are honest, they need to consult with the scholarly footnotes of the Italian edition and contend with those (as well as the detailed critiques of the *Poem* published by extremely learned and trustworthy authorities and scholars such as Archbishop Carinci’s analysis, Fr. Gabriel Roschini’s published work on her writings, Blessed Gabriel Allegra’s critiques and writings on the *Poem*, etc.) A would-be critic must be a serious scholar (I have yet to find very many Valtorta critics who are) who reads Fr. Berti’s footnotes for the passages under investigation. There should be no quoting out of context and no distorting. There should be a clear reference to the passage and a clear explanation as to why there might be an error, based on clear-cut theological and moral criteria with references to authoritative Catholic sources like Denzinger, St. Thomas Aquinas, etc. The seeming doctrinal errors in the *Poem* are not difficult to explain, one by one, with Fr. Berti’s notes and appendices. I have yet to find a single critic of Valtorta who is as learned and experienced as Fr. Berti was (not to mention a critic who has as much authority as Fr. Berti did, as a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959).

Brother James's article consists of a series of out-of-context quotes, all of which are easily refutable. But the "worst" ones, which Horvat took to try to prove her unfounded thesis, have been thoroughly refuted above.

There are many reasons to not trust Brother James's out-of-context article which has already had a tremendous number of his out-of-context objections and insinuations refuted. See the subchapter of this e-book entitled "*A Refutation of Brother James's Article*" to see why. Instead, I have reason to trust these authorities and scholars of much greater learning and authority than Brother James:

Bishops who approved the *Poem* after a thorough investigation of her writings include Pope Pius XII (who, in 1948, ordered it to be published), the Holy Office, 13 years later, in 1961 (and again in 1992) granted permission for the publication of her work, Bishop Roman Danylak, S.T.L., J.U.D. (who issued an official [letter of endorsement](#) of the English translation of the *Poem of the Man-God* in 2001), and Archbishop Soosa Pakiam M. of Trivandrum, India (who granted the [imprimatur](#) of the Malayalam translation of the *Poem* in 1993). It has also received the documented approval of three Consultants to the Holy Office in 1951-1952, five professors at pontifical universities in Rome, Blessed Gabriel Allegra, O.F.M. (a world-renowned exegete and theologian), Fr. Gabriel Roschini, O.S.M. (world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, Consultor of the Holy Office, and who wrote over 130 totally orthodox books about Our Lady), and many other cardinals, archbishops, bishops, and priests.

None the least of these was Archbishop Alphonsus Carinci, who was the Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was later renamed the Congregation for the Causes of Saints in 1969). Archbishop Carinci was in charge of investigating causes for beatification and canonization. He was conversant in recognizing true and false sanctity and was of distinguished repute. He visited Maria Valtorta three times, said Mass for her, read her writings in depth, wrote many letters back and forth with her, and analyzed her case. He was so convinced that her writings were inspired by God, that eyewitnesses report he would say to Maria Valtorta: "He is the Master. He is the Author," and in his letters to Maria Valtorta, he wrote "Author" with a capital "A".<sup>1044</sup> Archbishop Carinci was one of two prominent authorities who advised Fr. Corrado Berti to deliver typewritten copies of the *Poem of the Man-God* to Pope Pius XII, which led to his papal command to publish it in 1948.<sup>1045</sup> In January 1952, Archbishop Carinci also wrote a thorough certification and positive review of Valtorta's work (four pages long when typed), which has been published.<sup>1046</sup> That same year, he also wrote a letter on behalf of himself and eight other prominent authorities (among them, two Consultants to the Holy Office, three professors at pontifical universities in Rome, a Consultant to the Sacred Congregation of Rites, and the Prefect

of the Vatican Secret Archive) to be delivered to Pope Pius XII in an audience, although the audience wasn't able to be arranged.<sup>1047</sup> Archbishop Carinci is also one of the authorities whose favorable certifications about Maria Valtorta was given to the Holy Office in 1961 by Fr. Corrado Berti, which led the Holy Office to grant their approval of the publication of the second edition of her work.<sup>1048</sup>

Among the other bishops who officially approve and promote the *Poem of the Man-God* are: Archbishop Alberto Ramos of Belem, Brazil, who granted the imprimatur to an anthology of the *Poem of the Man-God* that was published in 1978; Archbishop Nuncio Apostolic Pier Giacomo De Nicolò, who preached about Maria Valtorta and her writings with positive approval for the 50<sup>th</sup> anniversary of Maria Valtorta's death in 2011 in the basilica where she is buried; Bishop John Venancio (former Bishop of Fatima and learned theologian who taught dogmatic theology at a pontifical university in Rome and who provided [important evidence](#) about the Third Secret of Fatima); Archbishop George Pearce, S.M., D.D.; and seven bishops in India who sent out letters to the translator of the Malayalam translation of the *Poem* praising and endorsing its translation and dissemination, stating that there is nothing against faith or morals in the *Poem* (one of them was a cardinal, another one was an archbishop, and the other five were regular bishops – two of whom were later appointed archbishops).

There are also documented eyewitness accounts by several trustworthy sources that Saint Padre Pio approved and encouraged the reading of Maria Valtorta's works, and that he had mystical experiences with Maria Valtorta during the time when they were both alive (see the chapter of this e-book entitled "*Padre Pio and Maria Valtorta*" to read about these accounts).

There are also many other trustworthy and well-learned bishops, archbishops, cardinals, and theologians not mentioned above who approve of and endorse the *Poem of the Man-God*.

In addition to the significant ecclesiastical approval of the *Poem* – many of whom testify that they are certain that this is an authentic private revelation from God – there are a multitude of experts in a great variety of the secular sciences and arts that attest to the evidence of the divine origin of the *Poem*, writing authoritatively in their particular field and area of expertise.

Finally, Horvat pastes the decree of the Holy Office's placement on the Index in her article. For a refutation and fully documented details about the anonymous *L'Osservatore Romano* article, see the subchapters of this e-book entitled "*The Position of the Congregation for the Doctrine of the Faith (the Holy Office)*" and "*About the Anonymous Letter in the L'Osservatore Romano and a Thorough Analysis and Refutation of This Letter*". It is an undeniable, established fact that Pope Pius XII ordered the *Poem* to be published in 1948, that the Holy Office approved the publication

of the second edition in 1961 according to the testimony of Fr. Berti, that this work has received imprimaturs and endorsements from multiple bishops, and that the Congregation for the Doctrine of the Faith has in recent times given permission to the publisher to publish it and the faithful to read it as it is. Horvat shows in her article complete ignorance of all of these things and she simply throws her hands up in the air saying, “Unfortunately, the official position of the Church today is less than clear”. It is, however, quite clear if one takes the time to research it adequately! Horvat’s superficial analysis of Maria Valtorta’s work obviously never mentions any of these authorities and statements/facts because she is most likely ignorant of them. See the section of this refutation entitled “Refuting Her Claim About Progressives” for more details.

Since Horvat refers readers to her out-of-context citations which she attempts to reference, I’d like to take some time here to point out that Horvat’s references of the *Poem* in her article are both strange and absolutely incorrect as they do not at all correspond with either the English first edition of the *Poem*, the English second edition of the *Poem*, or the latest Italian edition of the *Poem*. They are absolutely inaccurate. I checked Br. James’s article which she quoted as her main (and pretty much only) source and he actually uses the correct page numbers so her mistakes couldn’t be attributed to wrong copying from his references.

I give her the benefit of the doubt that she didn’t purposefully use incorrect page number references to make it difficult for people to look up the actual original context (which is the solution to easily show her mutilated quotes and arguments as untrustworthy, unfounded, and misleading). Her mistake was highly convenient to deter people from actually being able to find and read the context (at least easily). She gets the correct chapter numbers in her references, but the page numbers are off by tremendous amounts, including an instance of it being off 124 pages (which is 23 chapters off from the actual chapter) which can only serve to confuse people trying to look up the original context and perhaps cause them to get frustrated and give up. It’s not like she only got one reference wrong either, but all of her references are off by differing and varying amounts. It is furthermore strange that she uses the convention “n.” for chapter. I have never seen that convention used in any article ever in my life and Br. James’s article (which is her only source) also doesn’t use that convention so it’s not like she took the convention from him. That is indeed strange. She also fails to cite all of her quotes. For example, in the quotes she uses around the picture of Blessed Allegra, she takes quotes from chapters 165 and 257, but she only references chapter 165.

For interested readers, below are the *actual* places in Valtorta's work which correspond to Horvat's incorrect references:

Her reference "(Vol 1, n. 35, p. 106)" is actually in reality: *The Poem of the Man-God*, Volume 1, Chapter 35, pp. 181-182. In the second English edition it is: *The Gospel as Revealed to Me*, Volume 1, Chapter 35, p. 219.

In the quotes above the picture of Blessed Allegra, she is taking her quotes from: *The Poem of the Man-God*, Volume 2, Chapter 257, p. 650. In the second English edition it is: *The Gospel as Revealed to Me*, Volume 4, Chapter 258, p. 224-225.

In the quote left of the picture of Blessed Allegra, she is taking her quote from: *The Poem of the Man-God*, Volume 2, Chapter 165, pp. 94-95. In the second English edition it is: *The Gospel as Revealed to Me*, Volume 3, Chapter 165, pp. 37-38.

Her reference "(Vol 2, n. 165, pp. 57-58)" is actually in reality: *The Poem of the Man-God*, Volume 2, Chapter 165, p. 95. In the second English edition it is: *The Gospel as Revealed to Me*, Volume 3, Chapter 165, p. 38.

Her reference "(Vol II, n. 199, p. 185)" is actually in reality: *The Poem of the Man-God*, Volume 2, Chapter 199, p. 309. In the second English edition it is: *The Gospel as Revealed to Me*, Volume 3, Chapter 199, p. 301.

Her reference "(Vol 1, n. 7, p. 23)" is actually in reality: *The Poem of the Man-God*, Volume 1, Chapter 7, p. 40. In the second English edition it is: *The Gospel as Revealed to Me*, Volume 1, Chapter 7, p. 51.

Her reference "(Vol 1, n. 17, p. 49)" is actually in reality: *The Poem of the Man-God*, Volume 1, Chapter 17, pp. 83-84. In the second English edition it is: *The Gospel as Revealed to Me*, Volume 1, Chapter 17, pp. 103-104.

I would expect a significantly higher degree of accuracy from somebody who wants to put herself forward as credible and scholarly. It appears that possessing a Ph.D. doesn't guarantee that the person knows how to accurately cite sources and perform the basics of writing and checking their work. These mistakes are almost as bad as her ludicrous argument trying to discredit the *Poem* based on one artist's personal painting formed from his own imagination. But in comparing these errors, in the end, I think the latter wins the award...

## A Refutation of the Resistance Dominican's Anti-Valtorta Article

The Resistance Dominicans posted an anti-Valtorta article entitled, "What should we make of the book *The Poem of the Man God* by Maria Valtorta?"

For a long time, I did not consider it worth my time to write a refutation of this Resistance Dominican anti-Valtorta article, partly because they represent such a minority of traditional Catholics, who themselves represent a minority among the body of those who identify themselves as Catholic. However, because I was asked by several priests and multiple lay people what I thought of their article, I decided to write a refutation of it and expose the truth and objective facts so that those of good will who are interested in the truth will know what to think of their claims and article based on objective evidence and facts. I also think that writing this refutation can serve to strengthen the defense of Valtorta's work in general and can be handy as a reference to give people to answer specific concerns or objections.

The refutation of their article is available here in HTML format: [A Complete Analysis and Refutation of the Resistance Dominican's Flawed Anti-Valtorta Article Entitled "What should we make of the book The Poem of the Man-God?"](#).

It is also available in PDF format for sharing and easy printing here:

[A Complete Analysis and Refutation of the Resistance Dominican's Flawed Anti-Valtorta Article Entitled "What should we make of the book The Poem of the Man-God?"](#).

In this analysis and rebuttal, I refer to the Dominicans as "Resistance Dominicans". If you want to know what I mean by this term, click [here](#) for a brief explanation.

I have analyzed just about every major anti-Valtorta argument and article in the English language and have either referred to another person's refutation or wrote one myself which demonstrates that the arguments and articles in question are based on errors/falsehoods, methodological and logical fallacies, deficient theology, ignorance of relevant facts, wrenching of statements out of context with false unsubstantiated insinuations, or unsubstantiated subjective impressions which are contradicted by those of greater learning and authority than the critics. In the case of the Resistance Dominican anti-Valtorta article, this proves to also be the case.

On the next page is a Table of Contents of the various parts of the refutation of the Resistance Dominican's article.

1.	The Very First Sentence of the Resistance Dominican’s Article is an Easily Provable Factual and Historical Falsehood (and, Furthermore, is, in Fact, Calumny)
2.	Refuting Their Erroneous Statements Concerning the Historical Audience of Pope Pius XII (Which Was Undeniably Documented in the Vatican Newspaper – Which, Not Surprisingly, They Were Ignorant of, Like So Many Other Relevant Facts)
3.	Refutation of What the Resistance Dominicans Wrote About the Anonymous Explanatory Letter in the <i>L’Osservatore Romano</i>
4.	Refutation of Their First Failed Attempt to Demonstrate Error
5.	Refutation of Their Second Failed Attempt to Demonstrate Error
6.	Refutation of Their Third Failed Attempt to Demonstrate Error
7.	Refutation of Their Fourth Failed Attempt to Demonstrate Error
8.	Refutation of Their Fifth Failed Attempt to Demonstrate Error
9.	Refutation of Their Sixth Failed Attempt to Demonstrate Error
10.	Refutation of Their Seventh Failed Attempt to Demonstrate Error
11.	Refutation of Their Eighth Failed Attempt to Demonstrate Error
13.	Refutation of Their First Failed Attempt to Demonstrate a Contradiction with the Canonized Gospels
14.	Refutation of Their Second Failed Attempt to Demonstrate a Contradiction with the Canonized Gospels
15.	Refutation of Their Third Failed Attempt to Demonstrate a Contradiction with the Canonized Gospels
16.	Refutation of Their Groundless Accusation of Sensualities
17.	About the Full Sermon of Archbishop Lefebvre Wherein He Mentions Valtorta and a Refutation of Their Isolated Partial Quotation and Incomplete Analysis of Archbishop Lefebvre’s Words (and a Reference to a Full Analysis)
18.	A Refutation of the Concluding Paragraph of the Resistance Dominicans
19.	An Analysis and Refutation of Their Footnote #4
20.	Addressing Their Recommendation of Fr. Herrbach’s Book and Reasons Why His Analysis is Inadequate and Erroneous, Especially Compared to the Analysis, Writings, and Testimonies of More Qualified, Trustworthy World-Renowned Theologians Who Have Studied Valtorta's Writings in Depth for Years and Who Actually Met and Closely Investigated the Author in Question

## An Analysis and Refutation of Other Objections

In this subchapter of this e-book, I will address several other objections that I have come across because it serves to strengthen the defense of Valtorta's work. But before I do, I want to point out something: I have found that the majority of the objections to Valtorta's work from critics are based on ignorance, deficient theology, poor research, wrenching of statements out of context with false unsubstantiated insinuations, ignorance of too many historical facts about this work, distortions and sweeping generalizations tantamount to lying, or easily refuted subjective impressions that cannot be a basis for rejecting her work or advising against it and which are contradicted by those of greater learning and authority than these critics and are most of the time borne out of an obvious unjustified bias against the *Poem*.

The vast majority of critics haven't even read her work and very few critics have proposed theological objections that a basic theological analysis or common sense don't readily dispel. Furthermore, none of these objections and critics have come close to challenging the demonstrated investigation, theological judgement, and commentary of pious theologians of greater learning, authority, and, in many cases, balanced open-mindedness, including Fr. Gabriel Roschini, Archbishop Carinci, Fr. Corrado Berti (with his 5,675 scholarly Valtortian footnotes and appendices), Blessed Gabriel Allegra, and about a couple dozen bishops, not to mention Saint Padre Pio and Pope Pius XII. There is already enough demonstration of the orthodoxy of Maria Valtorta's writings and solid refutations of all arguments against her works for us to trust her writings completely. However, if someone wants to criticize her writings, and they are honest, they need to consult with the scholarly footnotes of the Italian edition and contend with those (as well as the detailed critiques of the *Poem* published by extremely learned and trustworthy authorities and scholars such as Archbishop Carinci's analysis, Fr. Gabriel Roschini's published work on her writings, Blessed Gabriel Allegra's critiques and writings on the *Poem*, etc.) A would-be critic must be a serious scholar (I have yet to find very many Valtorta critics who are) who reads Fr. Berti's footnotes for the passages under investigation. There should be no quoting out of context and no distorting. There should be a clear reference to the passage and a clear explanation as to why there might be an error, based on clear-cut theological and moral criteria with references to authoritative Catholic sources like Denzinger, St. Thomas Aquinas, etc. The seeming doctrinal errors in the *Poem* are not difficult to explain, one by one, with Fr. Berti's notes and appendices.

However, I was given the proposed write-up of a learned critic who makes a better-than-average attempt at trying to demonstrate theological error in her work and therefore I considered it helpful and worth the time to write up refutations to his objections. I will withhold this person's name because the publication platform that was sent his proposed article decided to not publish it

after being sent one of the refutations I wrote below that demonstrates his argument's falsity and weakness. Because they decided to not publish his article, I will withhold his name.

However, I want to note that I am pleased that this critic wrote this article because, having a chance to analyze his strongest arguments against Valtorta, it can now be seen that even this learned and vehemently anti-Valtorta critic cannot satisfactorily provide objective valid evidence to indicate that Maria Valtorta's work should not be read by contemporary faithful Catholics. This further substantiates that Catholics are justified in sharing the sentiments and theological opinion of Blessed Gabriel Allegra, O.F.M., who declared, "I do not believe [even] a genius could thus accomplish this Gospel narration: the Finger of God is here!" Blessed Allegra's position is also shared and substantiated by trustworthy leading theologians who are more learned than most laymen and priests (including this critic), especially in the areas needed to judge mystical writings, and who, furthermore, studied it in much greater depth (not to mention that many of them actually personally knew, investigated, and communicated at length with the author of the work in question). These theologians also exhibited a healthy open mind free of presumption and prejudice, humility, and a healthy understanding of and balance in the area of emotions and affections, all of which served to make their theological examination of the author and her work all the more credible, trustworthy, and objective.

It is well known that the saints and the Church have historically more clearly explained or defined Church teaching when presented with objections of skeptics, critics, or heretics – thus making the truth shine even more brightly. In like manner, I am pleased to use this critic's objections to more clearly show the strength of the Valtortian position and that it is worthy of faithful Catholics of good will to read her work, to benefit from it, and not only recognize that it is free of error in faith and morals, but also has accordance with Sacred Scripture and tremendous spiritual benefit for Catholics for generations to come. God works all things together for good. Just as God uses heresy to bring about a greater clarification of true doctrine, so God can take the misguided conclusions of critics to show forth the truth of the complete orthodoxy of her work and its great benefit to souls of good will.

The Pharisees and scribes rejected Christ because they did not want to know the truth. They did not want to be "confused with the facts." I hope my e-book will serve humble, honest Catholics of good will who *want* to know the truth about this private revelation and this great gift of God for our generation. Heaven indeed did not waste its time in giving this great gift! "Extinguish not the Spirit. Despise not prophecies; but test all things, and hold fast that which is good." (The Great Apostle St. Paul to the Thessalonians, 1 Thessalonians 5: 19-21)

Below are the topics I cover in this subchapter:

1.	Refutation of the Claim that There is Error in Valtorta's Work with Regards to Jesus' Deliberate Display of Emotions and Reaction to Sense Stimuli (and Church Teaching on Passions, Sense Stimuli, and Control of Emotions in Jesus)
2.	Addressing the Objection About Christ's Prayer
3.	Refuting This Critic's Claim About Historical Inaccuracy in Valtorta's Description of Our Lady's Veil at the Crucifixion
4.	Apparent Contradiction? The Last Words of Christ
5.	Addressing the Critic's Comments About Christian Terminology Used in Her Writings and Refuting His Claim that the Characters Are Inconsistent with the Canonized Gospels
6.	Apparent Contradiction? The Nailing of the Hand/Wrist

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***Refutation of the Claim that There is Error in Valtorta's Work with Regards to Jesus' Deliberate Display of Emotions and Reaction to Sense Stimuli (and Church Teaching on Passions, Sense Stimuli, and Control of Emotions in Jesus)***

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This is the main theological objection of the critic. This is addressed in a refutation which is published online.

This refutation is available here in HTML format: [Refutation of the Claim that There is Error in Valtorta's Work with Regards to Jesus' Deliberate Display of Emotions and Reaction to Sense Stimuli \(and Church Teaching on Passions, Sense Stimuli, and Control of Emotions in Jesus\)](#).

It is also available in PDF format for sharing and easy printing here: [Refutation of the Claim that There is Error in Valtorta's Work with Regards to Jesus' Deliberate Display of Emotions and Reaction to Sense Stimuli \(and Church Teaching on Passions, Sense Stimuli, and Control of Emotions in Jesus\)](#).

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## ***Addressing the Objection About Christ's Prayer***

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This is arguably the most significant of the theological objections of this critic. The critic wrote:

Things get worse, I'm afraid. Maria Valtorta has the One Who is "God of God. Light of Light, true God of true God" praying to be forgiven: "Forgive Your Son, o Father, if I wronged You in any way. But forgive your Jesus..." (p. 474) Miss Valtorta! What you are you saying!

Does this critic think that after numerous theologians of tremendous learning who studied her work in depth for years and even decades and declared it is free of error in faith and morals, that he would be the first one to find a heresy? Let's find out.

In this chapter, it is the night of the Wednesday before Passover. Maria Valtorta describes how, in this scene, Christ prays the Our Father with His Apostles followed by explaining to them in prayer each phrase of the Our Father one at a time, explaining and developing the theme, meaning, and significance of each phrase. This is actually a practice adopted by various saints and theologians in the history of the Church, where they would dedicate a book or a sermon to explaining the different phrases that comprise the Our Father and the Hail Mary (for example, St. Louis de Montfort does a very thorough explanation of all of the phrases of the Hail Mary in one of his books).

This person was quoting from the words of Christ when He was explaining the phrase of the Our Father "Forgive us our trespasses". Here is the whole original context that the critic took sentences from in this part of His explanation:<sup>1049</sup>

« Forgive us our trespasses"... »

Jesus Who has spoken standing and has prayed with His arms stretched out, now kneels down and raises His arms and face to Heaven. A face made wan by the effort of the supplication and by the kiss of the moon, furrowed by silent tears.

« Forgive Your Son, o Father, if I wronged You in any way. I may also seem imperfect to Your Perfection, I, Your Christ, burdened by flesh. To men... no. My conscious intellect assures Me that I have done everything for them. But forgive Your Jesus... I also forgive. I forgive, that You may forgive Me. How much I have to forgive! How much!... And yet I forgive. Those who are present here, the disciples who are absent, those whose hearts are deaf, My enemies, mockers, traitors, killers, deicides... Here. I have forgiven the whole of Mankind. With regard to Me, o Father, consider remitted all debts of man to the Man. I am dying in order to give

Your Kingdom to everybody, and I do not want the sin against the Love incarnate to be imputed to them as condemnation. No? Are You saying no? It is My grief. This "no" is pouring the first sip of the bitter chalice into My heart. But Father, Whom I have always obeyed, I say to You: "Thy will be done".

"Lead us not into temptation". Oh! if You want, You can drive the demon away from us! He is the temptation that incites flesh, minds, hearts. He is the Seducer. Turn him away, Father! Your archangel in our favour! To put to flight him who lays snares for us from our birth to our death!... Oh! Holy Father, have mercy on Your children!

"Deliver us, deliver us from evil!" You can. We are weeping here... Heaven is so beautiful and we are afraid of losing it. You say: "My Blood cannot lose it". But I want You to see the Man in Me, the Firstborn of men. I am their brother. I pray for them and with them. Father, mercy! Oh! mercy!... »

Fr. Kevin Robinson wrote:

With Valtorta, as with the canonical Scriptures, there are difficulties that are easily resolved by distinction from Thomistic philosophy such as: general vs. specific, strictly vs. broadly, properly vs. allegorically, *in fieri* vs. *in facto esse*, *ad esse* vs. *ad melior esse*, *simpliciter* vs. *quodammodo*.

It is significant that Fr. Corrado Berti, O.S.M., analyzed these statements and provided commentary on them. Before we analyze these statements in further depth, I think it is important to relate what he wrote about this, especially considering that he was a distinguished theologian.

Fr. Corrado Berti, O.S.M., was a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He is one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* wherein Pope Pius XII commanded him to publish the *Poem of the Man-God* "just as it is". Fr. Berti is also the one who supervised the editing and publication of the critical second edition of the *Poem* and provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions. Fr. Berti wrote in his [signed testimony](#) on December 8, 1978: "I read and annotated (by myself from 1960 to 1974; with the help of some confreres from 1974 on) all the Valtorta writings, both edited and unedited."<sup>1050</sup>

Fr. Berti was an extremely learned and traditional/orthodox scholar who thoroughly analyzed Maria Valtorta's writings and provided more than 5,675 scholarly footnotes and appendices for

her work, including for difficult passages that critics have or could potentially criticize. This averages about 568 footnotes per volume and averages slightly more than one footnote per page throughout the whole 5,264 printed pages. In 1961, the second critical Italian edition of the *Poem of the Man-God*, published by Knight Michele Pisani's son Emilio Pisani, contained these scholarly footnotes and appendices by Fr. Berti. The subsequent editions, including the current fourth edition released in 2001, have many of these footnotes.

Fr. Gabriel Roschini, Consultant of the Holy Office, stated in 1961 that the new critical second edition “was not to be considered to be on the *Index*, because it was totally renewed, conformed in all to the original, and provided with notes that removed any doubt and which demonstrated the solidity and orthodoxy of the work.”<sup>1051</sup>

In order to show you his footnotes for the particular passages in question, it is necessary to quote the paragraph where the footnotes were referenced so that you know which sentences the footnotes apply to in context. Fr. Berti’s footnotes are highlighted in yellow below and will be given on the next page. I also provide a few non-highlighted footnotes about insights into the original Italian words and their translation into English and these footnotes are available in the footer at the bottom of this page:<sup>1052</sup>

« Forgive Your Son, o Father, if I wronged<sup>25</sup> You in any way. I may also seem imperfect to Your Perfection, I, Your Christ, burdened by flesh.<sup>30</sup> To men... no. My conscious intellect assures Me that I have done everything for them. But forgive Your Jesus... I also forgive. I forgive, that You may<sup>26</sup> forgive Me.<sup>31</sup> How much I have to forgive! How much!... And yet I forgive.<sup>27</sup> Those who are present here, the disciples who are absent, those whose hearts are deaf, My enemies, mockers, traitors, killers, deicides... Here. I have forgiven the whole of Mankind. With regard to Me, o Father, consider remitted all debts of man to the Man. I am dying in order to give Your Kingdom to everybody, and I do not want the sin against the Love incarnate to be imputed to them as condemnation. No? Are You saying no? It is My grief. This "no" is pouring the first sip of the bitter chalice into My heart. But Father, Whom I have always obeyed, I say to You: "Thy will be done".

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<sup>25</sup> I consulted a person with knowledge of Italian who studied the original Italian for this passage and told me: “I think a better translation of this word [manco] is: ‘...if I have failed You...’”

<sup>26</sup> This person informed me: “Again I think a better translation is: ‘...because You forgive Me.’”

<sup>27</sup> This person informed me: “The sense is better conveyed by a colon—‘And yet I forgive: those who are...’, etc.”

Note that the footnote 35 marker is after the last word at the end of Jesus' prayer in this chapter. The below Fr. Berti footnotes correspond to the highlighted footnote markers in the paragraph above.

**30.** This may contain an allusion to Wisdom 9:14-15 (Read the entire chapter 9).

**31.** See note 35.

**35.** The Humanity of Jesus, being a creature, is imperfect and weak in comparison with the Divinity; it is the Humanity of the First-Born of men, who prays for them and *with* them. For these two reasons, Jesus *could* ask the Father for mercy and forgiveness: and not in the sense, explicitly excluded here ("My conscious intellect assures Me that I have done everything for them", that is, for the sinner-men), that Jesus would have sinned in any way. Therefore, once again, to interpret the texts correctly, it is necessary to consider them in their full context. Here, the context consists in about two pages of commentary on the Our Father, the prayer which contains the petition "Forgive us our trespasses". Jesus did not have any [trespasses] personally, but all of mankind was loaded with them and He was mankind's head and saviour, having been sent and having come to *bear* the crimes of the universe. See Isaiah 52:13 – 53:12; 2 Corinthians 5:16-21; Galatians 3:10-14.

I will quote here from a few of the Scripture passages Fr. Berti advised us to see further:

"Him, who knew no sin hath been made sin for us, that we might be made the justice of God in Him." (2 Corinthians 5:21) [Sin for us: That is, to be a sin offering, a victim for sin.]

"Christ hath redeemed us from the curse of the law, being made a curse for us: for it is written: Cursed is every one that hangeth on a tree." (Galatians 3:13)

Fr. Berti's footnote provides very helpful insight into this passage. He demonstrates that in the passage for footnote 31 Christ is praying on behalf of all of mankind, which includes sinful men, much like He took upon Himself all of the sins of mankind on the Cross to such a point He experienced abandonment by the Father: "My God, my God, why hast Thou forsaken Me?" (Matthew 27:46) If Christ can take upon Himself the sins of mankind to expiate them as Victim and High Priest, most certainly He could pray for their forgiveness as the head of the whole human Race, the New Adam. A critic might object, "But it isn't indicated He is praying for them and with them." Actually, Christ explicitly says that *exact* thing a few moments after the above phrases under question. He ends His prayer with these words: "I pray *for* them and *with* them."<sup>1053</sup> [emphasis added]

It seems that in the moment of praying the Our Father Jesus is representing all of Humanity in His person in the same way He represented all of the sin of humanity when taking upon His person all of humanity's sins on the Cross even though He was sinless Himself (*cf.* 2 Corinthians 5:21, Peter 2:24) and so His reference to "Forgive Me" is in fact referring to "humanity" whom He is representing and standing in place for. Such a thing is not unheard of! Tens of thousands of priests (for centuries) every single day said and say, "This is My Body. This is My Blood" at the consecration during the Holy Sacrifice of the Mass. It is Catholic dogma and teaching that it is Christ Himself who is saying those words through the priest. The priest is lending his mouth to Christ and it is Christ Who speaks through him and it is Christ Who consecrates through him, who are acting in *Persona Christi*. If that has happened millions of times with millions of priests over 2000-some years, it is not that much of a stretch of the mind to think that Christ could say "Forgive Me" to the Father in *persona Humanity* (as it were) even though He Himself was sinless. Think about this too: priests are sinners. They go to Confession; they are born with original sin and commit venial and possibly mortal sins throughout their life. Yet even so, they lend their sinful lips to Christ Who speaks through them in the Sacrifice of the Mass, acting in *Persona Christi* saying, "This is My Body. This is My Blood." Is it the priest's body and blood? No! It is Christ's. How is it possible then that the reverse couldn't happen? That sinless Christ couldn't lend his lips to mankind in praying for forgiveness saying, "Forgive Me." In fact, if you meditate upon this, this is a very moving, powerful image. Christ loves us so much that He left Heaven to be incarnated into a human form and then prays to the Father on our behalf representing humanity. It is remarkable! This passage is not blasphemous when properly understood!

It is also evident from the immediate context that Christ was not attributing sin to Himself in the least, for He said in the midst of the statements under question: "My conscious intellect assures Me that I have done everything for them." Fr. Berti describes this very well:

For these two reasons, Jesus *could* ask the Father for mercy and forgiveness: and ***not in the sense***, explicitly excluded here ("My conscious intellect assures Me that I have done everything for them", that is, for the sinner-men), ***that Jesus would have sinned in any way***. Therefore, once again, to interpret the texts correctly, it is necessary to consider them in their full context. Here, the context consists in about two pages of commentary on the Our Father, the prayer which contains the petition "Forgive us our trespasses". Jesus did not have any [trespasses] personally, but all of mankind was loaded with them and He was mankind's head and saviour, having been sent and having come to *bear* the crimes of the universe. [emphasis added]

I could easily find a dozen or more quotes in the *Poem* where Christ specifically reiterates in His words that He is sinless. In one of His dialogs, Judas asks Jesus, "And have You never yielded [to

temptation]?” Jesus replies, “No, never.”<sup>1054</sup> (*Poem*, Volume 1, Chapter 69, pp. 358-359). In another instance:<sup>1055</sup>

But among the many people who have approached Me, with hatred or with love, who can say that he saw Me commit sin? Who can say so truthfully? Where are the proofs to convince Me and those who believe in Me that I am a sinner? Which of the ten commandments have I infringed? Who can swear before the altar of God that he saw Me violate the Law and customs, the precepts, traditions, and prayers? Who amongst all men can make Me blush, having convinced Me of sin with definite proofs? No one can do that. No one amongst men, no one amongst angels. (*Poem*, Volume 4, Chapter 505, p. 577)

There is a very strong continual affirmation in Valtorta’s work that Jesus never committed sin and is sinless.

These considerations, in context, clear up the potential concern or contradiction of this passage very well. Not only that, it allows us to more fully appreciate the beauty and mystery of Christ’s intercession for mankind as Victim and Intercessor, He “Who his own self bore our sins in His body” (Peter 2:24) and is the “one mediator of God and men, the man Christ Jesus.” (1 Timothy 2:5)

Critics might object: “you shouldn’t need to read the whole context to understand the meaning, significance, or nuance of individual phrases.”

If you are forbidden to account for relevant context to understand the meaning, significance, or nuance of individual phrases, then can you explain to me these phrases in the canonized Scriptures without reference to any context? (Note that I will play a bit of the role of a “devil’s advocate” counter-objector in these examples to make a point):

“O Daughter of Babylon, doomed to destruction, happy is he who repays you for what you have done to us – he who seizes your infants and dashes them against the rocks.” (Psalm 137:9)

Is this an advocating for infanticide? The same God who tells us to forgive our enemies and to not seek revenge is saying happy is the one who revenges himself by smashing innocent infants against rocks? Are you kidding?

A non-Catholic can walk up to you and ask, “Am I right in saying that if you are anathematized from the Church by your own free will, or if you are cut off from Christ, that you are in sin and risk going to hell?” You would respond, “Yes, that is correct.” The non-Catholic could then say, “Ha ha!

Well, look at the blasphemous statement your beloved St. Paul wrote in your supposedly infallible Scriptures: 'I have great sadness, and continual sorrow in my heart. **For I wished myself to be an anathema from Christ, for my brethren, who are my kinsmen according to the flesh.'** (Romans 9:2) He wished to be an anathema from Christ!"

You would have to explain to him that you must understand that statement from St. Paul in the light of verses 38/9 of the previous chapter, and the rest of Chapters 9, 10, and 11. Within the context, it is 100% fine. You may need to consult some trustworthy scriptural commentaries to understand how, but objectively it is fact that it is not blasphemous.

In St. Faustina's work (which was, significantly, put on the Index of Forbidden Books the very same day as Maria Valtorta's main work and then later permitted for publication by the Vatican), there is the phrase:

"After a while I saw the child Jesus on the altar, joyfully and playfully holding out His hands to him. But a moment later the priest took the beautiful Child into his hands, broke Him up and ate Him alive". (Saint Faustina's diary, p. 143)

What in the world!?! That seems irreverent and grotesque! It's "icky". Yes, the Eucharist is the Body and Blood of Christ, but under the *unbloody accidentals* of bread and wine. How unfitting and irreverent to describe it like this!

I could go on with more examples, but I think it is quite clear that it is false that "you shouldn't need to read the whole context to understand the meaning, significance, or nuance of individual phrases" considering that oftentimes you have to do so for the canonized Scriptures themselves and many other approved mystical writings.

Someone could then object: "Fine, context is a legit consideration when interpreting individual phrases, but something shouldn't be so confusing as to need a footnote." That also is ridiculous because there are many Scripture passages that absolutely need footnotes. Open up any Catholic Bible and it is *loaded* with footnotes, and they are there for a reason!

The two Scripture passages quoted above are excellent examples of why we need footnotes. Here's four more examples among many others that could be found that need footnotes (or for which footnotes are a very helpful and a desired component):

"And about the ninth hour Jesus cried with a loud voice, saying: Eli, Eli, lamma sabacthani? that is, My God, my God, why hast Thou forsaken Me?" (Matthew 27:46)

What in the world!? The only way to be forsaken by God is to commit sin. Christ was sinless! How in the world was He forsaken by God? Not only that, Jesus is both God and man due to the Hypostatic Union. How could He be forsaken by God?

“But of that day or hour no man knoweth, neither the angels in heaven, **nor the Son**, but the Father.” (Matthew 13:32)

How in the world can this be since Jesus knew everything being God? How can He not know the hour? As a side note, this matter is in so much need of a footnote or explanation that some Church Fathers (St. Athanasius, St. Gregory of Nazianzus, St. Cyril of Alexandria) did indeed ascribe ignorance to Christ’s soul. However, most other Church Fathers generally acquitted Christ’s human soul of ignorance and error (*Fundamentals of Catholic Dogma*, Book 3, Section 2, §23, #4). If Church Fathers disagreed with each other about it, how much more is a footnote or explanation needed for lay faithful!

“For there is one God, and **one mediator** of God and men, the man Christ Jesus.” (1 Timothy 2:5)

It says here that there is **one** mediator between God and men: Jesus Christ. Therefore, it is blasphemous idolatry for Catholics to call Mary and saints mediators! And how absolutely absurd that they even call the mother of Jesus Mediatrix of All Grace! Catholics are going against the Scriptures! Obviously, they don’t know how to interpret the Scriptures because it can’t be written *any more simpler or plainer*: “**one** mediator.”

“And going a little further, He fell upon His face, praying, and saying: My Father, if it be possible, let this chalice pass from Me. Nevertheless not as I will, but as Thou wilt.” (Matthew 26:39)

Why would He pray that, when as God the Son and possessing the plenitude of all knowledge (omniscience), he *knows* that “if it be possible” is absolutely *not* possible? He even said it Himself multiple times earlier in the canonized Gospels that the prophecies foretell He will undergo His passion and the Scriptures *must* be fulfilled. “From that time Jesus began to shew to His disciples, that He **must** go to Jerusalem, and suffer many things from the ancients and scribes and chief priests, and be put to death, and the third day rise again.” (Matthew 16:23) There’s no way around it. He knows. So why would He say “if it be possible let this pass from Me”? That seems contradictory.

“And God seeing that the wickedness of men was great on the earth, and that all the thought of their heart was bent upon evil at all times, **it repented Him that He had made man on the earth.** And being touched inwardly with sorrow of heart, He said: I will destroy man, whom I have created, from the face of the earth, from man even to beasts, from the creeping thing even to the fowls of the air, **for it repenteth Me that I have made them.**” (Genesis 6: 5-7)

How can God repent if He can not only never sin, but also never err nor make any mistakes? It is a well known famous saying: “God never repents of His gifts.” Taken literally, the phrases above contradict Catholic dogma.

“And **the Lord sent a very evil spirit** between Abimelech and the inhabitants of Sichem: who began to detest him.” (Judges 9:23) “But the spirit of the Lord departed from Saul, and **an evil spirit from the Lord** troubled him.” (1 Samuel 16:14)

How can God send an evil spirit!?

Thus can you see the need for footnotes, scriptural commentaries, and explanations for difficult, troublesome, and seemingly contradictory passages in Scripture (and in other approved mystical writings)?

Therefore, it is completely hypocritical and a “double standard” for someone to (1) claim that a phrase or passage in Valtorta’s writings shouldn’t need a footnote to be understood correctly, (2) to claim “since the critic’s objection to this or that phrase was expressed in one or two sentences, you should be able to answer it in one or two sentences,” or (3) to claim every single statement of mystical writings needs to be 100% clear on face value without need of any explanation whatsoever to such a point that even the “village idiot” understands it.

Fr. Kevin Robinson wrote:

With Valtorta, as with the canonical Scriptures, there are difficulties that are easily resolved by distinction from Thomistic philosophy such as: general vs. specific, strictly vs. broadly, properly vs. allegorically, *in fieri* vs. *in facto esse*, *ad esse* vs. *ad melior esse*, *simpliciter* vs. *quodammodo*.

I believe I have demonstrated above that if you analyze the statements this critic objects to in context and with the proper understanding, it is shown to be perfectly orthodox and that there is nothing against faith, morals, truth, or Tradition in them. Perhaps this is why Fr. Gabriel Roschini, Consultant of the Holy Office, stated in 1961 that the new critical second edition “**was not to be**

considered to be on the *Index*, because it was totally renewed, conformed in all to the original, and provided with notes that removed any doubt and which demonstrated the solidity and orthodoxy of the work.”<sup>1056</sup>

Perhaps this is why Bishop Roman Danylak, S.T.L., J.U.D., stated: “I have studied *The Poem* in depth, not only in its English translation, but in the original Italian edition with the critical notes of Fr. Berti. I affirm their theological soundness, and I welcome the scholarship of Fr. Berti and his critical apparatus to the Italian edition of the works. I have further studied in their original Italian the *Quaderni* or *The Notebooks* of Maria Valtorta for the years from 1943 to 1950. And I want to affirm the theological orthodoxy of the writings of Maria Valtorta.”<sup>1057</sup>

Perhaps next time this critic should do his homework and check the footnotes of Fr. Berti and other publications by theologians more learned than him and who have studied this work in greater depth (such as Fr. Roschini’s 395-page Mariological study of her writings) before attempting to discredit or slander this holy victim soul’s writings.

Hardened critics will have to begrudgingly admit that the phrases under question cannot be used to declare that there is a statement against faith or morals in her work and therefore try to use this to say that this work should not be read.

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## ***Refuting This Critic's Claim About Historical Inaccuracy in Valtorta's Description of Our Lady's Veil at the Crucifixion***

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The critic wrote:

Many another detail shows us that we are not dealing with historical exactitude, but “artistic license”; which is acceptable. I’ll not insist; but perhaps mention an instance: when Jesus is stripped of His garments, His Mother gives Him Her veil wherewith to gird Himself, and “Jesus...wraps it round His pelvis several times...”, showing us that His Mother’s veil was bigger than any bath-towel. (p. 606). That could just be “symbolic”, I suppose.

When I encountered this objection for the first time, I spent merely ten minutes doing a Google search about whether this objection has any merit. Within ten minutes, I found the following article entitled “The Clothing of Jews in the Time of Jesus” which relates:<sup>1058</sup>

### Women's Wear

McKenzie says that differences of style and cut must have existed between men's and women's clothing, or else the prohibition against cross-dressing in Deuteronomy 22:5 would make little sense. One difference was that a Jewish woman wore a longer, ankle-length tunic. **Also, her head was wrapped in a veil that had ends extending to the floor.** According to Marlowe, she added a face veil whenever outside her home. The only time she let her hair show in public was on her wedding day. [emphasis added]

During the scene the Valtorta critic wrote about, in Maria Valtorta’s description it says:

But Mary has noticed everything and She has removed the **long** thin white veil covering Her head under Her dark mantle, and on which She has already shed so many tears. [emphasis added]

This critic might want to check his facts more thoroughly before embarrassing himself in a publication by making such a basic historical/factual mistake and then sarcastically calling the historically accurate details he criticizes as “symbolic” as if he is an expert. If someone wants to look at a thorough objective scientific and historical analysis of Valtorta’s work from someone who has checked his facts, has the competency, and has invested the time to provide an accurate analysis of Valtorta’s opus in the scientific and historical fields, I recommend *L’énigme Valtorta, Une Vie de Jésus Romancée? (The Valtorta Enigma, a Fictionalized Life of Jesus?)* (339 pages, ISBN-13: 9782364630253). This book has a preface written by Bishop Johanan-Mariam Cazenave, the

Secretary of the Syrian-French Synod, which is viewable online [here](#). The English translation of this book has been completed and will be released soon.

I contacted this author and he provided me with the following information to substantiate the historical accuracy of Valtorta’s description of Our Lady’s veil in the aforementioned passage. The original French text (with extra comments by him in color) is in the boxes on the left-hand side below and the translation into English is in the boxes on the right-hand side. This is taken from *L’énigme Valtorta, Une Vie de Jésus Romancée? (The Valtorta Enigma, a Fictionalized Life of Jesus?)*, Volume 2, page 399, where the Veil of Our Lady is discussed:

<p>Les bourreaux tendent aux condamnés des chiffons crasseux pour qu’ils s’en couvrent l’aine. Mais Jean présente à Longin le long voile que la Vierge lui a donné. Le centurion accepte, et Jésus l’enroule autour de sa taille « en lui faisant faire plusieurs fois le tour du bassin en le fixant bien pour qu’il ne tombe pas... Et sur le lin baigné seulement jusqu’alors de pleurs, tombent les premières gouttes de sang »<sup>609.2</sup>.</p>	<p>The executioners offer the condemned men dirty rags, so that they may cover their groins. But John presents to Longinus the long veil that the Blessed Virgin gave him. The centurion accepts, and Jesus “wraps it round His pelvis several times, fastening it carefully so that it may not fall off... And on the linen veil, so far soaked only with tears, the first drops of blood begin to fall”<sup>609.2</sup>.</p>
<p>Ces informations inédites nous interpellent : en effet les <i>Archives de l’Oise</i> possèdent un document de 1666 évoquant <i>le voile de Marie</i> vénéré dans l’église Saint-Jacques de Compiègne. La description de Maria Valtorta comporte au moins quatre indices avec cette précieuse relique concordants <b>(There are at least four concordant indications with this precious relic)</b>: la matière, la couleur, la longueur et les tâches de larmes et de sang ! <b>(the material, the color, length and stains of tears and blood)</b>. Il est pourtant fort improbable que Maria Valtorta ait pu avoir connaissance de cette tradition locale. <b>(This information is very little known in France. So, it is unlikely that Maria Valtorta may have had this knowledge)</b></p>	<p>Such unprecedented information challenges us: as a matter of fact, the <i>Oise Archives</i> have a document from 1666 that evokes <i>Mary’s Veil</i> venerated in the church of St. James of Compiègne. Maria Valtorta’s description includes at least four indications that agree with that precious relic: the material, the color, the length, and the stains of tears and blood! It is, however, highly improbable that Maria Valtorta might have known about that local tradition.</p>
<p>1. It is indeed with a veil around the kidneys that, for centuries, the Christ on the cross was usually depicted. (Saint Ambrose was alone, it seems, to affirm that Jesus was naked on the cross)</p>	
<p>2. Compiègne is a town near the North of Paris.</p>	
<p>3. The veil in Compiègne was 4.20 meters long by 0.40 meters width, that means about 13.8 ft by 1.3 ft. Absolutely in accordance with the Valtorta’s description!</p>	

The following is taken from *L'énigme Valtorta, Une Vie de Jésus Romancée?* (*The Valtorta Enigma, a Fictionalized Life of Jesus?*), Volume 2, page 459, where more information about the Veil is given:

<p style="text-align: center;"><i>ANNEXE 4. Le voile de Marie.</i></p>	<p style="text-align: center;"><i>APPENDIX 4. Mary's Veil</i></p>
<p>Au 14<sup>e</sup> siècle, Nicéphore évoquant Marie parle du « saint voile dont elle se couvrait la tête, et que l'on possède encore maintenant<sup>28</sup> » faisant allusion à la présence de ce voile à Constantinople vers 810. Rapportée par l'empereur Charles le Chauve en 877, la relique fut confiée à l'abbaye de saint Corneille, comme le mentionne un inventaire daté de 1666, tiré des manuscrits de dom Grenier (1725-1789) :</p>	<p>In the 14<sup>th</sup> century, Nicephoros, evoking Mary, speaks of the “holy veil with which she covered her head and that we still have today,<sup>1</sup> alluding to the presence of that veil in Constantinople in about 810. Brought by Emperor Charles the Bald in 877, the relic was entrusted to the Abbey of St. Cornelius, as mentioned in an inventory dated 1666, found among the manuscripts of dom Grenier (1725-1789):</p>
<p><i>« Cette précieuse relique a toujours été conservée dans le trésor de Saint-Corneille depuis que Charles le Chauve l'en avait enrichi. Ce voile est fait d'une toile très claire, jaunâtre, de gros lin filé au rouet, marqué du travail des mains et de la pauvreté de la Reine des cieux. Il est large d'un tiers d'aulne de Paris et long de trois aulnes et demie. (Note 1 aulne of Paris = 1.186 meter = 3.891 ft). Ceux qui l'ont considérée de près y ont remarqué des taches d'un gris et rouge obscurs que l'on a toujours prises et révérees comme les vestiges sacrés des larmes de la mère et du sang du fils. L'on conservait ces restes précieux dans un coffre de vermeil. Ce reliquaire ne paraissant pas assez beau aux religieux et répondant peu à la dignité de ce qu'il renfermait, ils avaient pris la résolution d'en faire faire un autre plus magnifique et d'y transférer ce sacré dépôt. Ils choisirent pour exécuter leur dessein le jour de l'Assomption de cette année (1666), mais dès le 8 août qui était le dimanche, on tira la relique de l'ancienne châsse et l'on bénit la nouvelle. Tout le clergé et autres corps de la ville s'étaient assemblés pour faire l'ouverture de cette cérémonie par une messe solennelle. Le Saint voile fut vu et examiné</i></p>	<p><i>“That precious relic has been preserved in the treasury of St. Cornelius ever since Charles the Bald enriched the treasury with it. That veil, made of very bright, yellowish coarse linen spun on a spinning wheel, is characterized by the handiwork and poverty of the Queen of Heaven. It is one third of an aulne of Paris wide and three and a half aulnes long. Those who observed it closely noticed sombre grey and sombre red stains that have always been considered and venerated as the sacred traces of the Mother's tears and the Son's blood. The precious veil was preserved in a silver-gilt chest. As that reliquary was not beautiful enough to the religious and ill befitted the dignity of its contents, they had resolved to have another, more magnificent chest made and to transfer the sacred deposit into it. They decided to carry out their design on Assumption Day of that year (1666), but already on August 8, which was a Sunday, they extracted the relic from the ancient chest and blessed the new one. All the clergy and other public authorities of the town gathered to open that ceremony with a solemn Mass. The Holy Veil was seen and examined by all the clergy and the magistrates and was shown to all the</i></p>

<sup>28</sup> Nicéphore Calliste Xanthopoulos, *Histoire Ecclésiastique* livre II chap. XXIII. = Nicephoros Callistos Xanthopoulos, [Ecclesiastical History], book II, Chap. XXIII.

<p><i>par tout le clergé et les magistrats et on le montra à tout le peuple différentes fois. On le reposa dans le nouveau reliquaire le jour de l'Assomption avec toutes les cérémonies et on fit ensuite la procession de Louis XIII. Il s'y trouva un nombre prodigieux de monde. Après la procession il fut porté sur le jubé et placé sur un trône où il avait été mis dès le commencement de la cérémonie. On continua encore jusqu'au dimanche de l'octave à le tirer régulièrement pendant la messe et vêpres hors de la châsse pour l'exposer au public. La clôture se fit avec une égale pompe, après quoi on la referma dans le reliquaire pour être conservé dans le trésor. Cette pièce est une image d'argent de la Sainte Vierge haute de deux pieds sur un piédestal d'un pied de haut et six pans ornés de cristaux. Elle se porte sous un dais à toutes les processions<sup>29</sup> ».</i></p>	<p><i>people various times. It was placed in the new reliquary on Assumption Day with all the ceremonies, after which the procession of Louis XIII took place. An amazing number of people were present. After the procession, the reliquary was brought on the jube and set on a throne where it had been placed at the very beginning of the ceremony. Until the octave Sunday, they continued regularly during Mass and vespers to extract the veil from the chest to expose it to the public. The closing ceremony was equally lavish, after which they enclosed the relic in the reliquary to preserve it in the treasury. That piece is a two-foot high silver image of the Blessed Virgin, on a one-foot high pedestal that has six panes adorned with crystals. The image is carried under a canopy at every procession<sup>2</sup>.</i></p>
<p>Il est précisé encore qu'il s'agit « d'un linge de toile fort claire, de lin, avec les quelques tâches anciennes et les lettres I. P. M. I. N. I. R. V brodées en son milieu<sup>30</sup>. Il est long de 4m 20, n'a ni bout, ni couture, montrant ainsi que le voile devait avoir la forme d'un cylindre et devait se porter double, ou bien, une partie reposant sur la tête, et, l'autre, sur les épaules. Et « se voient, très nettement, les deux taches brunes que l'on a toujours cru être du sang de Jésus, tombé sur le voile de Marie, au pied de la Croix »</p>	<p>Furthermore, it is “a very bright linen, with the few ancient stains and the letters I. P. M. I. N. I. R. V. embroidered in the middle.<sup>3</sup> It is 4.20 meters long, without an end, and seamless, thus showing that the veil must have been in the shape of a cylinder and worn in double thickness or worn with one part resting on the head and the other on the shoulders. [...] One can see very clearly both brown stains, which have always been considered to be some of Jesus' blood, fallen onto Mary's veil, at the foot of the Cross. »</p>
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<p>Ce voile entier ne saurait être confondu avec de nombreuses reliques dites <i>voile de Marie</i>, mais qui sont bien plus probablement des échantillons de vêtements. Ainsi en est-il de la</p>	<p>That entire veil must not be confused with many relics named <i>Mary's veil</i> that are far more likely clothing samples. Such is the relic of Chartres, cut up during the Revolution, and</p>

<sup>29</sup> Voir J. Vatout, *Souvenirs historiques des résidences royal de France*, tome 7 Château de Compiègne 1837 p 408-410 ; *Archives de l'Oise*. H.2168 *Procès-verbal de la translation du Voile de la Sainte Vierge, 15 août 1666* ; ou encore Chanoine Morel *Les Saintes Reliques vénérées dans l'église Saint-Jacques de Compiègne*, p. 21. = See J. Vatout, [*Historical souvenirs of the royal residences of France*], vol. 7 [Castle of Compiègne 1837], pp. 408-410; *The Oise Archives*. H.2168 [*Record of the translation of the Blessed Virgin's Veil, August 15, 1666*] ; or Canon Morel [*The Holy Relics venerated in the church of St. James of Compiègne*], p. 21

<sup>30</sup> Que l'on pense pouvoir traduire par « Id Proprium Matris Jesu Nazareni Judaeorum Regis Velum » (« *c'est le propre voile de la Mère de Jésus de Nazareth, roi des Juifs* ») = Which, as is thought, may represent « Id Proprium Matris Jesu Nazareni Judaeorum Regis Velum » (« It is the actual veil of the Mother of Jesus of Nazareth, King of the Jews »)

relique de Chartres, découpée à la Révolution, et qui était réputée alors être un vêtement de la Vierge. Elle était d'ailleurs vénérée au Moyen-âge comme *chemise de la Vierge*. De même, d'après *l'Inventaire du Patrimoine de France*, un fragment du *voile de la Vierge* aurait été donné à Longpont par saint Yon, disciple de saint Denis : ce fragment figure encore parmi les 1294 reliques du reliquaire de l'Abbaye de Longpont. Plusieurs autres villes revendiquent de posséder un morceau du *voile de Marie* (Trèves, Rome, Marseille etc.).

which was thought to be a piece of clothing of the Virgin Mary. It was indeed venerated during the Middle Ages as the *Virgin Mary's blouse*. Likewise, according to the *Inventory of the Patrimony of France*, a fragment of *the Virgin Mary's veil* would have been given to [the Abbey of] Longpont by St. Yon, a disciple of St. Denis: that fragment still appears among the 1294 relics of the reliquary of the Abbey of Longpont. Several other towns claim to have a piece of *Mary's veil*: Trèves, Rome, Marseille, etc.

### **Some more information concerning veils during Antiquity:**

Les femmes étaient toujours voilées en public dans la plupart des nations. Cet usage était plus général pour les femmes mariées ; car en plusieurs endroits, il était permis aux filles d'aller en public la face découverte. Tertullien voulait que les filles et les femmes indifféremment fussent voilées en tout temps, et dans leurs maisons comme en public. Les voiles des femmes étaient de différentes couleurs. La plus ordinaire était le rouge, d'où ils ont été appelés *flammeum*. On les a aussi nommés *mitres*, *étoles*, *rubans*. Ils ne couvraient pas seulement la tête, mais encore une partie du corps. Les femmes avaient aussi des manteaux longs et larges qui couvraient la tête. Les Grecs les appellent *θερίσπος* [therispos] ou *πίπλος* [piplos] et ils ont encore plusieurs autres noms comme *maphorte*, *caliptre*, etc. A l'époque de saint Jérôme les vierges qui se consacraient à Dieu étaient toutes voilées, et recevaient le voile de la main de l'évêque ; ce voile est aussi appelé *mitra*, *mitella* et *flammeum*.

Women were always veiled in public in most nations. That custom was more general for married women; for, in several places, girls were allowed to go in public with their faces showing. Tertullian wanted all girls and women to be veiled at all times, both at home and in public. Women's veils came in different colors. The most common color was red; hence their name *flammeum*. They were also named *mitres*, *stoles*, or *bands*. They covered not only the head, but also part of the body. Women also wore long and wide cloaks that covered their heads. The Greeks called them *θερίσπος* [therispos] or *πίπλος* [piplos] and they also have several other names like *maphorte*, *caliptre*, etc. In St. Jerome's time, all the virgins who consecrated themselves to God were veiled, and they received a veil from the bishop's hand; that veil was also called *mitra*, *mitella*, and *flammeum*.





This Valtorta critic might want to check his facts more thoroughly before embarrassing himself in a publication by making such a basic historical/factual mistake and then sarcastically calling the historically accurate details he criticizes as “symbolic” as if he is an expert. It took me merely ten minutes of online searching to find out that his criticism is invalid in addition to later acquiring the detailed scholarly documentation given above. If someone wants to look at a thorough objective scientific and historical analysis of Maria Valtorta’s work from someone who has checked his facts, has the competency, and has invested the time to provide an accurate analysis of Valtorta’s opus in the scientific and historical fields, I recommend *L’énigme Valtorta, Une Vie de Jésus Romancée? (The Valtorta Enigma, a Fictionalized Life of Jesus?)* (339 pages, ISBN-13: 9782364630253). This book has a preface written by Bishop Johanan-Mariam Cazenave, the Secretary of the Syrian-French Synod, who gives an intelligent, well-informed exposition of the scientific remarkableness of Maria Valtorta’s work from the perspective of an ecclesiastical authority who has reviewed the book. The bishop’s preface is viewable online [here](#). The English translation of this book has been completed and will be released soon.

Also of note: at the first International Italian Valtorta Conference that took place in Pisa, Italy, on October 22-23, 2016, six professors, two other doctors, an engineer, a geologist, a professional astronomer, and other professionals gave presentations about Maria Valtorta and her writings. Each talk focused on a different topic. Professor Fernando La Greca gave a talk entitled [Ci sono anacronismi storici nell'Opera di Maria Valtorta? \(Are There Historical Anachronisms in the Work of Maria Valtorta?\)](#) He analyzes the four most notable or commonly mentioned apparent historical anachronisms in her writings and resolves these apparent contradictions, including the often-mentioned apparent historical anachronism of Galen. The vast majority of claimed historical or scientific errors that I have found critics brought forth have turned out to not be real historical or scientific errors but were misunderstandings, misinterpretation of the text, or incorrect presumptions of various kinds on the part of the critic. Oftentimes, it is even obvious that critics are not interested in the truth and are only interested in trying to discredit or deceive.

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## ***Apparent Contradiction? The Last Words of Christ***

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The Valtorta critic wrote:

Or again, it may be all right for St. Luke to tell us what Our Lord's last great cry was: "And Jesus crying with a loud voice said: Father, into thy hands I commend my spirit" (Lk 23:46), that doesn't stop the Poem from telling us the word "Father, into..." was uttered with "infinite kindness" (okay) to be followed by the loud cry: "The 'loud cry' mentioned by the Gospels... is the first part of the word 'Mother'..." (p. 620f). Why contradict the Scriptures?

Just as there are many apparent contradictions between the different books of the canonized Gospels (many of which have baffled scholars for centuries and have elicited reams of writings from them) – but we know that they do not in actuality contradict each other – there is an apparent contradiction between what Maria Valtorta wrote and what Luke relates in the passage under question. Let's examine this apparent contradiction.

John 19:30 states: "Jesus therefore, when He had taken the vinegar, said: 'It is consummated.' And bowing His head, He gave up the ghost."

This passage gives the impression that the last phrase He said before dying was "It is consummated".

Luke 23:46 states: "And Jesus crying out with a loud voice, said: 'Father, into Thy hands I commend My spirit.' And saying this, He gave up the ghost."

According to this text, the last phrase He said before dying was "Father, into Thy hands I commend My spirit".

Matthew 27: 46-50 states: "And about the ninth hour Jesus cried with a loud voice, saying: Eli, Eli, lamma sabacthani? that is, My God, my God, why hast Thou forsaken Me? [...] And Jesus again crying with a loud voice, yielded up the ghost." Note that I did not omit any other spoken words of Jesus in this excerpt.

This passage gives the impression that the last phrase He said before dying was "My God, my God, why hast Thou forsaken Me?"

Mark 15:34 also has these as the last words of Christ that were recorded by him.

These are apparent contradictions. John 19:30 states that He said “It is consummated” and then died. It doesn’t say He said “Father, into Thy hands I commend My spirit” and then died. Matthew 27:46 and Mark 15:34 state that He said “My God, my God, why hast Thou forsaken Me?” and then died. They don’t say He said “Father, into Thy hands I commend My spirit” and then died. Someone would clear up this apparent contradiction by saying, “It is not a contradiction because John 19:30, Matthew 27: 46-50, and Mark 15:34 don’t *exclude* the possibility that He said *another* phrase after ‘It is consummated’ and ‘My God, my God, why hast Thou forsaken Me?’ before bowing His head and giving up the ghost. John, Matthew, and Mark just chose to *voluntarily omit* several of Christ’s last words.” This does indeed clear up this apparent contradiction.

So now let’s apply this same standard to Maria Valtorta’s description of this vision. Maria Valtorta relates that Jesus declared “Father, into Your hands I commit My spirit!” followed by the last spasms whereupon He dies with the loud cry of the first part of the word “Mother...” on His lips (basically, a single syllable which makes up part of a single word).

This is an apparent contradiction to one of the canonized Gospel books because Luke 23:46 states: “And Jesus crying out with a loud voice, said: ‘Father, into Thy hands I commend My spirit.’ And saying this, He gave up the ghost.”

I will repeat the same justification given above that was used to clear away the apparent contradiction between John 19:30 / Matthew 27: 46-50 / Mark 15:34 and Luke 23:46 to clear away the apparent contradiction between Luke 23:46 and Valtorta’s report of her vision:

It is not a contradiction between Valtorta’s description and Luke because Luke 23:46 doesn’t *exclude* the possibility that Jesus said *another* phrase (in fact, it wouldn’t even be a phrase, merely the beginning of a single word: a syllable) after ‘Father, into Thy hands I commend My spirit’ before or during bowing His head and giving up the ghost. Therefore, this apparent contradiction is resolved and this apparent contradiction cannot be used to reject Valtorta or to portray it as contradicting Scripture or being historically inaccurate. It is furthermore perfectly reasonable that this could have historically happened as Valtorta described given that Our Lady’s presence, love, and support was Jesus’ single greatest consolation while on the Cross and, as St. Louis de Monfort wrote in his book *True Devotion to the Blessed Virgin*, for which Pope St. Pius X granted an Apostolic Blessing for those who read it:<sup>1059</sup>

Mary is the supreme masterpiece of Almighty God and He has reserved the knowledge and possession of Her for Himself. She is the glorious Mother of God the Son who chose to humble and conceal Her during Her lifetime in order to foster Her humility. He called Her "Woman" as if she were a stranger, although in His heart He esteemed and loved Her above all men and

angels. Mary is the sealed fountain and the faithful spouse of the Holy Spirit where only He may enter. She is the sanctuary and resting-place of the Blessed Trinity where God dwells in greater and more divine splendor than anywhere else in the universe, not excluding His dwelling above the cherubim and seraphim. No creature, however pure, may enter there without being specially privileged.

I declare with the saints: Mary is the earthly paradise of Jesus Christ the new Adam, where He became man by the power of the Holy Spirit, in order to accomplish in Her wonders beyond our understanding. She is the vast and divine world of God where unutterable marvels and beauties are to be found. She is the magnificence of the Almighty where He hid His only Son, as in His own bosom, and with Him everything that is most excellent and precious. What great and hidden things the all-powerful God has done for this wonderful creature, as she herself had to confess in spite of Her great humility, "The Almighty has done great things for me." The world does not know these things because it is incapable and unworthy of knowing them.

The saints have said wonderful things of Mary, the holy City of God, and, as they themselves admit, they were never more eloquent and more pleased than when they spoke of Her. And yet they maintain that the height of Her merits rising up to the throne of the Godhead cannot be perceived; the breadth of Her love which is wider than the earth cannot be measured; the greatness of the power which she wields over one who is God cannot be conceived; and the depths of Her profound humility and all Her virtues and graces cannot be sounded. What incomprehensible height! What indescribable breadth! What immeasurable greatness! What an impenetrable abyss!

Finally, we must say in the words of the apostle Paul, "Eye has not seen, nor ear heard, nor has the heart of man understood" the beauty, the grandeur, the excellence of Mary, who is indeed a miracle of miracles of grace, nature and glory. "If you wish to understand the Mother," says a saint, "then understand the Son. She is a worthy Mother of God." *Hic taceat omnis lingua*: Here let every tongue be silent. [emphasis added]

Therefore, I think that it is entirely historically realistic and proper to believe that Christ's last words were a cry to His Mother, whom He revered as the greatest creature and was His greatest comfort during His affliction of undergoing death on the Cross, especially considering that He was in the midst of experiencing abandonment by the Father.

So now let's continue by giving an argument of probability. For the sake of argument, let's say that Valtorta's vision was 100% historically accurate and that she accurately described what she saw when transcribing her description of the vision onto paper and that St. John the Evangelist also

saw and heard what she saw. Now, in such a case, it is perfectly reasonable for Luke to adequately summarize the words of Christ in the way he did in his Gospel rather than by saying a theoretical alternative sentence like: “And Jesus crying out with a loud voice, said: ‘Father, into Thy hands I commend My spirit’. And saying this, He gave up the ghost while crying out another syllable.”

If I was Luke, I wouldn’t hesitate to summarize and simplify what occurred by stating it as he did; namely “The last full words He spoke were: ‘Father, into Thy hands I commend My spirit’ and then He died.” Why? Because it is obvious to Scripture scholars that the Gospels do not capture every single tiny action of Christ. Most knowledgeable biblical scholars even agree that some of Christ’s *sermons and parables* in the canonized Gospels are mere summaries of the fullness of what He actually historically said. Common sense confirms this. As Blessed Gabriel M. Allegra, O.F.M., a world-renowned theologian, the first one to translate the entire Bible into Chinese, and the only biblical scholar of the 20<sup>th</sup> century who has been beatified, wrote:<sup>1060</sup>

The Gospels report the Discourses of the Lord not in their entirety, but in their substance; at times they only give the subject matter. All the Words of the Lord reported in the four Gospels can be conveniently recited in less than six hours. Now it is unthinkable that the Divine Master, following in the wake of the prophets and even of His contemporary rabbis, had not spoken at greater length as regards the manner of structuring His Discourses. What St. John says at the end of his Gospel (“the whole world could not contain the books to be written!” – John 21:25), is valid not only for the actions of the Lord, but also for His Words.

In fact, a dictation which Maria Valtorta received from Christ Himself says (even if you doubt whether this comes from a divine origin or not, just consider the argument in and of itself):<sup>1061</sup>

I know the objection by many: “Jesus spoke simply.” In the parables I spoke simply because I was addressing crowds of common folk. But when I spoke to cultured minds—Israelite or Roman or Greek—I spoke as was most appropriate for perfect Wisdom.

My words, moreover, in the versions of the Evangelists, just two of them were Apostles—and if one observes closely, they are the two Gospels most clearly mirroring Me, for Luke’s, good stylistically, may be better termed the Gospel of My Mother and My Childhood, abundantly relating details in relation thereto which the others do not narrate, rather than the Gospel of My public life, being more an echo of the others rather than a new light, as is that of John, the perfect Evangelist of the Light who is Christ the God-Man—the versions, I was saying, of My words were greatly reduced by the Evangelists, to the point of being diminished to a skeleton—more an allusion than a version. A fact which deprives them of the stylistic form which I had given them.

The Teacher is in Matthew (see the Sermon on the Mount, the instructions for the Apostles, the praise of the Baptist and the rest of this chapter, the first episode in Chapter 15 and the heavenly sign, [the subject of] divorce in Chapter 19, and chapters 22, 23 and 24). The Teacher is [also] in the luminous Gospel of John, above all, the Apostle in love, fused in charity with his Christ the Light. Compare what this Gospel reveals about Christ the Orator, to what is displayed in this regard by the essential scantiness of Mark's Gospel—precise in the episodes he had heard from Peter, but reduced to a minimum—and you will see whether I, the Word, used only a very humble style, or whether the power of the Perfect Word did not often flash forward in Me. Yes, it shines out in John, though quite reduced in a few episodes.

Now, if to Little John [Maria Valtorta] I have wanted to grant an increase in knowledge of Me and My teaching, why should this make you incredulous and obstinate? Open up. Open your intellects and hearts, and bless Me for what I have given you.

I have addressed the apparent contradiction. But critics may object: "But if He really did say the first syllable of the word 'Mother', certainly the Gospel writers would have mentioned it." Would they? It is important to keep in mind that none of the twelve Apostles or Evangelists were present at the death of Jesus except John. Only he was there to witness what words Christ spoke. In his Gospel, he indicates the last words of Jesus as "It is consummated". **He completely omitted in his canonized Gospel the entire full last phrase Christ spoke ("Father, into Thy hands I commend My spirit") which is recorded by Luke!**

John 19:30 states: "Jesus therefore, when He had taken the vinegar, said: 'It is consummated.' And bowing His head, He gave up the ghost." If John omitted the entire *true* last sentence that He spoke on the Cross, are you so certain that Luke wouldn't have omitted *one tiny syllable of one word*?

It is also relevant to know that Matthew, Mark, and Luke wrote their Gospel many years before John's, relating the details of the Passion in their Gospels from the stories they heard from those who were present and/or by an illumination of the Holy Spirit who revealed the details to them directly. It is entirely possible that Matthew, Mark, and Luke were not given every single possible tiny detail of every moment of Christ's Passion by stories from others or by a vision so that they could relate every single detail. Maybe they weren't even aware of His last syllable of a word. But if they were, it is perfectly reasonable that they related some of Christ's last full sentences and words as they did without mentioning that one syllable just like John **completely omitted in his Gospel the entire full last phrase Christ spoke ("Father, into Thy hands I commend My spirit") which is recorded by Luke in his Gospel!** Keep in mind that even though John wrote down His Gospel *after* the other three Gospels were written, he *still* didn't even include the last sentence

that this earlier Gospel included. Apparently, he didn't feel the need to include this last full sentence of Our Lord in his own Gospel even though he was the one Evangelist who was actually there at the Passion.

Critics might still object:

But Luke relates “And Jesus *crying out with a loud voice*, said: ‘Father, into Thy hands I commend My spirit.’ *And saying this*, He gave up the ghost.” (Luke 23:46) [emphasis added] Therefore, the “crying out with a loud voice” must have been the vocal expression of only this aforementioned sentence, and therefore Maria Valtorta was contradictory in writing:

There is silence again. Then the supplication pronounced with infinite kindness, with fervent prayer: “Father, into Your hands I commit My spirit!” [...] The body is all bent; in the last of the three contractions it is a drawn arch, which vibrates and is dreadful to look at, and then a powerful cry, unimaginable in that exhausted body, bursts forth rending the air, the “loud cry” mentioned by the Gospels and is the first part of the word “Mother”...

The critics may argue saying, “It contradicts Scripture because Luke says that the loud cry was His last full sentence, not a partial word ‘Mother’”.

There are three things to consider here:

1. The canonized Gospels do not exclude the possibility that Jesus may have made more than one “loud cry.” In fact, we already know He had multiple “loud cry’s” during His Passion, one example being: “And about the ninth hour Jesus *cried with a loud voice*, saying: *Eli, Eli, lamma sabacthani?* that is, *My God, my God, why hast Thou forsaken me?*” (Matthew 27:46) [emphasis added] It is possible that Jesus said His last full sentence in a loud cry as Luke reports *and* He exhaled His last breath in another loud cry (the first part of the word “Mother” as Maria Valtorta reports, which would match the loud cry that Matthew and Mark report).

2. Matthew and Mark may have been referring to a different loud cry than Luke was when the latter wrote “And Jesus *crying out with a loud voice*, said: ‘Father, into Thy hands I commend My spirit.’” Maria Valtorta connecting the last cry of the word “Mother” to the “loud cry mentioned by the Gospels” might have been connecting it specifically to Matthew and Mark’s report of a loud cry, not to Luke, who omitted it, or John, who omitted not only that, but even the *entire* last sentence that Luke wrote down in his canonized Gospel. In fact, John never even mentioned there was a loud cry at Jesus’ moment of death.

3. Maria Valtorta's description doesn't deny or exclude the possibility that Christ saying the phrase "Father, into Thy hands I commend My spirit" was a loud cry as described by Luke, while at the same time Luke doesn't exclude the possibility that there was another loud cry of an incomplete word (a syllable) after his recorded words.

Let's first briefly look at Matthew and Mark's Gospel. The only thing Matthew states in his Gospel about Jesus' last moment is: "And Jesus again crying with a loud voice, yielded up the ghost." (Matthew 27:50) The only thing Mark states in his Gospel about Jesus' last moment is: "And Jesus having cried out with a loud voice, gave up the ghost." (Mark 15:37) It appears that this is the loud cry that Maria Valtorta was alluding to. Critics will say, "Yes, but this doesn't count as a resolution to the apparent contradiction because Matthew and Mark fail to specify the more exact detail related by Luke that the last cry was in actual fact the sentence that Luke ascribed to Him in His last moments."

But was it the same cry? It is possible that Jesus said His last full sentence in a loud cry as Luke reports *and* He exhaled His last breath in another loud cry (the first part of the word "Mother" as Maria Valtorta reports, which would match the loud cry that Matthew and Mark report). Luke said, "And saying this, He gave up the ghost", but how do you know that in the process of "giving up the ghost" Jesus didn't utter another cry? Luke didn't say, "And saying this *and only this*, He gave up the ghost." [emphasis added] John completely omits the entire last phrase that Luke wrote that Jesus cried. It wouldn't be that much of a stretch of the mind to think that Luke omitted one syllable. Maria Valtorta connecting the last cry of the word "Mother" to the "loud cry mentioned by the Gospels" might have been connecting it specifically to Matthew and Mark's report of a loud cry, not to Luke, who omitted it, or John, who omitted not only that, but even the entire last sentence that Luke wrote down in his canonized Gospel.

Maria Valtorta's description doesn't deny or exclude the possibility that Christ saying the phrase "Father, into Thy hands I commend My spirit" was indeed a loud cry as described by Luke, while at the same time Luke doesn't exclude the possibility that there was another loud cry of an incomplete word (a syllable) after his recorded words.

Maria Valtorta wrote:

Then the supplication pronounced with infinite kindness, with fervent prayer: "Father, into Your hands I commit My spirit!"

I contacted someone with knowledge of Italian who consulted the original Italian and translated this sentence as:

Then the entreaty, pronounced with infinite sweetness, with ardent prayer: “Father, into Your hands I entrust (commend) My spirit!”

This entreaty of fervent or ardent prayer (*ardente preghiera*) might as well been a “loud cry”. What she wrote doesn’t exclude the possibility that Jesus made His supplication/entreaty in “ardent prayer” as a loud cry of supreme or “infinite sweetness” and devotion.

What some people might presume is that the phrase “And saying this, He gave up the ghost” (Luke 23:46) must have happened instantly or in a few seconds. It is not irrefutably evident from the text that this is what Luke meant. By the phrase “And saying this, He gave up the ghost” does not preclude the possibility that what occurred was: He cried out this phrase, whereupon His dreadful final convulsions commenced (as related by Maria Valtorta), whereupon a moment or two later He cried out a partial word/syllable while giving up the ghost. What if the time between His saying His last full sentence and His soul leaving His body was four or five seconds instead of one or two seconds? How are you so certain you know? The canonized Scriptures are accurate but they are not a scientific exposition of every single tiny time interval and detail. In fact, it is a well-known fact among biblical scholars that the entire order of the Gospels is not perfect as a chronological order and the various books contradict each other in their order and a diligent observer notices that. If the chronological order of the entire Gospel scenes is jumbled in the canonized Scriptures, why should you presume precision accuracy down to the second in this passage?

“And saying this, He gave up the ghost” (Luke 23:46) could be reasonably understood as “And saying this and completing this sentence, He began and underwent the process of giving up the ghost (which took approximately four to seven seconds to consummate) during which He made another cry at His very last moment.”

Besides the fact that St. John completely omitted the last words of Christ detailed by Luke and omits the last recorded words recorded by two other Gospel writers, here’s an explanation of another example in the canonized Gospels where the sequence of events and time intervals aren’t according to a scientific exact precision:<sup>1062</sup>

Certain elements of the Resurrection story have frustrated scholars for centuries. Obviously, for the Gospel writers, the actual account was unnecessarily complicated for their purposes, so they simplified their accounts by telling only part of the story, or, as Matthew did, by blending the accounts. What is most obvious from the Gospels in this story is also what has up

to now been so unexplainable, and, frankly, almost impossible to believe. How could at least three groups of women *separately* visit and expect entrance to a sealed and guarded tomb in the darkness of an early dawn? No one has been able to explain how this could have happened. That is a real predicament, especially because it involves testimony to the most important event of Christian Faith. The account in *The Poem* not only untangles the five visits to the tomb (the first three groups of women, with the Magdalene visiting twice, and then the one later group), but explains very simply why the first three groups of women quite unintentionally ended up visiting the tomb separately, and why from the outset they, all together (with Mary Magdalene), were confident they could gain access to a sealed and guarded tomb.

What Maria Valtorta wrote is not only highly probable, but is perfectly consistent with Scripture when you realize that the Gospel writers didn't (and didn't claim to) write every single tiny syllable Christ spoke, didn't claim to give a perfect chronological order and time interval, and that John ***completely omitted in his Gospel the entire full last phrase Christ spoke ("Father, into Thy hands I commend My spirit") which is recorded by Luke in his Gospel!*** For the Evangelists to omit one syllable is hardly a surprise or an unbelievable thing.

I believe that this objection of this critic about Christ's last words is shown to be without foundation and an invalid and insufficient argument to reject Valtorta or to portray it as contradicting Scripture or being historically inaccurate. Furthermore, even if it *were* somehow proven to be historically inaccurate, this is an insufficient reason to reject Valtorta or to advise anyone against reading her work. There is too much eminent spiritual value in it to justify allowing an apparent contradiction (which can't even be absolutely proven to be a true contradiction) to prevent people of good will from reading it.

Now what if this really was an error in her description of the vision? Even if Maria Valtorta's comment in her description is wrong that what she reported is the same loud cry mentioned by the Gospels (although it can't be absolutely proven to be wrong as we have discussed), then it is to be noted that this would be one of the *very few* errors resulting from her own personal description of the authentic vision she saw and is distinct from a dictation she received and would be categorized in with the other very small percentage of errors in her own personal descriptions of her 650+ authentic visions (errors which are not against faith or morals and which do not harm the faith of properly informed Catholics and which are well within the scope of what is permitted by the Catholic Church in mystical writings).

This topic of errors in her description of visions will be discussed more fully in the upcoming section "Apparent Contradiction? The Nailing of the Hand/Wrist".

I conclude this topic by quoting a dictation that Our Lady gave Valtorta wherein Our Lady explicitly mentions the last cry of Jesus to her and its significance:<sup>1063</sup>

[...] "From the height of the Cross the words had descended slowly, spaced in time like the striking of hours on a heavenly clock. And I had gathered all of them in, including the ones referring least to me, for even a sigh of the Dying One was gathered in, breathed in, by my hearing, my eyes, and my heart.

"'Woman, here is your son'. And from that moment on I have given children to Heaven, begotten by my pain. A virginal birth, like my first one, this mystical birth of you for Him. I give you to the light of the Heavens through my Son and my pain. And if this giving birth, which began with those words, lacks the wails of rent flesh, for my flesh was immune from sin and from the condemnation of giving birth through pain, my torn heart wailed voicelessly with the silent moaning of the spirit, and I can say that you are born by way of the passage opened by my pain as a Mother in my heart as a Virgin.

"But the word that was the queen of that cruel April afternoon remained one alone: 'Mother!' My Son's only comfort was to call me, for He knew how much I loved Him and how my spirit was ascending onto the Cross to kiss my holy Tortured One. It was repeated more and more frequently and painfully as the agony increased like a rising tide.

"The great cry the evangelists speak about was this word. He had said everything and done everything; He had entrusted his spirit to his Father and called upon the Father in his boundless pain. And the Father had not shown Himself to the One with whom He had been well pleased until that hour and who, burdened with a world's sins, was now looked upon with severity by God. The Victim called his Mother. With a wail of lacerating pain which pierced through the Heavens, causing forgiveness to rain down from them, and which pierced through my heart, causing blood and tears to rain down from it.

"I gathered in that cry, in which, because of the contractions of death, and of that death, the word foundered in an agonizing lament, and I bore that sound within me like a sword of fire until Easter morning, when the Victor entered, gleaming more than the sun on that serene morning, more beautiful than I had ever seen Him before, for the tomb had swallowed up my Man-God and was giving me back a God-Man, perfect in his virile majesty, jubilant over the trial which had been fulfilled.

"'Mother' then, too. But – O daughter! – this was the cry of his uncontainable joy, which He shared with me by clasping me to his Heart and cleansing his Mother's kiss of the absinthe of vinegar and gall.

"Let it not cause you amazement if, on the feast of my purity, I have spoken to you of my pain. *For the sake of justice, a gift of the one benefited is set against every gift of God. Every election brings with it duties which are at once tremendous and sweet and which become eternal rejoicing when the trial is over.*

"The gift, on my part, of being the Mother of the Redeemer – that is, the Woman of Sorrow – had to correspond to the supreme gift of the sinless Conception. And the agony of Golgotha is the crown set upon the glory of my Immaculate Conception."

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## ***Addressing the Critic's Comments About Christian Terminology Used in Her Writings and Refuting His Claim that the Characters Are Inconsistent with the Canonized Gospels***

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The Valtorta critic wrote:

That the Poem (as I shall hereafter call this work) is not just a divinely revealed look at things as they took place 2000 years ago is evident from more than one consideration. A first is that of language. The Poem uses Christian terminology that took years and centuries to work out, and, in some cases, caused rivers of blood to flow in the working out thereof. In the Poem we already have: "I... in My double Nature... the Son of God..." (p. 186), "the Incarnate God" (p. 510), "Exult, o spiritual Essence of the Second Person..." (p. 508); as well as "supernatural", "purgatory", "Creator", "original sin", "Christian", "decide", "evangelization", etc. How can such a saying as "So I, the Word of God, say to you: I, God, ..." (p. 448) addressed to the crowd at large, notably scribes and Pharisees, but also heathens, be harmonized with the Gospels which show us His enemies, on Holy Thursday night itself, still seeking after an affirmation from Him to condemn Him thereby, that He was the Son of God? This use of post-scriptural language does not of itself invalidate the work (although the contexts where it is used may so do), but it does tell us to treat of it as an interpretation and translation of the Gospel story.

First off, there is a glaring error the critic made in the last half of the above paragraph which can be easily refuted by the canonized Gospels themselves (I'm surprised he overlooked this). I will get to this, but I will first address his main argument. This critic would like people to believe that if Our Lord specifically chose to modify a certain percentage of the words that He used in the visions that He gave to His mystic Maria Valtorta (that is, to occasionally utilize terms that He inspired His Church to adopt over the centuries) that therefore her entire work must be considered historically inaccurate as a whole and that furthermore it is not acceptable to believe that her visions were supernaturally inspired, highly historically accurate, and that her recording onto paper of what she saw and heard was accurate.

First, before we analyze this claim or position of this critic, let's look at what a very pious world-renowned Scripture scholar and theologian said about this very thing: Blessed Gabriel Allegra, O.F.M. Blessed Gabriel Allegra was a very learned and world-renowned exegete, theologian, and missionary priest in the Order of the Friars Minor, which he entered into at the age of 16. After being ordained in 1930, he departed to China and distinguished himself as an exemplary missionary and man of culture. As a St. Jerome of our time, he was the first to translate the entire Bible into Chinese, and his work had the support and acknowledgement of successive popes from Pius XI to Paul VI. His Cause was opened in 1984, just eight years after his death; he was elevated to "Venerable" only 10 years later in 1994, and the decree of a miracle and his beatification was

approved by the Holy See in 2002. He was finally beatified on September 29, 2012, at the Cathedral of Arcireale, Catania, in Sicilia. Gabriel Allegra is the only biblical scholar of the 20<sup>th</sup> century who has been beatified. He was an outspoken and avid long-time supporter of Maria Valtorta, and his latter years were spent reading, studying, promoting, and defending the *Poem of the Man-God*.

Blessed Allegra recognized the unique aspect of Christ's choice to modify a certain percentage of His words in the visions He gave to Maria Valtorta (not an unheard of occurrence with previous mystics of historical scenes) and Blessed Allegra expressed his high regard for the effectiveness of this. The following excerpt includes quotes from his where he discusses this, including when he was addressing a critic who complained about the same thing our critic brought up:<sup>1064</sup>

Certainly in the time of His mortal life, Jesus did not speak with those theological terms that came later, nor perhaps did He develop the Heavenly richness of His Word as appears in the *Poem of the Man-God*, that is, as He made His beloved Maria Valtorta see and hear It.

How is this fact explained? I answer thus: After twenty centuries, Jesus repeats and explains His Gospel by availing Himself of all the theological terminology of His Church, so as to tell us that Her teaching is already found implicitly in His Gospel – M. Pouget would have said: equivalently – and that this teaching is none other than the authoritative and infallible explanation which She gives and She alone can give, because guided and illumined by the Holy Spirit.

As to what concerns these truths, e.g., the Most Holy Eucharist, the dignity and mission of the Blessed Virgin Mary, Jesus already spoke during His life more clearly than the Church has done for centuries, so that the dogmatic progress for these and other truths is a return to the fullness of their Source.

[...] To what point are the Words of the Lord reported by Maria Valtorta authentic? Well: I have not succeeded in persuading myself that the visionary has invented or added her own. No. She reproduces what she hears and as she hears it.

But on the other hand, no one could deny that there is a translation of the Word of the Lord into the language of the Church of today, that is, into the rich and multiform language of our Theology, just as it was formed through and after so many centuries of polemics, discussions, and preaching.

Who has done this transposing which is, then, twofold, inasmuch as from 1943 to 1947, Jesus spoke in Italian, while in the years of His mortal life on this earth He spoke in Aramaic, in Greek, and perhaps sometimes in Latin? And above all since in speaking to Valtorta He adopted our modern theological language? It can only be Jesus Himself. And He did so, I think, either to make us see that the teaching of His Church is nothing but the declaration of His own Words, or to engrave His Gospel in the heart of our contemporaries.

[...] But there is another surprise: this woman of the 20th Century who, though confined to a bed of pain became the fortunate contemporary and follower of Christ, heard the Apostles and Jesus talk in Italian, but in an Aramaicized Italian--except for certain moments carefully noted by her: when, that is, the Apostles and Jesus prayed in Hebrew or in Aramaic. Moreover, the Lord, the Madonna, the Apostles, even when treating of subjects dealt with in the New Testament, adopt the theological language of today, that is, the language initiated by the first great theologian, St. Paul, and enriched throughout so many centuries of reflection and meditation, and which has thus become precise, clear, irreplaceable.

There is in the *Poem*, therefore, a transposition, a translation of the Good News announced by Jesus into the tongue of His Church of today, a transposition willed by Him, since the Visionary was deprived of any technical theological formation. And this is, I think, in order to make us understand that the Gospel message announced today by His Church of today, and with today's language, is substantially identical with His Own preaching of twenty centuries ago.

[...] We may also compare other explanations which the Lord gave for other passages of the Old Testament and for which we possess, in whole or in part, the commentaries of the rabbis of the 3rd or 4th Century B.C., but which obviously follow a traditional style of composition much more ancient and probably also contemporaneous with Jesus. Besides an external similarity of form, we will perceive such superiority of depth, of substance, that we will finally understand fully why the crowd said: "No one has spoken as this Man."

[...] The instructions which the Lord gives in the *Poem*, although impregnated with the thoughts and the culture of that time, are at the same time accommodated to the teaching of the Catholic Church of our times.

Even admitting that Jesus, the Word Incarnate, had been able to speak thus, I prefer to think that He had repeated His Gospel to Maria Valtorta in this guise, that is, modernizing it, in order to teach us that the present doctrine of the Church constitutes His same perennial teaching. Here is the reason, I think, why the Lord gives [instruction on] the Christian tri-name: Faith, Hope, Charity; and on the constitution of the Church, however embryonic, on Her

Sacraments, and especially on Mariology, Celibacy, and on the Sacrifice of the New Covenant.... these teachings which are so living and current.

[...] The great Discourses of Jesus in the *Poem of the Man-God* are framed in the ambient and circumstances which show them to us as being more spontaneous and more natural.

The Discourses at "Clear Water" are like the true, authentic explanation of the Decalogue; the Discourse on the Mountain is the *magna carta* of the Kingdom of Heaven. The parables [are] scattered throughout the book and always anchored to some circumstance which has given them birth and helps to understand them in depth; the great Discourses at Jerusalem, and the continuous instructions given to the Apostles, to the men and women Disciples, make of the *Poem* a coffer of Heavenly treasures.

Noteworthy is the manner in which Jesus explains the Old Testament, applying it always to the present, to the messianic era already in progress and which is being accomplished.

Also the discourses of the Apostles, especially those of Peter and John, are as an echo of the thought of Jesus.... I do not believe it is wise or just to remain indifferent before such treasures.

Notice how, while recognizing this helpful aspect of her revelations (how Jesus chose to modify a certain percentage of His words in the visions He gave to Maria Valtorta), he expressed full and firm belief in the supernatural character of her visions and the dialogue of the characters in them:<sup>1065</sup>

### Private Revelation

The *Poem* is presented to us as the completion of the four Gospels and a long explanation of them; Valtorta, the writer, is the illustrator of the Gospel scenes. This explanation and completion is justified in part by the words of St. John: "Many other prodigies Jesus did before His disciples, which are not written in the present book..." (*Jn 20:30*); and: "Many other things Jesus did which, if they had to be written one by one, I think that the whole world could not contain the books to be written" (*Jn 21:25*). It is a completion and explanation which is justified, I repeat, only in part or in principle, since from the historical-theological point of view, Revelation was closed with the Apostles and all that is added to the revealed Deposit, even if it does not contradict it but happily completes it, could at most be the fruit of a particular individual charism which obliges to faith the one who receives it, as also those who believe it to be a question of a true charism or charisma – which in our case would be the

charism of revelation, of vision, or of discourses of wisdom and discourses of knowledge (*1 Cor 12:8; 2 Cor 12:1*).

In summary, the Church has no need of this work to unfold her salvific mission until the Second Coming of the Lord, as she had no need of the apparitions of the Madonna at La Salette, at Lourdes, at Fatima... But the Church can tacitly or publicly recognize that certain private revelations can be useful for the knowledge and practice of the Gospel and for understanding its Mysteries, and hence, she can approve them in a negative form, that is, by declaring that the revelations are not contrary in word to the Faith. Or she can officially ignore them, leaving her children full liberty to form their own judgment.

In this negative form the revelations of St. Bridget, of St. Matilda, St. Gertrude, Venerable Mary of Agreda, St. John Bosco, and many other saints have been approved.

### A Gift of the Lord

I hold that the work [of Valtorta] demands a supernatural origin. I think that it is the product of one or more charisma and that it should be studied in the light of the doctrine of charisma, while also making use of the contributions of recent studies of psychology and related sciences which certainly could not have been known by old theologians like Torquemada, Lanspergius, Scaramelli, etc.

It is the property of charisma that they are bestowed by the Spirit of Jesus for the good of the Church, for the upbuilding of the Body of Christ; and I do not see how it can be reasonably denied that the *Poem* upbuilds and delights the children of the Church. Undoubtedly, charity is the most excellent way (*1 Cor 13:1*); it is also well known that some charisma which abounded in the primitive Church had become rarer later on. But it is equally certain that they have never been wholly extinct. The Church through the centuries must test if they derive from the Spirit of Jesus or are a disguise of the spirit of darkness masquerading as an angel of light: Try the spirits, if they are of God! (*1 Jn 4:1*)

Now, without anticipating the judgment of the Church which to this moment I accept with absolute submission, I allow myself to affirm that since the principal criterion for the discernment of spirits is the Word of the Lord: *From their fruits you will know them...*, (*Mt 3:20*), and with the good fruits which the *Poem* is producing in an ever growing number of readers, I think that it comes from the Spirit of Jesus.

## Notes for a Valtortian Critique

Maria Valtorta's *Poem of the Man-God* has been published as a novel, and I hope that with such a title it continues to be reprinted in the future, and often; but it is not a novel. It is the complement of the four Gospel traditions, and the explanation of them.

This explanation at times surprises us, it seems so new to us, so true and so energetic that we are quite ready to neglect it. It is a question of private revelation! And then, done by a woman! And we men, we priests, know well in this how to imitate the Apostles who called the vision that the women had of the Risen Christ: "the delirium of women" [Lk 24:11]. Certainly St. Paul, in his list of the witnesses of the Resurrection, excludes the women; but the Gospels instead give them a preponderant part. Yet all priests want to imitate St. Paul in this!

Now the *Poem of the Man-God* does not really deserve to be neglected with that self-assurance and aloofness which is characteristic of many modern theologians. In the Church there is the Spirit, and hence, there are the charisma of the Spirit. I myself think that only through a charism of the Holy Spirit, solely with His help, could a poor sick woman of limited biblical culture write, in the space of three years, 20,000 pages which when printed are the equivalent of 10 volumes. And what pages! I note also that certain of the Lord's Discourses of which the principal subjects are only hinted at in the Gospels, are developed in this Work with a naturalness, with a connection of thought so logical, so spontaneous, so coherent with the time, the place, the circumstances, as I have not found in the most famous exegetes. I would cite only the Discourse of the Lord with Nicodemus and that of the Bread of Life. But the exegetes, followers of the History of Forms [Form Criticism] will never [!] humble themselves to give one look at this Work where many problems are dissolved with marvelous facility, and where so many Discourses of which unfortunately only the theme now remains to us, are remade. In sum, I hold that this Work of Valtorta deserves at least that attention which theologians pay to the *Mystical City of God* of Venerable Agreda, to the revelations of Anne Catherine Emmerich, and to those of St. Bridget. No one could make me believe that a poor, sick woman has written the *Poem* solely in virtue of her fervent religious feeling – all the more so since she did not see the various pictures or scenes from the life of the Lord in chronological order but rather, contrary to such order, scattered or confusingly re-presented to her throughout the space of three years.

[...] Having well determined the nature of the charism of the Spirit and the reality of His action in Maria Valtorta, what attitude ought the Christian to assume in reading these admirable evangelical pages?

It seems to me that the same practical conclusion imposes itself for whoever has read and studied the documents of the History of the Apparitions of Paray le Monial, Lourdes, Fatima, Syracuse....

And with the same degree of faith, and in the measure which the Lord Jesus and the Church desire it, I believe in it.

So it seems that a world-renowned Scripture scholar and theologian does not view it as contradictory to hold that Maria Valtorta's visions were authentic, supernaturally inspired, and the dialogue in them so insightful, accurate, and coherent with the time, the place, and the circumstances as to exceed every famous exegete he has ever read (himself already being a renowned exegete), while at the same time recognizing that Our Lord specifically chose to modify a certain percentage of the words that He used in the visions that He gave to His mystic Maria Valtorta.

Therefore, this critic's position is contradicted by a world-renowned Scripture scholar and theologian whose competency in exegetical evaluation and knowledge of the Scriptures is evidenced not only by the scrutiny of his life and work performed by ecclesiastics in the investigation for his beatification, but also by the fact that he translated the entire Bible into Chinese with the support and acknowledgment of successive Popes from Pius IX to Paul VI.

But let's analyze this further. Is God forbidden to elect to present His historical dialogue to a mystic in the way He sees fit? Can we forbid Him from presenting a highly historically accurate dialogue excepting the percentage of terms He chooses to modify with equivalent terms for the end goal to assist its fruitful absorption and understanding in contemporary faithful Catholics? Can we say God would or would not do such a thing? Are we to place limits on God? Are we to say that God can only do what we would expect, and if He surprises us with an overabundance of generosity beyond what we would ordinarily expect according to our limited minds, are we to reject it and try to prevent others from benefitting from it?

Our Lord told Maria Valtorta in a dictation:<sup>1066</sup>

I know the objection by many: "Jesus spoke simply." In the parables I spoke simply because I was addressing crowds of common folk. But when I spoke to cultured minds—Israelite or Roman or Greek—I spoke as was most appropriate for perfect Wisdom.

My words, moreover, in the versions of the Evangelists, just two of them were Apostles—and if one observes closely, they are the two Gospels most clearly mirroring Me, for Luke's, good

stylistically, may be better termed the Gospel of My Mother and My Childhood, abundantly relating details in relation thereto which the others do not narrate, rather than the Gospel of My public life, being more an echo of the others rather than a new light, as is that of John, the perfect Evangelist of the Light who is Christ the God-Man—the versions, I was saying, of My words were greatly reduced by the Evangelists, to the point of being diminished to a skeleton—more an allusion than a version. A fact which deprives them of the stylistic form which I had given them.

The Teacher is in Matthew (see the Sermon on the Mount, the instructions for the Apostles, the praise of the Baptist and the rest of this chapter, the first episode in Chapter 15 and the heavenly sign, [the subject of] divorce in Chapter 19, and chapters 22, 23 and 24). The Teacher is [also] in the luminous Gospel of John, above all, the Apostle in love, fused in charity with his Christ the Light. Compare what this Gospel reveals about Christ the Orator, to what is displayed in this regard by the essential scantiness of Mark's Gospel—precise in the episodes he had heard from Peter, but reduced to a minimum—and you will see whether I, the Word, used only a very humble style, or whether the power of the Perfect Word did not often flash forward in Me. Yes, it shines out in John, though quite reduced in a few episodes.

Now, if to Little John [Maria Valtorta] I have wanted to grant an increase in knowledge of Me and My teaching, why should this make you incredulous and obstinate? Open up. Open your intellects and hearts, and bless Me for what I have given you.

... You won't indeed want to think that in three years I worked the few miracles narrated? You won't think that the few women mentioned were the only ones healed, or the few miracles mentioned were the only ones worked? If the shadow of Peter served to heal (Acts 5:14-15), what must *My* shadow have done? Or *My* breath? Or *My* glance? Remember the woman suffering from bleeding: "If I manage to touch the hem of His robe, I shall be healed." (Matthew 9:20-22, Mark 5:25-29, Luke 8: 43-48) And so it was.

Our Lord said to Maria Valtorta in another dictation:<sup>1067</sup>

In the souls regenerated in the Grace of Baptism and maintained and fortified therein by the other Sacraments, the soul's being attracted to its end takes place in divine fashion because Grace—that is, God Himself—draws His beloved children to Himself—ever closer, more and more in the light, the more they rise by degrees in spirituality, so that separation diminishes and seeing is more intense; knowledge, vaster; comprehension, broader; and love, more perfect, to the point of arriving at contemplation which is already fusion and union of the creature with the Creator, a temporary, but indelible, transforming act, for the embrace of the

Fire of the Divinity closing over its enraptured creature impresses a new character on these living beings, who are already separated from Humanity and spiritualized into seraphim, expert in the Wisdom God gives them, for He gives Himself to them as they give themselves to Him.

For this reason, it is proper to specify that the inspired writer “*has God as the author.*” God, who reveals or illuminates mysteries or truths, as He pleases, for these instruments of His, “*spurring and moving them with supernatural virtues, assisting them in writing in such fashion that they rightly conceive with their intelligence and faithfully seek to write and, with suitable means and infallible truth, express all of the things, and only those things, which are commended by Him, God.*” It is God Who, with a threefold action, *illuminates* the intellect so that it will know the truth without error, by either revelation—in the case of still unknown truths—or exact recollection, if they are truths already established, but still rather incomprehensible for human reason; *it moves* so that what the inspired one comes to know supernaturally will be written faithfully; *it assists and directs* so that the truths will be stated *in the form and number which God wills*, with veracity and clarity, so that they will be known to others for the good of many, with the very words of God in the direct teachings or with the words of those inspired when they describe visions or repeat supernatural lessons.

The work being given to mankind through Little John [Maria Valtorta] *is not a canonical book*. But it is still an *inspired book*, which I am giving to help you to understand certain passages of the canonical books and especially to understand what My time [on earth] as the Master was and to know Me: Me, the Word, in My words. Neither I, nor especially the megaphone, who due to her absolute ignorance in this field cannot even distinguish dogmatic theology from mystical or ascetical theology and does not know the subtleties of definitions or the conclusions of Councils, but knows how to love and obey and that is enough for Me and I do not want anything else from the megaphone – neither I nor the megaphone say that the Work would be a canonical book. In truth, however, I tell you that it is an inspired book, since the instrument is not capable of writing pages that she does not even understand unless I Myself explain them to her to take away her fear.

John Haffert, a famous author and speaker, and a co-founder and former head of the Blue Army of Our Lady of Fatima (a public international association promoting Fatima that once consisted of 25 million members), wrote:<sup>1068</sup>

The *Poem* is unique in that it is a *firsthand* account of visions of the life of Jesus, recorded by a naturally gifted writer named Maria Valtorta. She personally wrote down descriptions of the

visions *as she saw them*. She describes actual scenes, and records – word for word – the conversations she hears.

*The Gospels*, in these vivid scenes and conversations, *come alive*. There has never been a book like it.

If someone were to ask me: “What would you prefer: would you rather have a mystic record dictations of Christ that are 100% historically accurate down to the very last word or have a mystic record dictations of Christ that are – say – 90-98% historically exact because He utilized more contemporary theological terms in appropriate places to make the dialogue more understandable for contemporary Catholics?” I would respond: “I would prefer it to be whatever way God wants and chooses to do because He knows better than we do what is most effective for souls.” I believe that God, in choosing to contemporize a certain percentage of terms in the dialogue in her visions did so because He knew that the fruits in souls would be greatest this way, and I am happy and grateful to God for doing these modifications. This does not in the least lessen my strong belief in the very high historical accuracy of the dialogues in her visions, which we are perfectly free and permitted to believe as faithful Catholics with a level of human faith that is proper for private revelations. Nor does this belief lessen my esteem and love for the canonized Gospels, which I believe with divine faith as part of the Deposit of Faith. Blessed Gabriel Allegra, O.F.M., recognized the unique aspect of Christ’s choice to modify a certain percentage of His words in the visions He gave to Maria Valtorta (not an unheard of occurrence with previous mystics of historical scenes) and he also expressed his high regard for the effectiveness of this.

So if Christ specifically chose to modify a certain percentage of the words that He used in the visions that He gave to His mystic Maria Valtorta (that is, to occasionally utilize terms that He inspired His Church to adopt over the centuries) does that mean that it is irrefutably certain that His overall words spoken in the visions as reported by Maria Valtorta lack a high degree of historical accuracy? Absolutely not. But even if they did, according to the teaching of the Church, that would be an insufficient reason to reject her visions or writings and to try to prevent other Catholics from reading them. We could spend quite some time listing numerous mystics who have reported words of Christ in historical visions that were permitted or allowed by the Magisterium that I very much doubt this Catholic Valtorta critic would consider 100% historically accurate. So was the Magisterium wrong then in permitting and/or approving these mystical writings? Does this critic presume to hold a stricter criterion than previous Popes and the Magisterium?

Personally, I will follow the teaching of the Magisterium regarding what is permitted in mystical writings rather than the opinion of this critic. I will also hold the position of leading pre-Vatican II theologians who approved Maria’s writings and considered them supernatural who are more

learned than this critic, especially in the areas needed to judge mystical writings, and who, furthermore, studied it in much greater depth (not to mention that many of them actually personally knew, investigated, and communicated at length with the mystic in question).

Archbishop Carinci (who was in charge of investigating pre-Vatican II causes of beatification and canonization, who visited Maria Valtorta multiple times, wrote dozens of letters back and forth with her which have been published, and who analyzed her case in depth) praised Maria Valtorta and the *Poem*, writing in 1952:<sup>1069</sup>

"There is nothing therein which is contrary to the Gospel. Rather, this work, a good complement to the Gospel, contributes towards a better understanding of its meaning... Our Lord's discourses do not contain anything which in any way might be contrary to His Spirit."

Archbishop Carinci also stated:<sup>1070</sup>

"...it seems impossible to me that a woman of a very ordinary theological culture, and unprovided with any book useful to that end, had been able on her own to write with such exactness pages so sublime. [...] Judging from the good one experiences in reading it [i.e., *The Poem*], I am of the humble opinion that this Work, once published, could bring so many souls to the Lord: sinners to conversion and the good to a more fervent and diligent life. [...] While the immoral press invades the world and exhibitions corrupt youth, one comes spontaneously to thank the Lord for having given us, by means of this suffering woman, confined to a bed, a Work of such literary beauty, so doctrinally and spiritually lofty, accessible and profound, drawing one to read it and capable of being reproduced in cinematic productions and sacred theater."

Fr. Corrado Berti, O.S.M. (professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959), relates in his signed testimony written on December 8, 1978, in Rome:<sup>1071</sup>

I knew Maria Valtorta in 1946, and, given the fact that she lived close enough to my mother, I often met with her at least once a month until the year of her death in 1961.

I read and annotated (by myself from 1960 to 1974; with the help of some confreres from 1974 on) all the Valtorta writings, both edited and unedited.

I can certify that Valtorta did not, by her own industry, possess all that vast, profound, clear, and varied learning which is evident in her writings. In fact, she possessed, and at times consulted, only the *Catechism of Pius X*, and a common popular [Italian] Bible.

Since Maria was a humble and sincere woman, we can accept the explanation which she herself furnished about her learning: attributing it to supernatural visions and dictations, besides her natural skill as a writer. And this is also the opinion of Miss Marta Diciotti who assisted Valtorta for 30 years, and who today receives so many visitors in Valtorta's little room.

Finally, this is also the opinion of the editor, Dr. Emilio Pisani, who hears the written and oral echo of very many readers.

If certain people choose to reject this unparalleled and truly unique gift of God to the 20<sup>th</sup>/21<sup>st</sup> century, then it is their loss. My hope and prayer is that an increasing number of humble, open-minded faithful Catholics of good will can and will discover, benefit from, and receive tremendous spiritual benefit from these unparalleled writings just as hundreds of thousands around the world already have and which I believe many more will for generations to come.

Now I want to make a clarification: it is possible that not merely some terms in her writings are contemporized with equivalent terms, but also new entire parts of His speeches were added by God in His creating the visions for Valtorta for the benefit of contemporary generations, which He is entirely at liberty to do and is not an unheard of occurrence with previous mystics of historical scenes. I have yet to find anybody who can demonstrate to me that He did this (changes beyond just updating theological terminology) with irrefutable proof that is beyond merely their own unprovable presumption and personal interpretation of what they thought things were like. We also have many very learned theologians and exegetes who find the events and dialogue in Valtorta's visions completely compatible with what is in the canonized Gospels and historical records, and in fact, so good that she exceeds even the most renowned exegetes, which is even more remarkable considering how unlearned and how much an "ignoramus" she was (as she herself admitted as well as other theologians who knew her). This is actually one of the many proofs that she was inspired by God: she could not have made up what she wrote herself, especially in the limited time of mostly 3½ years. I'd like to see a Valtorta critic or another exegete try to accomplish what she did (and with as few errors as she did). However, even if new entire parts of Jesus' speeches were added by God in His creating the visions for Valtorta for the benefit of contemporary generations, this cannot be criticized as a bad thing anymore than you could criticize the canonized Gospels for doing the same thing in reverse in many places: namely, Christ's actual full historic discourse has been greatly reduced in many places in the canonized Gospels and

sometimes the canonized Scriptures only state the subject matter and not the full discourse (you can say that the canonized Gospels report the discourses of Our Lord in their substance but not in their entirety, and in many places it has been greatly reduced almost to a skeleton compared to the true historic reality). Furthermore, there are errors in the modern translations of the Bible we have (including in the canonized Vulgate and translations based on it) which show that not everything is 100% phonographically accurate (Mark 10:39 vs. Matthew 20:23 being a notable example). So considering that the canonized Gospels are not always 100% phonographically accurate in the translations we have, I don't think this should be a concern with Valtorta's writings if the latter also isn't. This said, I personally believe that the dialogue in Valtorta's visions are highly phonographically exact apart from the contemporization of equivalent terms, although I find it no problem to consider that much more was added by God beyond a small percentage of equivalent terms. What matters is whether the mystical writings are free of error in faith and morals and her writings are. There is no dogmatic error in her work and the Church through multiple channels (Pope Pius XII, the Holy Office, multiple bishop's imprimaturs) has given permission to the faithful to read it and to benefit from it.

So what about this translation error (a phonographic error) in the translations of the Bible we have? Notice how Matthew 20:23 states, "My chalice indeed you shall drink", while Mark 10:39 says, "You shall indeed drink *of the chalice that I drink of...*" [emphasis added]

Jesus says to Maria Valtorta in a dictation:<sup>1072</sup>

« Make the following sentence very clear: "...you will certainly drink *of My chalice*." In translations you read: "My chalice". I said: "*of My chalice*", not "My chalice". No man could have drunk My chalice. I alone, the Redeemer, had to drink all My chalice. My disciples, My imitators and lovers, are certainly allowed to drink *of that chalice* from which I drank, with regard to that drop, sip or sips, that God's predilection grants them to drink. But no one will ever drink all the chalice as I did. So it is right to say "*of My chalice*" and not "My chalice". »

Even if you doubt whether this dictation comes from a divine origin, it cannot be denied: the translations based on the Vulgate (such as the Douay-Rheims Bible) has Matthew 20:23 stating, "My chalice indeed you shall drink", while Mark 10:39 says, "You shall indeed drink *of the chalice that I drink of...*" [emphasis added] And this difference of a word is of no small significance theologically and linguistically so it's not like some petty insignificant nuance that can be ignored!

Then of course in the canonized Gospels there are the apparent linguistic contradictions between the actual words Our Lord used at the Last Supper for consecrating bread and wine which are well known to knowledgeable Scripture scholars (Matthew 26: 26-29 vs. Luke 22: 17-20 vs. Mark 14:

21-25; John's Gospel omits the account of these words). There are words in these verses that are undeniably phonographically different as they are written or are omitting key words! Yes: they have the same general theme, but you cannot possibly claim that the translations of the Scriptures we have today are all perfectly phonographically in agreement in every single word of Jesus in some of these sentences. For example, here are two different accounts of the words Jesus used at the Last Supper:

Luke says:

In like manner the chalice also, after He had supped, saying: "This is the chalice, the new testament in My blood, which shall be **shed for you.**" (Luke 22:20) [emphasis added]

Mark says:

And He said to them: This is My blood of the new testament, which shall be **shed for many.** (Mark 14:24) [emphasis added]

Which is it? Did He say "for you" or "for many" or both?

Matthew says "Take ye, and eat" but Mark only says "Take ye" and Luke doesn't have any of those words.

Luke says "Do this for a commemoration of Me" but Matthew and Mark don't have any of those words.

Matthew says "Drink ye all of this" after Jesus takes the chalice but Luke says that Jesus said, "Take, and divide it among you" instead and Mark doesn't have any of those words.

Matthew and Mark say "For this is My Blood of the New Testament" but Luke says "This is the chalice, the New Testament in My Blood".

Luke says that Jesus said, "...My blood, which shall be shed for **you**" whereas Mark says "blood...which shall be shed for **many**" and Matthew says "Blood...which shall be shed for **many** unto the remission of sins".

Luke says, "For I say to you, that I will not drink of the fruit of the vine, till the kingdom of God come" whereas Matthew says "I will not drink from henceforth of this fruit of the vine, until that day when I shall drink it with you **new** in the kingdom of my Father" whereas Mark says "Amen I

say to you, that I will drink no more of the fruit of the vine, until that day when I shall drink it **new** in the kingdom of God.” Notice that besides the different wording, Luke omits the adjective “new” (bolded) that the other two canonized Gospels include.

A person commented on a Catholic forum:<sup>1073</sup>

“The Council of Trent said that [the Latin Vulgate] contains no error of faith, not that it is a flawless translation or that further discoveries and scholarship into the original sources can contribute nothing. And after all, if the ‘Vulgate in 1546’ were the ultimate expression of Holy Writ, then what was the need to revise it and issue the Sistine Vulgate (1590) and Clementine Vulgate (1592 with subsequent editions)?”

A scholarly article, written by a trustworthy expert and originally published in 1938, relates (concerning the decree of the Council of Trent) “In declaring the Vulgate to be authentic, the Council of Trent does not exclude minor mistakes from it, but presupposes it to be free from *substantial* errors, at least in matters pertaining to faith and morals...the Church guarantees in general the fidelity and the trustworthiness, but not the philological accuracy, of the Vulgate. She guarantees its reliable argumentative force in matters pertaining to faith and morals. In other matters the Vulgate possesses no other authority than that of a good old translation.”<sup>1074</sup>

[emphasis added] In other words, it does not deny that minor errors do exist in the Latin Vulgate. It is because of such minor errors that the Church, by means of many Popes issuing commissions, has sought to continuously revise the Latin Vulgate over the years, using further discoveries and scholarship into the original texts used by St. Jerome and others during the first centuries of the Church.

Therefore, the idea that there are minor errors – including perhaps even a word missing or mistranslated in a phrase of Scripture in modern translations of the Bible – including in the Latin Vulgate and translations based on the Latin Vulgate, such as the Douay-Rheims – is not a huge shock, but very reasonable. Hence, it is true that in some verses, the translations of the Bible we have today might not even be phonographically exact in comparison to the original manuscripts! So if even the translations of the canonized Bible we have today aren’t always perfectly historically phonographically exact, why would you be more merciless toward a private revelation not being perfectly historically phonographically exact?

Blessed Allegra wrote in January 1970:<sup>1075</sup>

In citing and in disputing on the Scriptures, Jesus, in the *Poem of the Man-God*, adapts Himself to the Italian version [of the Scriptures], even when this diverges from the original. There must be a reason here. I think it is as follows:

The divergencies always revolve around secondary points. Practically no version is very faithful to the original, but we have only some versions approved by Holy Mother Church because they are substantially faithful. Now the Lord approves of this way of acting in His Church, and hence cites or disputes by making use of a version approved by the Church (that of Fr. E. Tintori), the one which Maria Valtorta adopted. Would that the "difficult doctors" might use the Holy Scriptures with the intention with which Valtorta used them!

Jesus' way of acting confirms once again how great is the authority of the Church. St. Joan of Arc said that between the Lord and the Church there is no difference.... What to say of today's dissenters [*contestatori*]?

So now I'll move on to the next topic. The critic wrote something rather ignorant when he said:

How can such a saying as "So I, the Word of God, say to you: I, God, ..." (p. 448) addressed to the crowd at large, notably scribes and Pharisees, but also heathens, be harmonized with the Gospels which show us His enemies, on Holy Thursday night itself, still seeking after an affirmation from Him to condemn Him thereby, that He was the Son of God?

I'm actually honestly surprised that a critic of the level of learning of this person made such an unsubstantiated argument. Maybe he didn't double-check his work?

Very many times in the canonized Gospels, *well before Holy Thursday night*, Jesus affirmed His divinity *very clearly and unambiguously*. Every basic Christian and Catholic apologetics book has a whole chapter demonstrating this fact. This is part of Catholic Apologetics 101. This critic is acting like Jesus never affirmed that He was God prior to Holy Thursday and that therefore Valtorta writing that Jesus called Himself the "Word of God" and "God" seems ridiculously unlikely and improbable. Let's look at just a few passages in the canonized Gospels to show the contrary reality:

During His Public Ministry well before Holy Thursday night, in front of the crowds, "Jesus said to them: Amen, amen I say to you, before Abraham was made, I am." (John 8:58) That is tantamount and equivalent to saying, "I am God". Anybody who knows even the basics of the significance of

the phrase “I am” to the ancient Hebrews of Christ’s day knows full well that this means that Jesus is flat out saying, “I am God”. And contrary to the impotency of this critic’s assertion that the scribes and Pharisees somehow did not know that Jesus ever publicly claimed or said that He was God before Holy Thursday night because they were (to quote the critic) “still seeking after an affirmation from Him to condemn Him thereby, that He was the Son of God”, all we need to do is to observe how they reacted to Jesus saying, “Before Abraham was made, I am.” Scripture tells us that after He said those words: “**They took up stones therefore to cast at Him. But Jesus hid Himself, and went out of the Temple.**” (John 8:59). Why did the Hebrews pick up stones to stone Him? Remember: they had laws. Generally speaking, they don’t just pick up stones to stone somebody because the person said something they didn’t like (at least they couldn’t get away with doing such a thing in public in front of the crowds, especially since these priests and Scribes were expected to – and they themselves claimed – they lived according to the Mosaic law and according to justice). They picked up stones to stone Him *because they understood that Jesus was saying that He was God*. According to their view – because they did not believe that He was the true Messiah – He was blaspheming in saying that, and according to the Law of Moses, you are allowed to stone somebody who blasphemes in such a manner. In fact, in the Hebrew religion, anyone who dared to revile or blaspheme merely the Name “Yahweh” (the Name of God, which means, “I am Who am”) was subject to capital punishment. So of course they knew that He was affirming He was God! That’s why they felt justified to pick up stones to stone Him! (and they didn’t pick up stones to do so prior to His saying such a radical claim). Therefore, this critic’s ridiculous argument that Valtorta writing that Jesus called Himself the “Word of God” and “God” being unlikely and improbable because (to quote the critic) “the Gospels which show us His enemies, on Holy Thursday night itself, still seeking after an affirmation from Him to condemn Him thereby, that He was the Son of God” is completely absurd and rather ignorant! The reason why they wanted Him to affirm that He was God again on Holy Thursday night was to try to legitimize their intentions to crucify Him because everyone knew that all the false testimonies brought against Him that night were bogus, ridiculous, and were contradictory among themselves (Matthew 26:60), and the only possible legal way they can try to legitimize capital punishment according to their law was to claim that Jesus committed the sin of blasphemy by calling Himself God whereas (in their eyes) He wasn’t, and therefore they wanted Him to publicly affirm it. They already knew that He affirmed it dozens of times during His 3½ year Public Ministry (John 18: 20-21). They wanted Him to do so *again* in front of the witnesses at court. Just because they wanted Him to affirm it *again* doesn’t mean that they didn’t already know and recognize that He did so very many times during His Public Ministry. Generally speaking, in a court you need proof and His affirmation of this in court would be the best proof since it is more reliable than a mere testimony of someone else. That’s why they wanted Him to repeat it, not because they were so blissfully ignorant and naive to think that Jesus never made such a claim as this anti-Valtorta critic would want you to believe. These are

the same ones who tried to stone Him upon His saying, "Before Abraham existed, I am." (this saying of His which is logically impossible for a man to say *if you are not also claiming to be God*).

There are countless articles online that demonstrate the reality that Jesus claimed that He was God very many times in the canonized Gospels prior to Holy Thursday night. I quote an article which succinctly lists many of these Scripture passages to demonstrate this:<sup>1076</sup>

### **Did Jesus ever claim to be God? Is the deity of Christ biblical?**

The New Testament clearly teaches that Jesus claimed to be God. The Bible also affirms the deity of Christ. This is evident in a variety of ways. First, Jesus claimed to be equal with God. He could forgive sin, something only God could do (Mark 2:5). Jesus claimed power to raise the dead (John 5:25-29). He claimed to be honored as God (John 5:18, 23) as well as to be equal with the Father (John 10:30).

Second, Jesus claimed to be the great "I Am." John 8:58 states, "Jesus said to them, 'Truly, truly, I say to you, before Abraham was, I am.'" This "I Am" reference is made in connection with Exodus 3:14 where God revealed His name to Moses as "I Am." Jesus' statement, then, is a biblical claim for the deity of Christ.

Third, Jesus claimed to be Yahweh God, the same God of Israel from the Old Testament. This included His claim to have eternal glory with the Father (John 17:5), His claim to be the first and the last (Revelation 1:17), His claim to be judge of all humanity (John 5:27), His claim to be the Good Shepherd (John 10:11), His claim to be the Bridegroom (Matthew 25:1; Isaiah 62:5), and His claim to be the light of the world (John 8:12; Psalm 27:1).

Fourth, Jesus also claimed to be the Messiah God. This is evident in many of the titles attributed to Him in the Old Testament that are referred to in the New Testament. These include reference to Jesus as God (Psalm 45:6 and Hebrews 1:8), Lord (Psalm 110:1 and Matthew 22:43-44), Ancient of Days (Daniel 7:9 and Mark 14:61-64), and as Messiah (John 4:26). These references affirm the biblical deity of Christ.

Fifth, Jesus accepted worship as God. Though the Old Testament commanded not to worship anyone but God alone, Jesus accepted worship on many occasions. Some of these included the healed leper who worshipped Him (Matthew 8:2), the ruler who knelt before Jesus after his son had been healed (Matthew 9:18), the Canaanite woman (Matthew 15:25), the mother of James and John (Matthew 20:20), and a demon-possessed man (Mark 5:6). The disciples even prayed to Jesus (Acts 7:59) and in His name (John 14:6; 15:7).

Sixth, Jesus' followers recognized Jesus as God. They called Him God on multiple occasions (John 20:28; Colossians 2:9), referred to Jesus by other names used only of deity, such as Savior of the world (John 4:42), and prayed to or worshiped Jesus as part of the Godhead (Matthew 28:19; 2 Corinthians 13:14). John taught He was with God in the beginning as "the word" and that "the word was God" (John 1:1).

[...] Those who claim Jesus never referred to Himself as God deny many clear statements in Scripture (such as John 14:6). The deity of Jesus is biblical. Jesus is God, the second person of the Triune Godhead, consisting of Father, Son, and Holy Spirit.

Therefore, the anti-Valtorta critic's reason to try to justify the idea that Jesus would never refer to Himself as the "Word of God" or as "God" has been thoroughly refuted above. Now, a critic might say, "Fine, the reason this critic gave is obviously bogus, but perhaps it is true that Jesus wouldn't go so far as to outright say that He is God as clearly as Valtorta wrote. Maybe historically He only subtly referred to His divinity in the careful way He worded the sentences of His which were referring to His divinity and maybe He only subtly acknowledged His divinity in the manner He accepted worship from believers."

This is also unsubstantiated and ridiculous. To the Hebrews, to say, "Amen, amen I say to you, before Abraham was made, I am" (John 8:58) is just as non-ambiguous, in your face, clear, non-subtle as outright saying, "I am God" or "I am the Word of God". It is *very* believable that Jesus referred to Himself as God as clearly and as often as Valtorta reports Him to have done in her visions. At the very least, critics couldn't prove otherwise. They could only make an argument of probability, but that is not very convincing because the evidence shows that, according to probability, Jesus *did* refer to Himself as God that clearly. In fact, in the Scriptures, not only do we have evidence that Jesus said "I am" in the episode with the Pharisees discussed earlier, but Canon Gregory Hesse, S.T.D., J.C.D., S.T.L., J.C.L., also affirms that Jesus also said "Yahweh" (I AM) in the Garden of Gethsemane. Quoting from his talk:<sup>1077</sup>

[...] and with a most definitely universally wrong translation in the Passion of St. John on Good Friday, [...] when they ask Him (the people who were sent by Caiaphas to arrest Christ), [...] He looks at them and says, "Whom do you want?" and they say, "Jesus of Nazareth", and He does *not* say in the Latin, "I'm he" as it is usually in your Sunday missals. He does *not* say, "I am he". He does not say, "I'm the one you're looking for." *No*. He says, "I AM". Which is the only logical explanation for why St. John says, "and they retreat, and, *terrified*, they fall down to the Earth": terrified. Why would they be terrified if they're professionals looking for a gangster, a criminal, a perpetrator [...]? If they were professionals looking for a perpetrator somewhere out there, why would they be terrified the moment He says, "I'm the one you're

looking for?" That doesn't make any sense whatsoever. And none of the translators ever noticed it. But in the original it says, [...] "Ego sum". And He asked them, "Whom are you looking for?" And they said, "Jesus of Nazareth." And again He said to them, "I AM", and *then* St. John says they fall down and they are terrified. *Because* He said, "Yahweh", which means He told them, "I'm God." It's like saying in English literally – as if you said literally in English, [...] "I'm God." [...] You can see from the very logic of the context that Christ again says, "I'm God." He says, "I AM", but He doesn't say, "I am God", He doesn't say, "Ego Sum Deos". He doesn't say, "Ego Sum Filius Hominis" (I'm the Son of Man). No. He only says, "Ego Sum", which is accented, by the way, in the melody that the priest has to sing in the Passion of St. John on Good Friday.

Blessed Gabriel M. Allegra, O.F.M., a world-renowned theologian, the first one to translate the entire Bible into Chinese, and the only biblical scholar of the 20<sup>th</sup> century who has been beatified, wrote:<sup>1078</sup>

In the *Poem of the Man-God* the Discourses of Jesus are exceedingly long, and contrast with the sapiential brevity of those preserved for us in the Gospels; this is another point that the critic of *Civiltà Cattolica* makes on this work.

But the judgment of the distinguished Review seems to me unfounded. The Gospels report the Discourses of the Lord not in their entirety, but in their substance; at times they only give the subject matter. All the Words of the Lord reported in the four Gospels can be conveniently recited in less than six hours. Now it is unthinkable that the Divine Master, following in the wake of the prophets and even of His contemporary rabbis, had not spoken at greater length as regards the manner of structuring His Discourses. What St. John says at the end of his Gospel ("the whole world could not contain the books to be written!" –John 21:25), is valid not only for the actions of the Lord, but also for His Words.

Certainly in the time of His mortal life, Jesus did not speak with those theological terms that came later, nor perhaps did He develop the Heavenly richness of His Word as appears in the *Poem of the Man-God*, that is, as He made His beloved Maria Valtorta see and hear It.

How is this fact explained? I answer thus: After twenty centuries, Jesus repeats and explains His Gospel by availing Himself of all the theological terminology of His Church, so as to tell us that Her teaching is already found implicitly in His Gospel – M. Pouget would have said: equivalently – and that this teaching is none other than the authoritative and infallible explanation which She gives and She alone can give, because guided and illumined by the Holy Spirit.

As to what concerns these truths, e.g., the Most Holy Eucharist, the dignity and mission of the Blessed Virgin Mary, Jesus already spoke during His life more clearly than the Church has done for centuries, so that the dogmatic progress for these and other truths is a return to the fullness of their Source.

A dictation which Maria Valtorta received from Christ Himself sheds more light (even if you doubt whether this comes from a divine origin or not, just consider the argument in and of itself):<sup>1079</sup>

I know the objection by many: “Jesus spoke simply.” In the parables I spoke simply because I was addressing crowds of common folk. But when I spoke to cultured minds—Israelite or Roman or Greek—I spoke as was most appropriate for perfect Wisdom.

My words, moreover, in the versions of the Evangelists, just two of them were Apostles—and if one observes closely, they are the two Gospels most clearly mirroring Me, for Luke’s, good stylistically, may be better termed the Gospel of My Mother and My Childhood, abundantly relating details in relation thereto which the others do not narrate, rather than the Gospel of My public life, being more an echo of the others rather than a new light, as is that of John, the perfect Evangelist of the Light who is Christ the God-Man—the versions, I was saying, of My words were greatly reduced by the Evangelists, to the point of being diminished to a skeleton—more an allusion than a version. A fact which deprives them of the stylistic form which I had given them.

The Teacher is in Matthew (see the Sermon on the Mount, the instructions for the Apostles, the praise of the Baptist and the rest of this chapter, the first episode in Chapter 15 and the heavenly sign, [the subject of] divorce in Chapter 19, and chapters 22, 23 and 24). The Teacher is [also] in the luminous Gospel of John, above all, the Apostle in love, fused in charity with his Christ the Light. Compare what this Gospel reveals about Christ the Orator, to what is displayed in this regard by the essential scantiness of Mark’s Gospel—precise in the episodes he had heard from Peter, but reduced to a minimum—and you will see whether I, the Word, used only a very humble style, or whether the power of the Perfect Word did not often flash forward in Me. Yes, it shines out in John, though quite reduced in a few episodes.

Now, if to Little John [Maria Valtorta] I have wanted to grant an increase in knowledge of Me and My teaching, why should this make you incredulous and obstinate? Open up. Open your intellects and hearts, and bless Me for what I have given you.

Jesus addresses another objection:<sup>1080</sup>

When I reveal to you unknown episodes in My public life, I already hear the chorus of difficult doctors saying, “But this fact is not mentioned in the Gospels. How can she say, ‘I saw this?’” I respond to them with the words of the Gospels.

“And Jesus passed through all the cities and villages, teaching in their synagogues, preaching the Gospel of the Kingdom, and healing all the weakness and illnesses,” Matthew says. (Matthew 4:23, 9:35)

And, in addition: “Go and tell John what you see and hear: the blind see, the lame walk, the lepers are cleansed, the deaf hear, the dead rise again, and the good news is announced to the poor.” (Matthew 11:4-5, Luke 7:22)

And, in addition: “Woe to you, Chorazin; woe to you, Bethsaida – for if in Tyre and Sidon the miracles worked in your midst had taken place, for a long time now they would have been doing penance in sackcloth and ashes... And you, Capernaum – will you be exalted to Heaven? You will descend to hell, for if in Sodom the miracles worked in you had taken place, it might still exist.” (Matthew 11:20-24, Luke 10: 13-15)

And Mark: “... And many people followed Him from Galilee, Judah, Idumaea, and beyond the Jordan. Many people, having heard what He was doing, also came to Him from the surroundings of Tyre and Sidon...” (Mark 3:7-8)

And Luke: “Jesus went through the cities and villages, preaching and announcing the good news and the Kingdom of God, and with Him were the twelve and some women who had been freed from evil spirits and infirmities.” (Luke 8:1-3)

And My John: “After this, Jesus went beyond the Sea of Galilee, and a great crowd followed Him because they saw the miracles worked by Him among the sick.” (John 6:1-2)

And since John was present at all the miracles of whatever nature – which I worked for three years – the beloved one bears Me this unlimited witness: “This is the disciple who has seen these things and has written them. We know that his testimony is true. There are, moreover, other things done by Jesus, and, if they were to be written one by one, I believe the world could not contain the books which would have to be written.” (John 21:24-25)

So? What do the doctors of quibbling say now?

If My goodness – to relieve a woman who loves Me and bears My cross for you... to awaken you from the lethargy in which you are dying – makes known episodes in this ministry, would you like to turn this into a reproach for that goodness?

You won't indeed want to think that in three years I worked the few miracles narrated? You won't think that the few women mentioned were the only ones healed, or the few miracles mentioned were the only ones worked? If the shadow of Peter served to heal (Acts 5:14-15), what must *My* shadow have done? Or *My* breath? Or *My* glance? Remember the woman suffering from bleeding: "If I manage to touch the hem of His robe, I shall be healed." (Matthew 9:20-22, Mark 5:25-29, Luke 8: 43-48) And so it was.

The power of miracles issued from Me continually. I had come to take people to God and open the dikes of Love, closed by the day of sin. Centuries of love expanded like waves over the little world of Palestine. [This was] all God's love for man, which could finally expand as He desired, to redeem men first with Love, rather than with Blood.

You may ask Me, "But why to her, who is such a poor thing?" I shall answer you when she – whom you disdain and I love – is less exhausted. You would deserve the silence I observed with Herod (Luke 23:8-9). But it is *My* attempt to redeem you – whom pride makes the hardest to persuade.

Many theologians and exegetes have a certain view of the way things were. They form images in their mind and preconceptions and they sometimes find it disturbing to consider another view that is different or contradicts their view. An example of this type of preconception is this critic's assertion that Our Lady's veil could not possibly be longer than his conception and presumption of the length of a veil. He was so certain that Valtorta's description of Our Lady's veil was a historical error that he declared that this must be "symbolic". The historic evidence proved him wrong. This was addressed earlier in this subchapter of the e-book.

There are also other viewpoints that cannot be scientifically or historically proven as was the case with the veil. These consist of interpretations of events based on a study of Scripture (a.k.a. scriptural exegesis), archeological evidence, and historical writings of the time. This is an imperfect science and there is often room for different and contradicting interpretations and presumptions, and the best exegetes (including saints and eminent Catholic theologians) have indeed contradicted each other and disagreed with each other on many points and often throughout the centuries, including today. It is impossible to know with certainty what it was really like without being a witness (such as Maria Valtorta was through supernatural means and the two Evangelists who were Apostles, but who, nevertheless, themselves didn't witness every event they reported –

as, for example, Matthew wasn't at the Crucifixion) and even then, what we know of the witnesses depends on the accuracy and the level of detail (and the length) of the writings of the witness in question.

Once you remove away subjective unprovable preconceptions based on what one thought things were like (which other theologians and exegetes can validly disagree with and hold their own opinion on as well), there is lack of evidence of an inability to reconcile Valtorta with the canonized Scriptures (the latter of which itself isn't the fullness of every single thing Jesus said and did which many of these clerics sometimes forget) apart from the relatively very few errors resulting from imperfections of Valtorta describing in her own words the scenes in the authentic visions she saw (errors which do not harm the faith of properly informed Catholics and which are well within the scope of what is permitted by the Catholic Church in mystical writings: *Agreda's Mystical City of God* being a prime example, which is highly scientifically and historically inaccurate and has multiple contradictions to Scripture and yet it was promulgated by the Magisterium and two Popes granted an Apostolic Blessing to readers and promoters of it).

You have Blessed Gabriel Allegra and other theologians such as Archbishop Carinci who affirm that Valtorta's revelations are in accordance with the canonized Gospels. On the other hand, you have this critic who has his own personal interpretation of the historical events based on his own subjective understanding which is less than credible or objective as evidenced by his claim Our Lady's veil couldn't be long enough to wrap around Christ's pelvis, his ridiculous argument about the enemies of Christ never hearing Jesus clearly affirm He was God before Holy Thursday night, and his absurd argument that he used to try to demonstrate a contradiction regarding Valtorta's description of John the Apostle with what is revealed about him in the canonized Scriptures (this will be discussed shortly). Because Valtorta's writings conflict with this critic's personal subjective interpretation and understanding of things (in which I demonstrated errors and weakness and unsubstantiated presumptions), he affirms that her writings must be erroneous (as if his exegesis is the authority and the measure of authenticity on this matter and above the exegesis of the likes of world-renowned pre-Vatican II exegetes more learned than him who hold the contrary position). Personally, I will put more stock in the world-renowned exegetes who actually investigated her writings much more in depth and who haven't made ridiculous arguments of the type this critic has done multiple times.

I'd also like to point out that sometimes learned scholars can get so proud about their understanding and learning and their ability to impress others or about the reputation they have, that they are opposed to contrary ideas more out of pride or a desire to be right or to maintain a certain position than out of an honest desire to find out what is correct and what is the truth. That is why Our Lord sometimes referred to "the difficult doctors" and "the ever-alive Scribes and

Pharisees” in His dictations to Valtorta. Blessed Gabriel Allegra also alluded to a similar phenomenon and mentioned that it takes a certain amount of humility to reconsider previously-held (erroneous) presumptions.

Our Lord said to Maria Valtorta:<sup>1081</sup>

We are dealing with an obtuse, evil world – even if it is an ecclesiastical world – which is not interested in reviewing in order to approve, perceiving Me in the work. With its full attention, it would vivisect the work to find a word which – because of either the spokeswoman’s uncertain handwriting or a mistake in copying – might appear to be a theological or even a merely historical error. This is the truth.

Christ also said to Maria Valtorta:<sup>1082</sup>

One of the greatest sorrows I have is seeing how rationalism has infiltrated into hearts, even into hearts that say they are Mine. It would be useless to let the other priests share in such a gift [His revelations to Maria Valtorta]. It is precisely among them that one finds those who, while preaching Me and My past miracles, deny My Power, as if I were no longer the Christ, capable of speaking again to souls who languish for lack of My Word; nearly admitting a current incapacity on My part for miracles and for making grace powerful in a heart.

To believe is a sign of purity as well as of faith. To believe is intelligence as well as faith. One who believes with purity and with intelligence distinguishes My Voice and gathers it in. The others quibble, argue, criticize, deny. And why? Because they live from their heaviness and not from their spirit. They are anchored to the things they have found, and do not consider that these are things that have come from men who have not always seen correctly; and even if they have seen and written correctly, they have written for their own times and have been badly understood by those of the future. They do not consider that I could have something else to say, suitable to the needs of the times, and that I am Master of saying it however and to whomever I please, since I am God and the Eternal Word Who never ceases being the Word of the Father.

People’s bias is all the more evident when they only focus on apparently negative things but totally ignore and fail to mention the astounding positive things, including the demonstrated historical and scientific accuracy and truly amazing exegetical value shining in their face, as well as the other proofs in astronomy, geography, and extreme accordance with the Shroud of Turin that she could not have possibly known. For example, this critic focused on apparent contradictions with Scripture (which I refuted/addressed) while ignoring the amazing exegetical synoptic problems

Valtorta has solved that no (or hardly any) other exegete has done so well, as alluded to by many, including Blessed Gabriel Allegra (who especially pointed out the Resurrection apparent contradictions in Scripture she resolved). On this point, I will quote the traditional priest, Father Kevin Fitzpatrick, doctor of theology, who was advising the late famous William F. Buckley, Jr. on Valtorta and who, like our critic, was initially skeptical of her:<sup>1083</sup>

Interestingly, despite his cautious approach, once Fr. Kevin, the doctor of theology, began to read Valtorta's works to further advise Buckley, what he found – in Valtorta's revelations – surprised the knowledgeable priest greatly.

"In fact, Valtorta seems to have solved the Synoptic problem that's been plaguing scholars for centuries, viz., the contradictions between Matthew, Mark, and Luke," Fr. Kevin wrote Buckley. Her revelations, instead of replacing the Gospels – what Fr. Kevin feared – filled in the gaps that the Gospels possessed which, as Fr. Kevin noted, had confused scholars for centuries. Thus, Valtorta's revelations helped reconcile for the priest seeming contradictions that exist in the Synoptic Gospels of the New Testament.

Our critic focused on the supposed "error" of the Veil (which was his own mistake based on his erroneous presumption) while ignoring the tremendous accuracy of Maria Valtorta's work in numerous scientific fields, including geography, geology, topography, archaeology, astronomy, history, flora and fauna, ethnology, intricate calendar systems, agricultural knowledge, as well as writing about a medical phenomenon which few consummate physicians of her day would know how to describe with such exactness and detail, and the exact concurrence of her detailed visions with recent scientific findings on the Shroud of Turin and her prediction about the Veil of Veronica which has been proven by modern science for the first time decades after her death. The accuracy of these scientific details were/are recognized, commended, and discussed by Blessed Gabriel Allegra (a world-renowned exegete and theologian), Purdue University Theoretical Physicist Professor Lonnie Lee Van Zandt, Jean Aulagnier (a specialist in ancient calendars), Dr. Victor Tredici (geologist, mineralogist, president of the Italian Metallic Minerals Company and the Italian Potassium Company, vice-president of the Extractive Industries Corporation), Dr. Nicholas Pende (an illustrious medical clinician, world-renowned endocrinologist, and a Consultant to the Sacred Congregation of Rites for the scientific examination of healings considered miraculous), William F. Buckley, Jr. (famous talk show host of an Emmy-award-winning show, author, and who was considered the grandfather of the American conservative movement), Antonio Socci (a leading Italian journalist, TV show host, author, and public intellectual in Italy), Camillo Corsánego (former national president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome), Fr. François Dreyfus, O.P., Ph.D. (a convert from Judaism, and a Professor of Biblical Studies at the French Biblical and Archeological School in

Jerusalem), Dr. Liberato De Caro (a physicist and researcher of the National Board of Research with the Institute of Crystallography, and who is the author of hundreds of scientific works published in international reviews), Bishop Roman Danylak, S.T.L., J.U.D. (License in Sacred Theology and Doctorates in both Canon Law and Civil Law from the Pontifical Lateran University in Rome), Bishop Johanan-Mariam Cazenave (the Secretary of the Syrian-French Synod), and the list goes on and on.

Our critic mentions the Index at the end of his article, but fails to mention the historical facts about Pope Pius XII's command to publish the *Poem*, the multiple imprimaturs and endorsements this work has received from numerous bishops, that the Holy Office approved the publication of the second edition in 1961 according to the testimony of Fr. Berti, and that the Congregation for the Doctrine of the Faith has in recent times given permission to the publisher to publish it and the faithful to read it.

Our critic made a theological argument which was thoroughly refuted (the prayer of Christ to the Father), but neglected to consult Fr. Berti's 5,675 scholarly footnotes and appendices in the Italian edition that other scholars, including Bishop Roman Danylak, S.T.L., J.U.D. (who issued an official [letter of endorsement](#) of the English translation of the *Poem of the Man-God* in 2001) consulted extensively, as well as Fr. Gabriel Roschini, Consultant of the Holy Office, who stated in 1961 that the new critical second edition of Valtorta's work "was not to be considered to be on the Index, because it was totally renewed, conformed in all to the original, and provided with notes that removed any doubt and which demonstrated the solidity and orthodoxy of the work."<sup>1084</sup>

Thus you can see that by our critic focusing on all the apparently negative things (many of which are *his* own errors or unprovable assumptions), it is only indicative that he's more interested in being right or maintaining a certain position than in finding out what is the truth and what is correct. I don't claim to be perfect (and every single person makes mistakes), but I put forth tremendous effort to correct my mistakes and revise my writings when I find out I'm wrong or something should be worded or described more clearly. That's why I release a new e-book update every 1-2 months, constantly improving and correcting things. But what separates me from this critic is that I am interested in the truth, I *want* to know what is true and correct, I'm willing to consult all the best resources available (including Fr. Berti's footnotes, for example), and I'm willing to face every and any fact to find out what is the truth, and I don't ignore "inconvenient facts" or arguments from critics, but I address them thoroughly. And – equally important – I have an open mind and I don't make presumptions. That is really one of the biggest things: don't presume you know. As Christ said in the dictation I quoted earlier, "They are anchored to the things they have found, and do not consider that these are things that have come from men who

have not always seen correctly; and even if they have seen and written correctly, they have written for their own times and have been badly understood by those of the future.”

On that point, I will now address some other comments this critic made which are in line with this discussion.

Our critic wrote:

Indeed the Poem’s character’s are caricatures rather than historical portrayals. This Judas: “He is not a man. He is Satan... I said: “possessed”. No He is much more: he is annihilated in Satan.” (p. 514) St. John (always “little John”) is a wimp. He is, for example, floored beyond belief when he sees Judas stealing. No “son of thunder” he.

Before we go on to analyze this critic’s analysis and opinions on this matter, I want to contrast what he wrote with what Blessed Gabriel Allegra wrote on these characters.

Blessed Gabriel Allegra was a very learned and world-renowned exegete, theologian, and missionary priest in the Order of the Friars Minor, which he entered into at the age of 16. After being ordained in 1930, he departed to China and distinguished himself as an exemplary missionary and man of culture. As a St. Jerome of our time, he was the first to translate the entire Bible into Chinese, and his work had the support and acknowledgement of successive popes from Pius XI to Paul VI. His Cause was opened in 1984, just eight years after his death; he was elevated to “Venerable” only 10 years later in 1994, and the decree of a miracle and his beatification was approved by the Holy See in 2002. He was finally beatified on September 29, 2012, at the Cathedral of Arcireale, Catania, in Sicilia. Gabriel Allegra is the only biblical scholar of the 20<sup>th</sup> century who has been beatified. He was an outspoken and avid long-time supporter of Maria Valtorta, and his latter years were spent reading, studying, promoting, and defending the *Poem of the Man-God*. Here is an excerpt from this very learned and pious theologian:<sup>1085</sup>

"Certain of the Lord's discourses, whose principle subject is only hinted at in the Gospels, are developed in this work with a naturalness, with a linking of thought so logical, so spontaneous, so coherent with the time, the place, and the circumstances, as I have never found in the most famous exegetes..."

"Regarding Valtorta's exegesis, it would be necessary to write a book; here I limit myself to reaffirming that I find no other works of eminent scripture exegetes which complete and clarify the Canonical Gospels so naturally, so spontaneously, with such liveliness as does *The*

*Poem of Valtorta.*"

"The dogmas which the Church continues defending in the course of the ages...are a solemn affirmation of the faith of the Apostles. Through an ineffable charism, Valtorta had been plunged again into the tender, moving, spontaneous faith of the Apostles, especially of St. John."

"After the Gospels, I do not know another life of Jesus that can compare to the *Poem*, as I do not know any other lives of St. Peter and St. John which make the characters of these two Apostles so alive. I cite these two because there is something about them in the Scriptures, while of the other Apostles we have almost only the names. Now, all the characters are always so well delineated and so consistent with themselves, that we find ourselves before a dilemma: either the Writer is a genius of Shakespearean or Manzonian stamp, or she has actually seen. I opt for—rather I am compelled to choose—the second horn of the dilemma.

"In the dialogues and in the discourses which form the framework of [Valtorta's] work, besides an inimitable spontaneity (the dialogues), there is something of antiquity and at times of the hieratic (the discourses); in a word, an excellent translation of a spoken Aramaic, or Hebrew, in a vigorous, polymorphous, robust Italian."

Our critic wrote:

Indeed the *Poem's* character's are caricatures rather than historical portrayals.

The examples he gave don't demonstrate or substantiate this. This is his subjective opinion which borders on a falsehood.

Our critic wrote:

Indeed the *Poem's* character's are caricatures rather than historical portrayals. This Judas: "He is not a man. He is Satan... I said: "possessed". No He is much more: he is annihilated in Satan." (p. 514)

I fail to see how the quote he gave demonstrates that Judas Iscariot in the *Poem* is a caricature. The Merriam-Webster dictionary defines "caricature" as "exaggeration by means of often ludicrous distortion of parts or characteristics." If what Valtorta wrote above that Judas Iscariot was possessed completely by Satan is a caricature, then I suppose the canonized Scriptures are a caricature as well when it relates: "And after the morsel, **Satan entered into him** [Judas Iscariot].

And Jesus said to him: *That which thou dost, do quickly.*" (John 13:27) It is evident that Judas was possessed at that point, the man about whom Christ said, *"But woe to that man by whom the Son of man shall be betrayed: it were better for him, if that man had not been born."* (Matthew 26:24) But perhaps the expression that Judas Iscariot was *"annihilated in Satan"* seems to this critic to justify accusing Valtorta's quoted words as being a *"ludicrous distortion of parts or characteristics"* (according to the definition of caricature). I disagree. I have asked other trustworthy priests and they disagree. I have asked other pious lay faithful and they disagree. The expression *"annihilation in Satan"* is a very apt description of someone who was completely possessed totally (arguably more than any other man ever was or will be). If this critic is opposed to such a literary expression, then maybe he can explain how and why it is wrong that the canonized Scriptures also employ such language. For example:

Even so the tongue is indeed a little member, and boasteth great things. Behold how small a fire kindleth a great wood. And the *tongue is a fire, a world of iniquity*. The tongue is placed among our members, which defileth the whole body, and inflameth the wheel of our nativity, being set on fire by hell. For every nature of beasts, and of birds, and of serpents, and of the rest, is tamed, and hath been tamed, by the nature of man: But the tongue no man can tame, an unquiet evil, full of deadly poison. (James 3: 5-8) [emphasis added]

St. James is referring to the tongue being *"a fire"*, *"a world of iniquity"*, and an *"unquiet evil, full of deadly poison"*. I have yet to see inside someone's mouth a tongue which is literally *"a fire"*. And according to this critic's logic, that might be quite an exaggerated term to call a tongue *"a world of iniquity."* These quotes and terms are from the canonized Scripture and their literary use is not too far off from Maria Valtorta's use of the term *"annihilated in Satan"* in her personal description of her authentic vision in reference to Judas Iscariot's complete possession by Satan, which the canonized Gospels also refer to: *"Satan entered into him."* (John 13:27)

Or what about this hyperbolic expression of Our Lord:

*"And if thy right eye scandalize thee, pluck it out and cast it from thee. For it is expedient for thee that one of thy members should perish, rather than that thy whole body be cast into hell. And if thy right hand scandalize thee, cut it off, and cast it from thee: for it is expedient for thee that one of thy members should perish, rather than that thy whole body be cast into hell."* (Matthew 5: 29-30) [emphasis added]

It goes without saying that our critic's very weak, subjective argumentation is both absurd, unfounded, and is criticizing a type of literary device used in the canonized Gospels themselves,

not to mention is in contradiction to the opinion of world-renowned theologians who have found her writing truly phenomenal.

As Msgr. Maurice Raffa, Director of the International Center of Comparison and Synthesis, wrote:<sup>1086</sup>

...I found therein incomparable riches...Wanting to express a judgment on its intrinsic and aesthetic value, I point out that to write just one of the many volumes composing the work, it would need an author (who today does not exist) who would be at once a great poet, an able biblical scholar, a profound theologian, an expert in archaeology and topography, and a profound connoisseur of human psychology.

Camillo Corsánego (1891-1963), former national president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome, wrote:<sup>1087</sup>

"Throughout my life, by now fairly long, I have read a very large number of works in apologetics, hagiography [saints' lives], theology, and biblical criticism; however, I have never found such a body of knowledge, art, devotion, and adherence to the traditional teachings of the Church, as in Miss Maria Valtorta's work on the Gospels.

"Having read those numerous pages attentively and repeatedly, I must in all conscience declare that with respect to the woman who wrote them only two hypotheses can be made: a) either she was talented like Manzoni or Shakespeare, and her scriptural and theological learning and her knowledge of the Holy Places were perfect, at any rate superior to those of anyone alive in Italy today; b) or else '*digitus Dei est hic*' ['*God's finger is here*'].

"[...] Anyone who reads [even] a limited number of these wonderful pages, literally perfect, if he has a mind free of prejudices, cannot not draw from them the fruits of Christian elevation."

Our critic wrote:

St. John (always "little John") is a wimp. He is, for example, floored beyond belief when he sees Judas stealing. No "son of thunder" he.

The title "Little John" was attributed to Maria Valtorta. I am not aware of any instance in her writings where this title is attributed to St. John the Evangelist. Therefore, it seems the critic made a factual error and a false statement (perhaps he was confused). The critic posited his opinion that St. John as described by Maria Valtorta "is a wimp" because he is "floored beyond belief when he

sees Judas stealing”<sup>1088</sup> (cf. *Poem*, Volume 5, Chapter 565, p. 223). I’m afraid that it doesn’t follow that it is justified to calumniously categorize St. John as a wimp simply because he was utterly shocked that Judas Iscariot – one of only twelve people who was with with Jesus throughout nearly His entire Public Ministry – was committing the mortal sin of stealing a large amount of money. Judas Iscariot was held to a *much* higher standard than your common Israelite like the money-changers in the Temple who were extorting money whom Jesus drove out of the Temple with a scourge of cords (John 2: 13-17). Judas was selected as one of the twelve Apostles and was being prepared by Jesus to become a bishop, and was given special graces such as the ability to work miracles in Jesus’ Name and the honor of being one of the leaders among Jesus’ disciples who were sent to announce the Gospel to all of Israel. The catechism teaches that stealing a large amount of money is a mortal sin and that the greater one’s calling (such as a high election like Judas had) and the more graces one receives (and what a greater grace then to be constantly near Jesus throughout nearly His entire Public Ministry which only the 12 Apostles had the privilege of), the greater the sin. St. John the Beloved, the mystical Apostle, whose love and concern for Jesus is almost unparalleled among His disciples, would of course tremble at the horror of witnessing one of Jesus’ own Apostles committing this mortal sin: horror of Judas’s depravity of soul as well as tremendous sadness at the pain this must have caused Jesus who loves Judas and has given so much to him. Perhaps a “type A” personality might react by merely having his jaw drop and shaking his head. But the sensitive St. John reacts as is realistic to those of such a temperament and disposition. This description of Valtorta is hardly a caricature. This description of St. John is hardly a “wimp”; which is a calumnious, subjective, biased opinion in contradiction to the opinion of many renowned theologians of greater learning than this critic, the former of whom have read more than 15% of her work (our critic said he read 15% of her work to try to justify his analysis of it). Our critic tries to justify his opinion by contrasting this scene with the “son of thunder” instance described in the Gospels (and which is also described in Valtorta’s work). I’m afraid that this is a fairly weak argument, which fails to take into account the observable changeableness of moods, attitudes, and actions observable in man, which changes depending on the circumstances and the strength of offense or benevolence shown in various circumstances. I have observed in several people during my life instances where they displayed anger or courage whereas other times this same person displayed weakness or shock, depending on the circumstances. It is very believable that this same St. John who expressed anger at a town full of strangers rejecting Christ (the “son of thunder” scene) would be shaken with horror at seeing one of Christ’s closest friends and Apostle (Judas Iscariot) betray not only Christ’s three-year-long teaching and friendship, but commit the same sin as Jesus’ enemies out of pure malice and greed. I’m sorry critic, I don’t think St. John would be the only one to react in these realistic and normal ways to these different circumstances and your calumnious attack of Valtorta’s description of John is lacking in objectivity and strength of argument. I have asked other people (including several priests) their opinion on this and they agreed with me.

So I wanted to include the above arguments by this critic because it demonstrates what I have been discussing in this section of the e-book:

Many theologians and exegetes have a certain view of the way things were. They form images in their mind and preconceptions and they sometimes find it disturbing to consider another view that is different or contradicts their view. An example of this type of preconception is this critic's assertion that Our Lady's veil could not possibly be longer than his conception and presumption of the length of a veil. He was so certain that Valtorta's description of Our Lady's veil was a historical error that he declared that this must be "symbolic". The historic evidence proved him wrong. This was addressed earlier in this subchapter of the e-book.

There are also other viewpoints that cannot be scientifically or historically proven as was the case with the veil. These consist of interpretations of events based on a study of Scripture (a.k.a. scriptural exegesis), archeological evidence, and historical writings of the time. This is an imperfect science and there is often room for different and contradicting interpretations and presumptions, and the best exegetes (including saints and eminent Catholic theologians) have indeed contradicted each other and disagreed with each other on many points and often throughout the centuries, including today. It is impossible to know with certainty what it was really like without being a witness (such as Maria Valtorta was through supernatural means and the two Evangelists who were Apostles, but who, nevertheless, themselves didn't witness every event they reported – as, for example, Matthew wasn't at the Crucifixion) and even then, what we know of the witnesses depends on the accuracy and the level of detail (and the length) of the writings of the witness in question.

Once you remove away subjective unprovable preconceptions based on what one thought things were like (which other theologians and exegetes can validly disagree with and hold their own opinion on as well), there is lack of evidence of an inability to reconcile Valtorta with the canonized Scriptures (the latter of which itself isn't the fullness of every single thing Jesus said and did which many of these clerics sometimes forget) apart from the relatively very few errors resulting from imperfections of Valtorta describing in her own words the scenes in the authentic visions she saw (errors which do not harm the faith of properly informed Catholics and which are well within the scope of what is permitted by the Catholic Church in mystical writings: *Agreda's Mystical City of God* being a prime example, which is highly scientifically and historically inaccurate and has multiple contradictions to Scripture and yet it was promulgated by the Magisterium and two Popes granted an Apostolic Blessing to readers and promoters of it).

You have Blessed Gabriel Allegra and other theologians such as Archbishop Carinci who affirm that Valtorta's revelations and the characters of her writings are in accordance with the canonized Gospels. On the other hand, you have this critic who has his own personal interpretation of the historical events based on his own subjective understanding which is less than credible or objective as evidenced by his claim Our Lady's veil couldn't be long enough to wrap around Christ's pelvis, his ridiculous argument about the enemies of Christ never hearing Jesus clearly affirm He was God before Holy Thursday night, and his absurd argument that he used to try to demonstrate a contradiction regarding Valtorta's description of John the Apostle with what is revealed about him in the canonized Scriptures. Because Valtorta's writings conflict with this critic's personal subjective interpretation and understanding of things (in which I demonstrated errors and weakness and unsubstantiated presumptions), he affirms that her writings must be erroneous (as if his exegesis is the authority and the measure of authenticity on this matter and above the exegesis of the likes of world-renowned pre-Vatican II exegetes more learned than him who hold the contrary position). Personally, I will put more stock in the world-renowned exegetes who actually investigated her writings much more in depth and who haven't made ridiculous arguments of the type this critic has done multiple times, and who furthermore have greater evidence of a healthy open mind free of presumption and prejudice, humility, and who also have a healthy understanding of and balance in the area of emotions and affections, all of which served to make their theological examination of the author and her work all the more credible, trustworthy, and objective.

The Pharisees and scribes rejected Christ because they did not want to know the truth. They did not want to be "confused with the facts." I hope my e-book will serve humble, honest Catholics of good will who *want* to know the truth about this private revelation and this great gift of God for our generation. Heaven indeed did not waste its time in giving this great gift! "Extinguish not the Spirit. Despise not prophecies; but test all things, and hold fast that which is good." (The Great Apostle St. Paul to the Thessalonians, 1 Thessalonians 5: 19-21)

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## ***Apparent Contradiction? The Nailing of the Hand/Wrist***

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The critic wrote:

What is unacceptable is what goes beyond “artistic license”, for it contradicts the Scriptures. The “coloring-in” goes outside the lines and distorts the whole. An example of this: whereas St. John insists that Our Lord’s side was pierced with a lance and His legs not broken to conform to the divine figure (“These things were done, that the Scripture might be fulfilled: you shall not break a bone of him” (John 19:36)), the Poem has this as being too late, for His bones had been already broken, and even “shattered”, back at the nailing: “The nail penetrates, tearing muscles, veins, nerves, shattering bones...” (p. 608).

Maria Valtorta’s revelations have been declared by competent scientific authorities to be extremely scientifically and historically accurate! A comprehensive study of over 8,000 pieces of data in her writings in a whole diverse number of fields show them to be about 99.6% accurate when compared to authoritative sources. We cannot say this for the revelations of Anne Catherine Emmerich, Mary of Agreda, and various other mystics of historical scenes, which have all exhibited many examples of historical inaccuracy, which we have yet to find anywhere near to the same degree in Maria Valtorta’s revelations (which, by the way, have been scientifically analyzed to a much greater depth than any other similar mystics’ visions have ever been in the history of the world).

Now what about the 0.4% (or possibly up to 3% or whatever small degree it might be) of errors in her writings? I will discuss one of these possible errors right now, the one brought up by this critic. It has been traditionally held by many Catholic scholars that not a single bone of Jesus was broken during His entire Passion. This is based upon these two Old Testament Scripture passages referring to the paschal lamb that is sacrificed according to Mosaic Law:

“They shall leave none of it until the morning, **nor break a bone of it**; according to all the statute for the Passover they shall keep it.” (Numbers 9:12) [emphasis added]

“In one house shall it be eaten; you shall not carry forth any of the flesh outside the house; and **you shall not break a bone of it.**” (Exodus 12:46) [emphasis added]

An article relates:<sup>1089</sup>

John [the Evangelist] sees a prophetic fulfillment in the fact that none of Jesus' bones were broken. The Law of Moses stated that the lamb sacrificed for the Passover feast must not have

any bones broken. "They shall leave none of it until the morning, nor break a bone of it; according to all the statute for the Passover they shall keep it." (Numbers 9:12). Jesus is the true Passover Lamb who delivers His people from death and who takes away the sins of the world (John 1:29).

St. John the Evangelist relates in his Gospel:

Then the Jews, because it was the parasceve, that the bodies might not remain on the cross on the sabbath day (for that was a great sabbath day), besought Pilate that their legs might be broken, and that they might be taken away. The soldiers therefore came; and they broke the legs of the first, and of the other that was crucified with Him. **But after they were come to Jesus, when they saw that he was already dead, they did not break His legs.** But one of the soldiers with a spear opened His side, and immediately there came out blood and water. And he that saw it, hath given testimony, and his testimony is true. And he knoweth that he saith true; that you also may believe. **For these things were done, that the scripture might be fulfilled: You shall not break a bone of him.** (John 19: 31-36) [emphasis added]

Now here is a question: Does the fulfillment of this prophecy "you shall not break a bone of him" refer to (1) only *part* of the Passion; namely, just this event where the soldiers considered breaking Jesus' legs but decided not to, or (2) to the *entire* Passion, from the beginning to the end? Many Catholics automatically assume that it refers to the *entire* Passion and that it is not just a particular prophecy for the very *particular* event *within* the Passion where the Roman soldiers had to make a decisive choice about whether to intentionally break Jesus' bones (His legs). It seems to me it is possible that this prophecy could either refer to the entire Passion or just this one event within the Passion. That said, it appears that the belief this prophecy refers to the *entire* Passion is the position adopted by most Catholic scholars.

Now the question comes: how in the world did not a single bone break when a very large nail was violently driven through His hands/wrists? It has been scientifically shown to be possible. See the below scholarly article written by Dr. Frederick T. Zugibe, M.D., Ph.D., Adjunct Associate Professor of Pathology, Columbia University, College of Physicians & Surgeons, N.Y., Chief Medical Examiner, Rockland County, N.Y.: [Pierre Barbet Revisited by Frederick T. Zugibe, M.D., Ph.D.](#)

In this article, he not only shows how it is scientifically possible for a hand to be nailed during a crucifixion without breaking a bone, but gives proof of a real-world example of someone who had an experience that demonstrates that something like this can occur (on the next page).<sup>1090</sup>

If a nail is driven into this furrow, a few centimeters from where the furrow begins at the wrist, with the point of the nail angled at ten to fifteen degrees toward the wrist and slightly toward the thumb, there is a natural inclination of the nail to an area created by the *METACARPAL* bone of the index finger and the *CAPITATE* and *LESSER MULTANGULAR* bones of the wrist which we have coined the "Z" area (Fig. 5). I demonstrated this path over forty four years ago in the human anatomy dissection laboratory (Fig. 6,7). Last year, a striking unrehearsed event of monumental significance took place in the medical examiner's office that confirms the existence of this path. A young lady had been brutally stabbed over her whole body. I found a defense wound on her hand where she had raised her hand in an attempt to protect her face from the vicious onslaught. Examination of this wound in her hand revealed that she was stabbed in the thenar furrow in the palm of the hand; the knife had passed through the "Z" area and the point exited at the back of the wrist exactly where it is displayed on the Shroud (Fig. 8). X-rays of the area showed no evidence of broken bones!

Hence, not only is this scientifically substantiated, but here is a real life case of such a piercing through the hand/wrist in the area shown on the Shroud of Turin that occurred without breaking bones.

So now what about this possible error of Maria Valtorta that I was talking about earlier?

Her revelations have been shown to correspond *extremely* precisely with the scientific findings on the Shroud of Turin as detailed in the scholarly work *The Holy Shroud and the Visions of Maria Valtorta*. However, there is one statement that seems to contradict the above tradition that I just explained, in the following passage in the *Poem of the Man-God*.<sup>1091</sup>

Two executioners sit on His chest to hold Him fast. And I think of the oppression and pain He must have felt under that weight. A third one takes His right arm, holding Him with one hand on the first part of His forearm and the other on the tips of His fingers. The fourth one, who already has in his hand the long sharp-pointed quadrangular nail, ending with a round flat head, as big as a large coin of bygone days, watches whether the hole already made in the wood corresponds to the radius-ulnar joint of the wrist. It does. The executioner places the point of the nail on the wrist, he raises the hammer and gives the first stroke.

Jesus, Who had closed His eyes, utters a cry and has a contraction because of the sharp pain, and opens His eyes flooded with tears. The pain He suffers must be dreadful... The nail penetrates, tearing muscles, veins, nerves, shattering bones...

All that is written above corresponds perfectly well with findings on the Shroud of Turin and long-held Catholic traditions concerning the Passion except the statement “shattering bones”. She wrote that the nail penetrated shattering bones? Doesn’t this seem to contradict the tradition that many Catholic scholars hold that not a single bone was broken during Christ’s entire Passion?

I believe that if that particular interpretation of the prophecy is true; namely, that this prophecy does apply to the *entire* Passion – and personally, I myself do believe this – than this means that this is one of the few errors in Valtorta’s writings that constitutes part of the 0.4% of errors in her writings that I identified earlier do exist. How can this be if she was 99.6% historically accurate overall? Why and how did she make this error? The clue to this answer lies in something Christ dictated to Maria Valtorta.<sup>1092</sup>

The valid proof that *it is not [she]* who writes with [her] own thinking and knowledge is precisely given by the phrases written between the lines and by the visible corrections that can be seen in the dictations. These are caused by the physical weakness and sometimes the fatigued mind of the bed-ridden megaphone [Maria Valtorta], overwhelmed by seven chronic diseases that break out again at times, all or in part, afflicting the writer with sufferings and deathly weakness; they are caused by the disturbances and inconveniences in the surroundings of the megaphone who writes in surrounding conditions that are neither peaceful nor comfortable; and above all, they are caused by the difference between the rush of the voices, that sometimes dictate fast, and the possibility of her weakened hand to follow the swift words of the dictating "voices."

What happens in such cases? That some sentences remain interrupted and some phrases are omitted. The megaphone tries to remember them, while following Me or following other “voices”, to add them once the vision is finished. But when she does so, she cannot do it precisely and forgets some of the dictated words or writes them wrongly, not as they had been dictated.

*It is then* – and I order you to believe these words, I order you in My full Majesty as God and divine Master, Who can give orders to His subjects just as He gave orders to His patriarchs and prophets as to what must not be done or believed or carried out to be His elect people on Earth and His eternal children in the eternal Kingdom – *it is then that the Master, I, Jesus, intervene and come to the rescue, or the megaphone’s guardian angel does, the much-venerating assistant of the heavenly manifestations and angelic intelligence not subject to human tiredness or weakness such as the megaphone has (since the megaphone is still a human creature even though she is the beloved Little John whom I love extraordinarily) and we come to the rescue of God’s instrument, completing the sentences that remained*

*interrupted, filling in the gaps that came about in the phrases, or dictating again, from the beginning to the end, those passages in which the megaphone's good but ignorant will caused some harm, and thus we reconstruct the lessons just as they had been given and heard. Therefore, and I order you to believe it, the Work reports accurately My thoughts, My actions, My manifestations, and the words and actions of My Mother, of the Twelve, and of those moving around Me and us all.*

... I could do anything. Even destroy the Work and dictate it again. It would be an *exact* repetition (in the passages *dictated* by supernatural voices) of the one destroyed. The differences would be found only in the words used by the megaphone to describe places and episodes. It would be an *exact* repetition of the destroyed work, just as what happened with Jeremiah's prophecies burnt by Joachim, king of Judah (Jeremiah 36:32). But then, in a louder voice you would cry out: "See! The megaphone is not inspired, she does not receive heavenly voices, she writes on her own!" And you would try to destroy a peace and a Work. The megaphone's peace. The Work of your Lord God.

Notice that there are two distinct components of her revelations that Christ identifies: (1) the *dictated* words and revealed truths (I include in the category of revealed truths those instances when she describes having an internal monitor – or voice – supernaturally make known to her the name of a town or person or some fact), and (2) her personal, subjective *description* of scenes based on what she sees as a reporter of the events of her vision.

From my research, it seems clear that Maria Valtorta's extraordinary assistance by God and her guardian angel in reviewing the typescripts and guarding against error was primarily (and possibly, entirely) focused on the *dictated* words of Christ and His contemporaries and the *revealed truths*. I have yet to come across a dictation where Christ promises assistance in making every word of Maria Valtorta's personal *description* of the scenes completely accurate. Therefore, there is room for error in her personal description of scenes. As someone wrote: "Maria, at the sight of such a cruel act imagines that such a large nail must have broken one of the carpal bones, but in Jesus' instructions to Maria (*The Notebooks: 1943*, pages 622-623) when He was talking in great detail about the nailing of His hands and wrists, Jesus does not say that any bones were broken." I personally think that the one phrase "shattering bones" was her own subjective impression based on what she would assume to be the case. That is, if you were to see someone violently nail a *very large* nail through someone's wrist, wouldn't 99% of people automatically assume that it shattered at least a couple of the very numerous number of bones in a person's wrist? Who wouldn't? Hence, that was her reasonable assumption. Considering that she herself – and others who knew her – have testified that she was an "ignoramus" and uneducated in Catholic traditions and theology, it is very likely that she wasn't aware of the traditional belief that no bone of Christ was

broken during His entire Passion. Hence, it is very reasonable that she would just assume some bones were broken during the violent nailing of His wrist. This was her subjective, personal educated guess based on what she saw in her vision. Her vision was 100% true and accurate. It was merely her own *interpretation* of what she saw in this *description* of the vision that was in error. This was *not* a detail that her “internal monitor” revealed to her or that Christ revealed to her in a dictation. Research has shown her writings to be extremely historically and scientifically accurate. I lump this particular *descriptive* error into the category of the 0.4% (or whatever low percentage it is) of her work that has minor errors in it.

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., wrote:<sup>1093</sup>

No one should be surprised or worried if scientific or historical errors are found in *The Poem of the Man-God*, or if she contradicts what other mystics have said. Even if *The Poem of the Man-God* were full of historical errors, that would be no reason to reject it, as it was approved in 1948 by Pope Pius XII, a doctor in Canon Law.

Now it must be admitted that as a whole, that writing by Valtorta is astonishingly precise even from the viewpoints of archeology, history, and experimental sciences. No one should worry if some small errors have crept in; but wouldn't the great overall historical and scientific accuracy of the work be an act of condescension by the Lord for our times which attach great importance to science? Maria Valtorta, to all practical purposes an ignoramus without documentation, could never have invented the historical or scientific details in her visions: she would have blundered and many details would have turned out to be false. Since she did not know enough to be able to invent them, she must have received them from another source.

[...] Before such testimonies [of science] it is fitting to conclude that one must not attach too much importance to the historical and scientific details in Valtorta's work. As a whole they help to establish its authenticity; but that does not prevent that some details may turn out to be wrong. Once its authenticity has been acknowledged, we must rather consider it from the point of view of the mystical and spiritual life. For this work was given essentially to feed the soul and help it to love Jesus and Mary—not primarily to satisfy intellectual curiosity.

The “bones shattering” comment was not revealed to her, it was one of the few errors of her own personal interpretation of what happened. Therefore, this objection that some people might have is extremely insignificant in the grand scheme of things. If someone wants to reject Valtorta because of 0.4% of the work having minor errors, then they have a bias and would have found some other reason to reject it (like complaining about its literary style or some other poor unfounded excuse). You can't imagine how many errors the modern medical establishment and

other professionals and scientists (in biology, astronomy, earth sciences, etc.) have made. If we were to reject everything and every scientist because of some errors they made, we wouldn't be able to embrace or trust or use anything.

Let's put this into perspective. Even if that is a true example of historical error in the *Poem*, and it can be proven, what about all of the other 8,000+ pieces of data proven to be 99.6% historically accurate in a huge diversity of historical and scientific fields? What about all of the other proofs by geography and archaeology and astronomy? In the face of all of this overwhelming evidence, it is rashness to reject Valtorta's writings based on *a few* historical errors! It is like this: Let's say that you have a certain terrible disease. Modern science has developed an ingenious treatment that successfully cures this disease in 99.6% of the cases. There are 0.4% of the cases where the treatment doesn't work, but 99.6% of the time it does work. A critic rejecting Valtorta is like one who has this disease and says, "I reject this treatment because I found *one* person out of the *200 successfully treated patients* who wasn't successfully treated. Therefore, I would rather not even consider this treatment any further: I reject it." That would be plain stupidity, rashness, and foolishness! We got to give credit where credit is due, and if a mystic wrote 15,000 handwritten pages with a few verifiable errors among *thousands* of historically *accurate* details proven by science and whose details are so accurate and specialized that often the knowledge required for these details exceed even renowned experts in those fields (who, by the way, make mistakes all the time), then we need to give Valtorta credit and look at all of the other evidence of historical accuracy.

Of course, I doubt that any honest and serious Catholic would go so far as to reject her revelations entirely (including for the consideration of its spiritual value) based on apparent historical error, or else he would have to reject every other mystics' writings in the history of the Church, including Venerable Mary of Agreda's *Mystical City of God* which is *loaded* with historical errors, but was nevertheless promoted by multiple Popes, imprimatured, and graced with a papal apostolic blessing. There is just too much spiritual value in the *Poem* to reject it entirely – even if it were filled with 99%+ historical error rather than 99%+ historical accuracy. To reject the *Poem's* spiritual value because of several historical errors would be like the atheist who rejects the entire Bible and won't even consider any of Christ's saving words and life-changing doctrine because he found one apparent historical error or one apparent contradiction or inconsistency with another book of Scripture. The overwhelming scientific proofs of the supernatural origin of the *Poem* in such a diverse number of fields completely overwhelms the insignificance of a few historical errors (if they even can be proven to really be historical errors).

Tremendous numbers of data in Maria Valtorta's work proves to be highly historically and scientifically accurate and in very high accordance with the canonized Gospels, with only very few

errors or apparent contradictions between her descriptions of scenes and Scripture. This anti-Valtorta critic jumps on this particular error in Maria Valtorta's description of this scene and says it is "unacceptable" because it "goes beyond 'artistic license', for it contradicts the Scriptures" and therefore we should "flee from it 'as from the face of a serpent'" (he said this latter phrase in the conclusion of his article).

There is only one problem with his argument: this is not what the Magisterium teaches. Nor does it conform to the way the Magisterium has historically treated other similar private revelations of mystics of historical scenes. His argument might be valid if the Magisterium has stated in a binding decree that if a mystic wrote down any phrase that contradicts Scripture, we are to outright reject the entire summation of the writings of the mystic and "flee from it 'as from the face of a serpent.'" The Magisterium teaches a more realistic, balanced approach.

According to this critic, mystical writings containing historical errors are okay and are classified acceptably as "artistic license" so long as they don't contradict Scripture. That's indeed quite an interesting self-declared rule. Does this Catholic critic honestly think that Venerable Mary of Agreda's *Mystical City of God* (promulgated by multiple Popes) doesn't contradict Scripture in any point or that Blessed Anne Catherine Emmerich's writings for that matter (which also were permitted by the Magisterium)?

A critical review of Mary of Agreda's *Mystical City of God* relates these contradictions between this mystic's work and Scripture:<sup>1094</sup>

Far from being the flawless work its American translator claims, *The Mystical City of God* does contain errors. For example, it confuses Herod Antipas, slayer of the Baptist with Herod Agrippa I, slayer of St. James the Great. Moreover, some portions of Holy Scripture are oddly handled here. The Virgin's pregnancy stirs St. Joseph to thoughts of hermitage, not divorce. And unknown to the Evangelists, Our Lord and Our Lady shared a public ministry for three years before Cana.

As far as other types of errors, there are these biological errors:<sup>1095</sup>

Far more significant are the book's errors in biology which are so profound as to discredit it completely as God's own truth. As a woman of the seventeenth century, Mary of Agreda depends on Aristotle's false theory of human reproduction in which the female is a mere incubator who provided blood to nourish the male seed. Thus the Virgin's body arrives preformed in St. Joachim's sperm, with no ovum from St. Anne required. By special grace,

Holy Mary receives her soul on her seventh day in the womb, unlike other females who must wait eighty days. (I: pp.173-83)

The physiology of Christ's conception is likewise grotesque. There is no Marian egg for the Incarnation: Jesus is conceived from three drops of blood literally squeezed out of his Mother's heart (II: pp. 110-12). He has no need of placenta or amniotic sac either, which Mary of Agreda fancies to be consequences of Original Sin (II: pp 399-402). Jesus is, of course, ensouled immediately. (The abridged edition of *The Mystical City of God* camouflages these matters.)

Other historical errors are elicited in that article. Regarding Anne Catherine Emmerich and contradiction to Scripture, an article relates, "The first edition of Catherine Emmerich had St. James the Elder present at the death of the Blessed Virgin. When it was seen that this was incompatible with Acts of Apostles, it was dropped from later editions."<sup>1096</sup>

Agreda and Emmerich's works also contradict each other (and hence, at least one of them is proven to be historically inaccurate as well, but nonetheless they were permitted by ecclesiastical authority and hardly any trustworthy priest nowadays tries to outright forbid their reading to lay faithful). Here is what people have reported on a Catholic forum:<sup>1097</sup>

Anne Catherine Emmerich states that Mary's mother was alive at the time of the birth of Jesus, while Mary of Agreda says that she had died before the birth.

Anne Catherine Emmerich states that Mary died in Ephesus and not all the Apostles were present (notably St. Thomas), while Mary of Agreda states that Mary died in the Cenacle in Jerusalem with all the Apostles present plus many more.

Nevertheless, despite these historical errors and multiple instances of contradiction with the canonized Gospels, did the Magisterium and Popes declare they are "unacceptable" because they "go beyond 'artistic license', for they contradict the Scriptures" and that therefore, we should "flee from them 'as from the face of a serpent'"? Not exactly.

Venerable Mary of Agreda's *Mystical City of God* was examined for fourteen years and afterwards placed on the *Index of Forbidden Books* for three months, before it was later vindicated by Pope Clement XI who strictly prohibited the *Mystical City of God* from ever being put on the *Index of Forbidden Books* again in two decrees of June 5, 1705 and September 26, 1713. Her *Mystical City of God* was furthermore vindicated by two Popes of the past century who went so far as to give an Apostolic Blessing to readers and promoters of the *Mystical City of God*.<sup>1098</sup>

An article relates:<sup>1099</sup>

Pope Clement XI prohibited *The City of God* from being placed on the *Index* (Boullan, 4) and in two decrees of June 5, 1705, and September 26, 1713, declared it could be read by all the faithful (Blatter, *Transfixion*, xv). Lastly, two Popes in our century have given the Apostolic Blessing to readers and promoters of *The Mystical City of God*.

In 1900 a devout lay woman sought to spread the "science of the saints" by publishing some verbatim extracts from *The City of God*. She informed Pope Leo XIII of the project, and the great Pontiff not only gave her the Apostolic Blessing, but amazingly, allowed her book to be "printed by the presses of the Sacred Congregation of the Propaganda in Rome"! A few months later it was observed by a Canadian diocesan journal:

"The reserve which is ordinarily maintained on the subject of revelations really no longer has any reason to exist in relation to *The Mystical City*, since His Holiness Leo XIII has been so good as gladly to encourage the project of spreading among the faithful the science of the saints which is contained in that heavenly life of the Mother of God."

Finally, His Holiness Pius XI on April 29, 1929, told the publisher of *The City of God* in a private address:

"You have done a great work in honor of the Mother of God. She will never permit herself to be outdone in generosity and will know how to reward a thousandfold. We grant the Apostolic Benediction to all readers and promoters of *The City of God*."

This was done for a work that contains a tremendous amount of biological, scientific, and historical errors, and numerous instances of historical errors which contradict the Scriptures. Maria Valtorta's work has shown to be over 99% accurate in historical and scientific fields and to be extremely in accord with what is revealed in the Scriptures, with very few errors resulting from imperfections of her describing the authentic visions she saw (errors which do not harm the faith of properly informed Catholics).

It seems that this critic's self-made rule is contradicted by the actions of multiple Popes and the Magisterium. Catholics should follow the guidelines of the Magisterium rather than a critic's self-made rule which he wants to enforce on other Catholics and have them believe they are obliged to follow.

Regarding Maria Valtorta's work, this critic's position and advice is a restriction inordinately beyond the current restrictions which the Magisterium in general, and the Congregation for the Doctrine of the Faith in specific, have put forth. This critic neglects the historical facts about Pope Pius XII's command to publish the *Poem*, the multiple imprimaturs and endorsements this work has received from numerous bishops, the Holy Office's approval of the publication of the second edition in 1961 according to the testimony of Fr. Berti, and the fact that the Congregation for the Doctrine of the Faith has in recent times confirmed it is free of error in faith and morals and has given permission to the publisher to publish it and the faithful to read it. For someone purporting to give an honest and accurate review of the position of the Church on her writings, he falls *far* short. It shows that he did not do his homework (or selectively ignored certain inconvenient facts which many bishops, theologians, professors, and even journalists recognize, the blatant omission of which could be viewed as a type of academic dishonesty).

It seems that this critic highly underestimates (or is ignorant of) the tremendous accuracy of Maria Valtorta's work in numerous scientific fields and in historical accuracy and does not acknowledge or appreciate them. More balanced, open-minded theologians (many of whom are more learned than this critic) have not hesitated to express appreciation of these details. Therefore, I would encourage Catholics, in imitation of Blessed Gabriel Allegra, Fr. Gabriel Roschini, and Archbishop Carinci, to exercise their legitimate freedom that the Church permits to appreciate Maria's revelations with a measure of human faith proper for private revelations and to appreciate the tremendous historical accuracy – and above all spiritual richness – which God, in His unparalleled generosity, has provided through this mystic and victim soul.

I would also encourage Catholics to put more stock in the theologians who exhibited far more in-depth research into her writings, who are also more learned.

Archbishop Alfonso Carinci, Secretary of the Sacred Congregation of Rites from 1930 to 1960, fully approved Maria Valtorta and the *Poem*, writing in 1952: "There is nothing therein which is contrary to the Gospel. Rather, this work, a good complement to the Gospel, contributes towards a better understanding of its meaning... Our Lord's discourses do not contain anything which in any way might be contrary to His Spirit."<sup>1100</sup>

Archbishop Carinci also stated: "...it seems impossible to me that a woman of a very ordinary theological culture, and unprovided with any book useful to that end, had been able on her own to write with such exactness pages so sublime. [...] Judging from the good one experiences in reading it [i.e., *The Poem*], I am of the humble opinion that this Work, once published, could bring so many souls to the Lord: sinners to conversion and the good to a more fervent and diligent life. [...] While the immoral press invades the world and exhibitions corrupt youth, one comes spontaneously to

thank the Lord for having given us, by means of this suffering woman, confined to a bed, a Work of such literary beauty, so doctrinally and spiritually lofty, accessible and profound, drawing one to read it and capable of being reproduced in cinematic productions and sacred theater.”<sup>1101</sup>

Camillo Corsánego (1891-1963), former national president of Catholic Action in Italy, Dean of the Consistorial Lawyers, and a professor at the Pontifical Lateran University in Rome, wrote:<sup>1102</sup>

"Throughout my life, by now fairly long, I have read a very large number of works in apologetics, hagiography [saints' lives], theology, and biblical criticism; however, I have never found such a body of knowledge, art, devotion, and adherence to the traditional teachings of the Church, as in Miss Maria Valtorta's work on the Gospels.

“Having read those numerous pages attentively and repeatedly, I must in all conscience declare that with respect to the woman who wrote them only two hypotheses can be made: a) either she was talented like Manzoni or Shakespeare, and her scriptural and theological learning and her knowledge of the Holy Places were perfect, at any rate superior to those of anyone alive in Italy today; b) or else '*digitus Dei est hic*' ['*God's finger is here*'].

"Obedient as I am (and as, with God's grace, I intend being all my life) to the supreme and infallible Magisterium of the Church, I will never dare take its place. Yet, as a humble Christian, I profess that I think the publication of this work will help to take many souls back to God, and will arouse in the modern world an apologetic interest and a leavening of Christian life comparable only to the effects of the private revelation [of the Sacred Heart] to St. Marie Alacoque.

“[...] Anyone who reads [even] a limited number of these wonderful pages, literally perfect, if he has a mind free of prejudices, cannot not draw from them the fruits of Christian elevation.”

The illustrious Mariologist, Fr. Gabriel M. Roschini, O.S.M. (considered by many to be one of the greatest Mariologists who ever lived), wrote about the *Poem* in his published work.<sup>1103</sup>

I have been studying, teaching, preaching, and writing Mariology for half a century already. To do this, I had to read innumerable works and articles of all kinds on Mary: a real Marian library.

However, I must candidly admit that the Mariology found in all of Maria Valtorta's writings – both published or unpublished – has been for me a real discovery. No other Marian writings, not even the sum total of everything I have read and studied, were able to give me as clear, as

lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.

It seems to me that the conventional image of the Blessed Virgin, portrayed by myself and my fellow Mariologists, is merely a paper mache Madonna compared to the living and vibrant Virgin Mary envisioned by Maria Valtorta, a Virgin Mary perfect in every way.

...whoever wants to know the Blessed Virgin (a Virgin in perfect harmony with the Holy Scriptures, the Tradition of the Church, and the Church Magisterium) should draw from Valtorta's Mariology.

If anyone believes my declaration is only one of those ordinary hyperbolic slogans abused by publicity, I will say this only: let them read before they judge!

Msgr. Maurice Raffa, Director of the International Center of Comparison and Synthesis, wrote:<sup>1104</sup>

...I found therein incomparable riches...Wanting to express a judgment on its intrinsic and aesthetic value, I point out that to write just one of the many volumes composing the work, it would need an author (who today does not exist) who would be at once a great poet, an able biblical scholar, a profound theologian, an expert in archaeology and topography, and a profound connoisseur of human psychology.

Cardinal Giuseppe Siri praised the manuscript of the *Poem* that he read in 1956, stating in a signed letter on March 6, 1956:<sup>1105</sup>

"...my impression from reading the typescript is excellent... I would willingly read some more. A larger volume would further substantiate a judgment, even if it be as modest as mine."

If someone wants to look at a thorough objective scientific and historical analysis of Maria Valtorta's work from someone who has checked his facts, has the competency, and has invested the time to provide an accurate analysis of Valtorta's opus in the scientific and historical fields, I recommend *L'énigme Valtorta, Une Vie de Jésus Romancée? (The Valtorta Enigma, a Fictionalized Life of Jesus?)* (339 pages, ISBN-13: 9782364630253). This book has a preface written by Bishop Johanan-Mariam Cazenave, the Secretary of the Syrian-French Synod, who gives an intelligent, well-informed exposition of the scientific remarkableness of Maria Valtorta's work from the perspective of an ecclesiastical authority who has reviewed the book. The bishop's preface is viewable online [here](#). The English translation of this book has been completed and will be released soon.

Also of note: at the first International Italian Valtorta Conference that took place in Pisa, Italy, on October 22-23, 2016, six professors, two other doctors, an engineer, a geologist, a professional astronomer, and other professionals gave presentations about Maria Valtorta and her writings. Each talk focused on a different topic. Professor Fernando La Greca gave a talk entitled [Ci sono anacronismi storici nell'Opera di Maria Valtorta? \(Are There Historical Anachronisms in the Work of Maria Valtorta?\)](#) He analyzes the four most notable or commonly mentioned apparent historical anachronisms in her writings and resolves these apparent contradictions, including the often-mentioned apparent historical anachronism of Galen. The vast majority of claimed historical or scientific errors that I have found critics brought forth have turned out to not be real historical or scientific errors but were misunderstandings, misinterpretation of the text, or incorrect presumptions of various kinds on the part of the critic. Oftentimes, it is even obvious that critics are not interested in the truth and are only interested in trying to discredit or deceive.

For a future reprint of Maria Valtorta's work, to solve the issue discussed in this section, a footnote could simply and easily be added that says something like, "This assumption by Maria Valtorta in her description that a bone was broken during the nailing of Jesus' hand is inconsistent with a widely-held view among many theologians that no bone of Jesus was broken during His Passion. However, her vision itself does not contradict the Scriptures, only her personal comment she made in her description of the authentic vision."

That footnote would be enough to inform people and move on; not use this as a basis to reject the entire summation of her work as this critic would like to. The Italian edition has 5,675 footnotes. It would be helpful for the English edition to have some. Keep in mind that most Catholic Bibles have hundreds of footnotes. It took centuries to work these footnotes out. Valtorta's work in Italian already has hundreds of footnotes by a very competent theologian. It would be great to add to them where needed to more fully fill them out, just as has been done with the canonized Gospels over the centuries. It would furthermore help to have revised and improved English translations, just as the Church has done dozens of times with many revisions of the Vulgate throughout the centuries. That said, I have heard from knowledgeable people that the current English translation of Valtorta's work is overall quite good.

Maria Valtorta herself sometimes mentioned that her descriptions were sometimes imperfect. In many instances, Maria Valtorta uses qualifiers such as; "what looks like..." or "I think it is a..." (e.g., *Poem*, Volume 1, Chapter 42, p. 223; *The Gospel as Revealed to Me*, Volume 1, Chapter 42, p. 272). However, as Fr. Berti stated in his signed testimony written on December 8, 1978, in Rome:<sup>1106</sup>

I knew Maria Valtorta in 1946, and, given the fact that she lived close enough to my mother, I often met with her at least once a month until the year of her death in 1961.

I read and annotated (by myself from 1960 to 1974; with the help of some confreres from 1974 on) all the Valtorta writings, both edited and unedited.

I can certify that Valtorta did not, by her own industry, possess all that vast, profound, clear, and varied learning which is evident in her writings. In fact, she possessed, and at times consulted, only the *Catechism of Pius X*, and a common popular [Italian] Bible.

Since Maria was a humble and sincere woman, we can accept the explanation which she herself furnished about her learning: attributing it to supernatural visions and dictations, besides her natural skill as a writer. And this is also the opinion of Miss Marta Diciotti who assisted Valtorta for 30 years, and who today receives so many visitors in Valtorta's little room.

Finally, this is also the opinion of the editor, Dr. Emilio Pisani, who hears the written and oral echo of very many readers.

Valtorta could not have written those amazing 9,000 handwritten pages in only 3½ years – or, if you consider all her writings – 15,000 handwritten pages written over seven years (most of which was written over a four-year period), containing 800 profound dictations of Jesus, 300 detailed revelations from others, almost 700 visions of Jesus' earthly life accounting for 500+ personalities, 350+ ministry sites (some not discovered/verified archaeologically until after her death), 950 quotations and references to 40 Old Testament books, covering approximately 98.5% of all the Gospel passages in the canonized Scriptures that relate the lives of Jesus and Mary, complete with a newly proposed chronological arrangement and dating system of the Gospels, and a vast amount of geographical, climatic, agricultural, historical, astronomical, and cartographical information, which authorities in these fields have verified the accuracy of with appropriate astonishment: without a supernatural source, especially given that she was uneducated in theology and the Scriptures and was an “ignoramus” as she called herself. Her dictations and visions came from a supernatural source, her personal descriptions of what she saw didn't always.

## ***How does the Poem of the Man-God Compare to the Revelations of Blessed Anne Catherine Emmerich and Venerable Mary of Agreda's Mystical City of God?***

I want to start out this chapter with some quotes and short excerpts to introduce the unique nature of Maria Valtorta's revelations in the long line of history of approved Catholic mystics. The first excerpt is from Blessed Gabriel Allegra, a world-renowned exegete, theologian, and missionary priest, and who is the first one to translate the entire Bible into Chinese. He compares Maria Valtorta's revelations with the writings of other mystics and other well-known writings of the life of Our Lord and Our Lady. The excerpt following this is from Fr. Gabriel Roschini, O.S.M., a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints. He lists the 18 greatest female mystics of all time, and then describes how, in his opinion, the Mariology in Maria Valtorta's revelations exceeds the sum total of all of them. Now we will begin with the first excerpt.

The following is an excerpt from the writings of Blessed Gabriel M. Allegra, O.F.M. Blessed Gabriel Allegra was a very learned and world-renowned exegete, theologian, and missionary priest in the Order of the Friars Minor, which he entered into at the age of 16. After being ordained in 1930, he departed to China and distinguished himself as an exemplary missionary and man of culture. As a St. Jerome of our time, he was the first to translate the entire Bible into Chinese, and his work had the support and acknowledgement of successive popes from Pius XI to Paul VI. His Cause was opened in 1984, just eight years after his death; he was elevated to "Venerable" only 10 years later in 1994, and the decree of a miracle and his beatification was approved by the Holy See in 2002. He was finally beatified on September 29, 2012, at the Cathedral of Arcireale, Catania, in Sicilia. Gabriel Allegra is the only biblical scholar of the 20<sup>th</sup> century who has been beatified. He was an outspoken and avid long-time supporter of Maria Valtorta, and his latter years were spent reading, studying, promoting, and defending the *Poem of the Man-God*. In this excerpt, Blessed Allegra comments on Maria Valtorta's genius writing ability, and the extraordinary theological and scientific knowledge in the *Poem*, especially in its superiority in these areas to other works of great renown:<sup>1107</sup>

### Comparison With Other Works

Whoever starts out to read [the *Poem of the Man-God*] with an honest mind and with commitment can well see for himself the immense distance that exists between *The Poem* and the *New Testament Apocrypha*, especially the *Infancy Apocrypha* and the *Assumption Apocrypha*. And he can also notice what distance there is between this work and that of

Venerable Catherine Emmerich, Mary of Agreda, etc. In the writings of these latter two visionaries, it is impossible not to sense the influence of third persons, an influence which it seems to me must on the contrary be absolutely excluded from our *Poem*. To be convinced of this it suffices to make a comparison between the vast and sure doctrine – theological, biblical, geographical, historical, topographical – which crowds every page of the *Poem*, and the same material in the [other visionary] works mentioned above. I am not going to speak of literary works, because there are none which cover the life of Jesus beginning from the Birth to the Assumption of the Madonna, or at least none known to me. But even if we limit ourselves to the basic plots of the most celebrated ones, like: *Ben Hur*, *The Robe*, *The Great Fisherman*, *The Silver Chalice*, *The Spear...*, these could not quite bear comparison with the natural, spontaneous plot welling up from the context of events and characters of so many persons – a veritable crowd! – which forms the mighty framework of the *Poem*.

I repeat: it is a world brought back to life, and the writer rules it as if she possessed the genius of a Shakespeare or a Manzoni. But with the works of these two great men, how many studies, how many vigils, how many meditations are required! Maria Valtorta, on the contrary, even though possessing a brilliant intelligence, a tenacious and ready memory, did not even finish her secondary education; she was for years and years afflicted with various maladies and confined to her bed, had few books – all of which stood on two shelves of her bookcase – did not read any of the great commentaries on the Bible – which could have justified or explained her surprising scriptural culture – but just used the common version of the Bible of Fr. Tintori, O.F.M. And yet she wrote the ten volumes of the *Poem* from 1943 to 1947, in four years!

I continue with a few other short quotes from Blessed Gabriel M. Allegra, O.F.M.:<sup>1108</sup>

I assure you that the *Poem of the Man-God* immensely surpasses whatever descriptions — I do not say of mine, because I do not know how to write — *but of any other writer...* It is a work which makes one grow in the knowledge and love of the Lord Jesus and of His Holy Mother... I hold that the work demands a supernatural origin.... I find knowledge: and such knowledge in the theological (especially mariological), exegetical, and mystical fields, that if it is not infused I do not know how a poor, sick woman could acquire and master it, even if she was endowed with a signal intelligence... I find in her doctrine: and doctrine such as is sure; it embraces almost all fields of revelation. Hence, it is multiple, immediate, luminous... Gifts of nature and mystical gifts harmoniously joined explain this masterwork of Italian religious literature, and perhaps I should say [a masterwork] of the world's Christian literature... After the Gospels, *I do not know another life of Jesus that can compare to the Poem*. [emphasis added]

Regarding Valtorta's exegesis, it would be necessary to write a book; here I limit myself to reaffirming that I find no other works of eminent scripture exegetes which complete and clarify the Canonical Gospels so naturally, so spontaneously, with such liveliness as does *The Poem* of Valtorta.

As to the Mariology of this work, I know of no other books which possess a Mariology so fascinating and convincing, so firm and so simple, so modern and at the same time so ancient, even while being open to its future advances.

On this point the *Poem* even, or rather above all, enriches our knowledge of the Madonna and irresistibly also our poor love, our languid devotion for Her.

In treating the mystery of the Compassion of Mary, it seems to me that Valtorta, by her breadth, depth, and psychological sounding of the Heart of the Virgin, surpasses even St. Bonaventure and St. Bernard.

Now I will quote Fr. Gabriel Roschini. Fr. Gabriel Roschini, O.S.M., was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints. An article on Gabriel Roschini relates:<sup>1109</sup>

During the pontificate of Pope Pius XII, he worked closely with the Vatican on Marian publications. In light of the encyclopedic accuracy of his work, Roschini is considered as one of the top two Mariologists in the 20th century. His first major work, a four-volume Mariology, *Il Capolavoro di Dio*, is judged to be the most comprehensive Mariological presentation in the 20th century. Several theologians called him "one of the most profound Mariologists" and "irreplaceable".

Another article relates:<sup>1110</sup>

Renowned Mariologist Father Gabriel Roschini, OSM was an outstanding advocate of Maria Valtorta's writings. Pope John Paul II often referred to Father Gabriel M. Roschini as one of the greatest Mariologists who ever lived. He was a decorated professor at the Marianum Pontifical Faculty of Theology in Rome, and an advisor to the Holy Office. He wrote over 130 [totally orthodox] books on the Blessed Mother, all of which are in the Vatican Library. In his last book (which Father Gabriel said was his greatest), *The Virgin Mary in the Writings of Maria Valtorta*, the first two pages contain a letter of endorsement by Pope Paul VI. Page one displays a

photocopy of the original letter in Italian complete with Vatican insignia, and page two contains the English translation.

Fr. Gabriel Roschini, O.S.M., in his last book, *The Virgin Mary in the Writings of Maria Valtorta*, outlines the greatest female Marian mystics of all time:<sup>1111</sup>

### III. THE GREATEST FEMALE MARIAN MYSTICS

The greatest female Marian mystics in ancient and modern times are:

- St. Hildegarde of Bingen, Benedictine (1098-1179), known as “the Sibyl of the Rhine”;
- St. Mechtildis of Helfta (St. Matilda), Cistercian (1241-1299);
- St. Gertrude the Great, Cistercian (1256-1302 or 1309), the greatest mystic of the 13th century;
- Blessed Angela of Foligno, secular Franciscan (1246-1309);
- St. Bridgèt of Sweden (Birgitta) (1309-1373), “the Northern Mystic”;
- St. Catherine of Siena, tertiary Dominican (1347-1380), Doctor of the Church;
- St. Mary Magdalen of Pazzi, Carmelite (1566-1607);
- Venerable Maria de Agreda, Franciscan (1602-1665);
- St. Veronica Giuliani, Capuchin (1660-1727);
- Blessed Mary-Magdalen Martinengo, Capuchin (1687-1737);
- Servant of God Mary of St. Theresa Petit, Third Order Carmelite (1623-1677);
- Venerable Mary-Archangel Biondini, of the Handmaids of Mary (1641-1712);
- Servant of God Cecil Bay, Benedictine (1694-1766);
- Venerable Anne Catherine Emmerich, Augustinian (1774-1824);
- Servant of God Marie Véronique of the Heart of Jesus, founder of the Institute of the Victims of the Sacred Heart of Jesus (1825-1883);
- Guglielmina Ronconi (1864-1936);
- Servant of God Lucia Mángano, Ursuline (1896-1946);
- Maria Valtorta, tertiary of the Order of Servants of Mary (1897-1961).

Fr. Gabriel Roschini, O.S.M., then writes in the preface of this same book, *The Virgin Mary in the Writings of Maria Valtorta*:<sup>1112</sup>

I have been studying, teaching, preaching, and writing Mariology for half a century already. To do this, I had to read innumerable works and articles of all kinds on Mary: a real Marian library.

However, I must candidly admit that the Mariology found in all of Maria Valtorta's writings – both published or unpublished – has been for me a real discovery. No other Marian writings, not even the sum total of everything I have read and studied, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.

It seems to me that the conventional image of the Blessed Virgin, portrayed by myself and my fellow Mariologists, is merely a paper mache Madonna compared to the living and vibrant Virgin Mary envisioned by Maria Valtorta, a Virgin Mary perfect in every way.

...whoever wants to know the Blessed Virgin (a Virgin in perfect harmony with the Holy Scriptures, the Tradition of the Church, and the Church Magisterium) should draw from Valtorta's Mariology.

If anyone believes my declaration is only one of those ordinary hyperbolic slogans abused by publicity, I will say this only: let them read before they judge!

Fr. Roschini has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long. Most of his writings were devoted to Mariology.

For a theologian, such as Fr. Roschini, O.S.M., to be so well-read and so learned as to have written 130 totally orthodox books about Our Lady, and to be a decorated professor at the Marianum Pontifical Faculty of Theology in Rome (which he founded), an advisor to the Holy Office, and to be called by a Pope “one of the greatest Mariologists who ever lived”, it is not presumptuous to assume that he has probably read every single great work ever written about Our Lady – including Venerable Mary of Agreda’s *Mystical City of God*, the revelations of Blessed Anne Catherine Emmerich, the revelations about Our Lady given to St. Bridget of Sweden, and almost every single other major work about Our Lady. Yet – even so – Fr. Roschini declared: “No other Marian writings, **not even the sum total of everything I have read and studied**, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.” Such a declaration from such a theologian as he carries a *lot* of weight!

In fact, Fr. Gabriel Roschini, O.S.M., had personally met Valtorta, but admitted that, at first, like many others, he was a respectful and condescending skeptic. But after carefully studying her writings for himself, he underwent a radical and enthusiastic change of heart, later declaring Valtorta to be “one of the eighteen greatest mystics of all time.”<sup>1113</sup> As material for a course which he taught at the Marianum Pontifical Theological Faculty in Rome on the Marian intuitions of the

great mystics, Fr. Gabriel Roschini used both Maria Valtorta's *The Poem of the Man-God* as well as her other mystical writings as a basis for his course.<sup>1114</sup>

**How Maria Valtorta's Revelations and the Transcription of Them into a Written Format Has Been Uniquely Preserved From Error to a Very High Degree, and How Most Other Mystics' Revelations and Their Transcription Were Not Preserved From Error to the Same Degree**

There are a wide variety of types of private revelations and they all have different purposes and unique features. For example, there were relatively few words spoken to St. Juan Diego in his visions of Our Lady of Guadalupe, while in the visions of Our Lady to St. Catherine of Sienna, there were a substantial amount of words spoken, relatively speaking. Then there are different types of visions. Blessed Anne Catherine Emmerich and Venerable Mary of Agreda were given visions of historical scenes while the Sacred Heart revelations were largely non-historic visions (one might call them symbolic visions).

As a preliminary to this discussion, I want to point out that I am limiting my discussion in this subchapter to those mystics and private revelations that have bequeathed to the Church voluminous revelations (hundreds or thousands of pages) about historical visions of the life of Our Lord and Our Lady, which have a greater need of protection of accuracy than other types of private revelations (such as Fatima, La Salette, Lourdes, etc.) since the length of the dictations and descriptions of visions from Heaven are hundreds and even thousands of times longer than the dictations and description of visions of these other types of private revelations. Therefore, the relevant mystics discussed in this subchapter are those who have had *historical* visions of Our Lord and Our Lady's lives and bequeathed to the Church voluminous writings of these visions (such as Blessed Anne Catherine Emmerich, Venerable Mary of Agreda, Therese Neumann, etc.). I'm not comparing Valtorta and her writings to mystics of non-historical visions or messages of significantly shorter duration such as the mystics/visionaries of Fatima, La Salette, Lourdes, Our Lady of Guadalupe, etc., who no doubt, like Valtorta, had highly accurate transcription onto paper of their dictations and descriptions of visions, but unlike Valtorta, had a very small percentage of content, relatively speaking, in which errors could be made. To make my point regarding the last observation: none of them came close to writing 15,000 handwritten pages of dictations and descriptions of visions which come out to approximately 4,000 typewritten pages like Valtorta has.

Now, before I continue, I want to make a preliminary note. It is to be noted that authentic private revelation may be believed with a level of faith that is commonly termed "human faith" which recognizes that authentic visions and dictations come from God, an angel, or a saint, but also recognizes that the seer may have introduced error from their own misunderstanding or there might have been minor or major error introduced in the process of transcribing their supernatural vision or dictation onto paper. Public Revelation (the Deposit of Faith) must be believed with what is called "divine faith", that is, recognizing it as infallibly coming from God where God Himself guarantees its integrity and indefectibility, such as is the case with the canonized Scriptures. That

said, even though we cannot ascribe divine faith to an authentic private revelation, there is no reason why God cannot preserve an authentic private revelation from error to a very high degree and that we can't believe that God has done so. In fact, God has already done so countless times in the history of the Church, examples being the dictations, secrets, and messages of Our Lady of Fatima, Our Lady of Lourdes, the Sacred Heart revelations, Our Lady of Guadalupe, etc., and the Magisterium has permitted the faithful to believe these dictations, secrets, and messages and their transcription onto paper to be preserved from error to a very high degree with a level of human faith that is proper for private revelations. As such, we are perfectly free to believe that Maria Valtorta's dictations and visions and their transcription onto paper were preserved from error to a very high degree, and the evidence indicates and is increasingly verifying that this is true.

First, we must investigate what the Church and the scholars of the Church say concerning errors in the visions and writings of the mystics.

Below is an excerpt from the article from the 1912 Catholic Encyclopedia which discusses private revelations and how to properly assess them. This article has the imprimatur of John Cardinal Farley, the Archbishop of New York from 1902 to 1918. The 1912 Catholic Encyclopedia relates:<sup>1115</sup>

There are two kinds of revelations: (1) universal revelations, which are contained in the Bible or in the *depositum* of Apostolic Tradition transmitted by the Church. These ended with the preaching of the Apostles and must be believed by all; (2) particular or private revelations which are constantly occurring among Christians. When the Church approves private revelations, she declares only that there is nothing in them contrary to faith or good morals, and that they may be read without danger or even with profit; no obligation is thereby imposed on the faithful to believe them. Speaking of such revelations as (e.g.) those of St. Hildegard (approved in part by Eugenius III), St. Bridget (by Boniface IX), and St. Catherine of Siena (by Gregory XI) Benedict XIV says: "It is not obligatory nor even possible to give them the assent of Catholic faith, but only of human faith, in conformity with the dictates of prudence, which presents them to us as probable and worthy of pious belief" (De canon., III, liii, xxii, II).

Illusions connected with private revelations have been explained in the article [Contemplation](#). Some of them are at first thought surprising. Thus a vision of an historical scene (e.g., of the life or death of Christ) is often only approximately accurate, although the visionary may be unaware of this fact, and he may be misled, if he believes in its absolute historical fidelity. This error is quite natural, being based on the assumption that, if the vision comes from God, all its details (the landscape, dress, words, actions, etc.) should be a faithful reproduction of the historical past. This assumption is not justified, for accuracy in secondary details is not

necessary; the main point is that the fact, event, or communication revealed be strictly true. It may be objected that the Bible contains historical books, and that thus God may sometimes wish to reveal certain facts in religious history to us exactly. That doubtless is true, when there is question of facts which are necessary or useful as a basis for religion, in which case the revelation is accompanied by proofs that guarantee its accuracy. A vision need not guarantee its accuracy in every detail. One should thus beware of concluding without examination that revelations are to be rejected; the prudent course is neither to believe nor to deny them unless there is sufficient reason for so doing. Much less should one suspect that the saints have been always, or very often deceived in their vision. On the contrary, such deception is rare, and as a rule in unimportant matters only.

There are cases in which we can be certain that a revelation is Divine. (1) God can give this certainty to the person who receives the revelation (at least during it), by granting an insight and an evidence so compelling as to exclude all possibility of doubt. We can find an analogy in the natural order: our senses are subject to many illusions, and yet we frequently perceive clearly that we have not been deceived. (2) At times others can be equally certain of the revelation thus vouchsafed. For instance, the Prophets of the Old Testament gave indubitable signs of their mission; otherwise they would not have been believed. There were always false prophets, who deceived some of the people but, inasmuch as the faithful were counseled by Holy Writ to distinguish the false from the true, it was possible so to distinguish. One incontrovertible proof is the working of a miracle, if it be wrought for this purpose and circumstances show this to be so. A prophecy realized is equally convincing, when it is precise and cannot be the result of chance or of a conjecture of the evil spirit.

Besides these rather rare means of forming an opinion, there is another, but longer and more intricate method: to discuss the reasons for and against. Practically, this examination will often give only a probability more or less great. It may be also that the revelation can be regarded as Divine in its broad outlines, but doubtful in minor details. Concerning the revelations of Marie de Agreda and Anne Catherine Emmerich, for example, contradictory opinions have been expressed: some believe unhesitatingly everything they contain, and are annoyed when anyone does not share their confidence; others give the revelations no credence whatsoever (generally on a priori grounds); finally there are many who are sympathetic, but do not know what to reply when asked what degree of credibility is to be attributed to the writings of these two ecstasies. The truth seems to be between the two extreme opinions indicated first. If there is question of a particular fact related in these books and not mentioned elsewhere, we cannot be certain that it is true, especially in minor details. In particular instances, these visionaries have been mistaken: thus Marie de Agreda teaches, like her contemporaries, the existence of crystal heavens, and declares that one must believe

everything she says, although such an obligation exists only in the case of the Holy Scripture. In 1771 Clement XIV forbade the continuation of her process of beatification "on account of the book". Catherine Emmerich has likewise given expression to false or unlikely opinions: she regards the writings of the pseudo-Dionysius as due to the Areopagite, and says strange things about the terrestrial Paradise, which, according to her, exists on an inaccessible mountain towards Tibet. If there be question of the general statement of facts given in these works, we can admit with probability that many of them are true. For these two visionaries led lives that were regarded as very holy. Competent authorities have judged their ecstasies as Divine. It is therefore prudent to admit that they received a special assistance from God, preserving them not absolutely, but in the main, from error.

What is important to note from the above excerpt is that in authentic visions of the mystics, they received a special assistance from God to be preserved "not absolutely, but in the main, from error." Furthermore, a vision of historical scenes "is often only approximately accurate" for "accuracy in secondary details is not necessary; the main point is that the fact, event, or communication revealed be strictly true." Furthermore, "A vision need not guarantee its accuracy in every detail... If there is question of a particular fact related in these books and not mentioned elsewhere, we cannot be certain that it is true, especially in minor details."

Now, there are three causes of inaccuracies or errors in the visions, dictations, and revelations to the mystics:

1. The actual vision of a particular mystic itself may be inaccurate in unessential or minor details. This may be because God Himself does not wish to reveal the vision in perfect historical accuracy in minor details because it is irrelevant to the mission and fruits that God wants to bring to mankind through the revelations in question, as well as to deter curious searchers from looking for scientific and historical realities to the neglect of the spiritual realities that might save their soul. That is, God wishes "that the revelation can be regarded as Divine in its broad outlines, but doubtful in minor details".

2. It has been established by Catholic scholars that while a mystic is in ecstasy – whether an incomplete ecstasy to give them the means to dictate or write the revelations they have, or a complete ecstasy – the ability of their intelligence to grasp, understand, and tell increases, whereas afterwards, once they come out of ecstasy, they return to their own intelligence. For those revelations where the mystic is writing down the revelations *after* their ecstasy once they come out of it, the probability of errors brought in by human error and human misunderstanding of what they perceived and/or heard earlier is dramatically increased. In almost all cases, this is almost certain to introduce at least *some* minor errors or inaccuracies. For those revelations where

the mystic is writing down the revelations *during* their ecstasy before they come out of it, the probability of errors brought in by human error and human misunderstanding of what they perceived and/or heard is dramatically reduced, although the possibility of errors caused by the physical action of recording it still remains.

3. The transference of the vision and/or dictation onto paper may introduce inaccuracies and errors, and this is most certainly one of the major causes of such errors in the revelations of many of the mystics. The inaccuracies and errors introduced by the transference of the vision and/or dictation onto paper can be (1) due to the fact someone else is recording them and they make errors, or (2) the mystic may make errors if they record the revelation themselves.

Now I want to delineate even further the first point just mentioned under number 3: errors and inaccuracies can be introduced due to the fact someone else is recording them, and they make errors. This can be due to (1) the mystic describing or dictating details of the vision some time after the vision ended and they have since forgotten details or their imagination introduced inaccurate details (in the same way that if you try to recall a dream you had last night an hour after you get up, you may remember many details of your dream, but no doubt it may be distorted by your imagination which has been actively thinking ever since you got up and is influenced by new situations during the day); (2) due to the fact that the writer of the revelations cannot write fast enough to keep up with the visionary and hence cannot record everything, and they have to fill in details later; (3) due to the fact that, even if the writer can keep up with the visionary, error by the recorder is all the more likely due to the fact that visions and dictations may be too fast to write down accurately (*especially* if it includes conversations/dictations/words).

Now I want to delineate further the second point under number 3: errors and inaccuracies can be introduced even if the mystic is recording things *themselves*. This can be due to the same three causes mentioned in the previous paragraph (the only difference being that the mystic is the writer themselves this time and not another person). However, there is an additional possible source of error if the mystic is writing things themselves: due to the fact that, even if the mystic can keep up with their vision and/or dictation, error in the writing is all the more possible due to tiredness, fatigue, and distraction caused by physical illnesses and suffering which makes it harder to be an accurate writer (many mystics were victim souls with tremendous sufferings, such as hidden or visible stigmata, or a whole host of other physical sufferings, sometimes even caused by their voluntary penances or attacks from devils).

Now, I want to demonstrate how such errors and inaccuracies were present in some of the most famous mystics' lives, and then compare them to the characteristics of Maria Valtorta's revelations and how they were recorded.

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## ***Vatican Investigations Have Questioned the Reliability of Some of Anne Catherine Emmerich's Writings***

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If you research the history of Blessed Anne Catherine Emmerich's writings, you will see that the writings of her revelations, have, in fact, been corrupted by false additions by Brentano, who was the one who wrote her revelations down onto paper. Furthermore, there were some complications with its recording in the first place, which further introduced error and inaccuracies into her written revelations, as related by the following article:<sup>1116</sup>

Given that Emmerich only spoke the Westphalian dialect, Brentano could not transcribe her words directly, and often could not even take notes in her presence. Brentano would quickly write a set of notes based on what he remembered of the conversations he had with Emmerich in standard German when he returned to his own apartment. Brentano edited the notes later, years after the death of Emmerich.

### Allegations of partial fabrication by Brentano

In 1892 when the case for Anne Catherine's beatification was submitted to the Vatican, a number of experts in Germany began to compare and analyze Brentano's original notes from his personal library with the books he had written. By 1928 the experts had come to the conclusion that only a small portion of Brentano's books could be safely attributed to Emmerich.

In 1923, in his theological thesis, German priest Winfried Hümpfner, who had compared Brentano's original notes to the published books, wrote that Clemens Brentano had fabricated much of the material he had attributed to Emmerich. Father Joseph Adam later analyzed the material and concluded that Hümpfner's personal criticism of Emmerich was unnecessarily harsh, and that Anne Catherine was a very pious woman, but that there are theological errors in the material Brentano had published. Adam's analysis has been accepted by the Vatican.

Numerous examples of possible theological errors have been pointed out in the material Brentano produced...The analysis of Brentano's personal library, after his death, by experts had revealed various apocryphal biblical sources among his papers which could have been used to enhance the narrations by Emmerich.

At the time of the beatification of Anne Catherine Emmerich in 2004, the Vatican position on the authenticity of the books produced by Brentano was stated by Father Peter Gumpel, who was involved in the study of the issues for the Congregation for the Causes of the Saints: "It is absolutely not certain that she ever wrote this. There is a serious problem of authenticity."

In the case of Anne Catherine Emmerich's revelations, we can identify these sources of inaccuracies or errors in the writing down of her revelations:

Inaccuracies and errors introduced by the transference of the vision and/or dictation onto paper can be due to the fact someone else is recording them and they make errors. This is especially apparent in Anne Catherine Emmerich's case because the one who wrote her revelations down onto paper (Brentano) didn't even speak her dialect and couldn't transcribe her words directly. Furthermore, he merely took notes in her presence – very quickly – *based on what he remembered* of the conversations he had with Emmerich, *after* he returned to his own apartment. It is plainly obvious the likelihood and almost certainty of errors and inaccuracies being introduced.

Furthermore, Brentano edited the notes he wrote later, years after Anne Catherine Emmerich died, and various investigators found “various apocryphal biblical sources among his papers which could have been used to enhance the narrations by Emmerich”. One of them, “who had compared Brentano's original notes to the published books, wrote that Clemens Brentano had fabricated much of the material he had attributed to Emmerich.” One article relates, “Similarly, compilers sometimes modify them. The first edition of Catherine Emmerich had St. James the Elder present at the death of the Blessed Virgin. When it was seen that this was incompatible with Acts of Apostles, it was dropped from later editions.”<sup>1117</sup> There is just too much evidence of red herrings to conclude that there were not errors and inaccuracies introduced with regard to the written record of her revelations.

In fact, it is an important fact to know that Maria Valtorta actually read some of the writings attributed to Anne Catherine Emmerich's visions and had some very enlightening things to say about it.

There is a primary source of Valtorta's writings entitled *La Passione di Gesù dalle visioni di Anna Caterina Emmerich* (*The Passion of Jesus from the visions of Anne Catherine Emmerich*). The publisher relates concerning this work:<sup>1118</sup>

[This is a] reprint of an Italian edition of the visions of Anne Catherine Emmerich on the Passion of Jesus, preceded by extensive discussion of the life of the seer. This includes handwritten annotations on the pages by Maria Valtorta, written in pencil, but clearly visible in the reproduction. At the end is a brief "dictation" of Jesus, always about the visions of Emmerich, completed by the concluding remarks of Maria Valtorta, who considered Emmerich a true mystic, but whose visions, however, were altered by the free transcription of the German poet Clemens Brentano.

In the next subchapter of this e-book, I give the English translation of many of these handwritten annotations that Maria Valtorta wrote on the pages of Anne Catherine Emmerich's work that she read. However, the most lengthy and important comments Maria Valtorta wrote are included in the following article. This article gives what Valtorta wrote (and the dictations she received) about how Brentano ruined the recording of Anne Catherine Emmerich's writings in spite of the fact that Emmerich was an authentic mystic and had authentic, true visions: [Maria Valtorta's Writings and Dictations About the Writings Attributed to Anne Catherine Emmerich](#).

Here is just a part of what she wrote:<sup>1119</sup>

Among the books, I see "Revelations – The Life and Passion of the Lord Jesus Christ – Anne Catherine Emmerich." I say, "This time, then, I [will] read it." And I do read it... What a disaster! I remain disgusted and bewildered, because except in a few points (5 or 6), I do not sense Jesus. While I close the book in disgust, in my heart I ask myself: "But has this woman really seen? and seen the divine? Or has she been deceived by Satan, or is a fraud?"

Jesus appears to me and dictates to me about Emmerich, saying: "she was a true seer illumined by God, but men altered the truth of her visions, spoiling everything...", and He ends, "You will show this to the Father."

**Jesus:**

The Church has reason to be perplexed about the work of Emmerich, because that work has been corrupted. But concerning yours and that of Sister Josefa Menendez, the Church should not be perplexed, because I am there.

See what damage the work of man can do to a revelation? Even if he works with the intention of honoring Me more, he spoils the gift of God. Every infidelity in things of revelation ruins them, because it is a wound introduced into the truth, which remains soiled by it.

Therefore I do not want [even] a syllable changed of what you have written. You were faithful in your writing. Let the others be faithful in leaving your writing intact.

The work of Brentano is thus detached from the Gospels, from the truth. Only in those points taken just as they are described in the Gospels, is there truth in this book. The rest is a magnificent painting by a very bad retoucher.

## **Valtorta:**

[Jesus] is right. Reading such a ruin, I wept. And I really said: "The Church is right in wanting to be meticulous in examining revealed writings after such examples!"

In the margin by the true points – very rare – Jesus had me write: "here it is true." But how few there are! The rest is all fantasy.

Ah! That Brentano! What an ugly service he has done to Emmerich, and to souls in general. I have been so nauseated that...I do not read books like this anymore, even if they bring me mountains of them. This has been the first and remains the last. What a disappointment!

Furthermore, numerous examples of theological errors have been found in the works that Brentano produced. Also, other types of errors are found in the published writings attributed to Anne Catherine Emmerich, as the 1912 Catholic Encyclopedia alludes to:<sup>1120</sup>

If there is question of a particular fact related in these books and not mentioned elsewhere, we cannot be certain that it is true, especially in minor details. In particular instances, these visionaries have been mistaken: ...Catherine Emmerich has likewise given expression to false or unlikely opinions: she regards the writings of the pseudo-Dionysius as due to the Areopagite, and says strange things about the terrestrial Paradise, which, according to her, exists on an inaccessible mountain towards Tibet.

Keep these facts in mind when, later on in this subchapter, we compare the way the works attributed to Anne Catherine Emmerich were recorded and how it had questionable additions added by Brentano, to the way Maria Valtorta's writings came into being – without any outside interference and with multitudes of authenticating evidence that its recording was safeguarded by God – and you will clearly see that the authenticity of the written revelations in the *Poem of the Man-God* is *much* more reliable than the written revelations of Anne Catherine Emmerich.

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## ***Errors in Other Mystics' Writings***

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The 1912 Catholic Encyclopedia relates:

If there is question of a particular fact related in these books and not mentioned elsewhere, we cannot be certain that it is true, especially in minor details. In particular instances, these visionaries have been mistaken: thus Marie de Agreda teaches, like her contemporaries, the existence of crystal heavens, and declares that one must believe everything she says, although such an obligation exists only in the case of the Holy Scripture.

An article relates how mystics sometimes report different facts that indicate that some of the mystics were wrong in certain details:<sup>1121</sup>

### **Why do approved private revelations sometimes disagree with each other?**

In the book "The Life of Mary as Seen by the Mystics" (Raphael Brown, Imprimatur, Nihil Obstat), the author [relates]:

"Next we must understand why it is possible that the writings or revelations of some saintly mystics have occasionally contained minor inaccuracies or details which do not agree with similar accounts of other equally holy mystics. This is especially observable when their visions represent historical scenes, such as the life and death of Jesus Christ and His Mother. For instance, St. Bridget and Mary of Agreda differ as to various details of the Nativity. Sister Anne Catherine Emmerich saw the Savior crucified with three nails, whereas St. Bridget saw four nails. And all three disagree concerning the number of years which the Blessed Virgin lived after the Crucifixion.

"This does not mean that in each case only one mystic saw correctly and the other must have been mistaken. For, as Father Poulain very wisely explains – and the importance of this statement for our work cannot be overstressed: When visions represent historic scenes...they often have an approximate and probable likeness only...It is a mistake to attribute an absolute accuracy to them...Many saints have, in fact, believed that the event took place exactly as they saw it. But God does not deceive us when He modifies certain details. If He tied Himself down to absolute accuracy in these matters, we should soon be seeking to satisfy in visions an idle desire for erudition in history or archeology. He has a nobler aim, that of the soul's sanctification, and to arouse in her a love of Jesus suffering. He is like a painter, who, in order to excite our piety, is content to paint scenes in His own manner, but without departing too far from the truth. (This argument cannot be applied to the historical books of the

Bible.)...God has another reason for modifying certain details. Sometimes He adds them to a historical scene in order to bring out the secret meaning of the mystery. The actual spectators saw nothing similar...We see, therefore, that it is imprudent to seek to remake history by the help of the saints' revelations."

Therefore, we can see the geniusness in the Church's teaching on private revelation ("not indeed for the declaration of any new doctrine of faith, but for the direction of human acts" – St. Thomas Aquinas). Furthermore, if a Catholic is not obliged to interpret certain parts of public revelation literally (such as a literal six-day creation, with 24 hrs./day) then neither should private revelation be necessarily interpreted with the same strictness.

Other examples of discrepancies are reported by users on a Catholic forum. Note that I have not verified these details personally, so take them with a grain of salt, but I trust that the existence of these errors is most likely probable and hence you can likely trust what these people report. Here is what people have reported:<sup>1122</sup>

Anne Catherine Emmerich states that Mary's mother was alive at the time of the birth of Jesus, while Mary of Agreda says that she had died before the birth.

Anne Catherine Emmerich states that Mary died in Ephesus and not all the Apostles were present (notably St. Thomas), while Mary of Agreda states that Mary died in the Cenacle in Jerusalem with all the Apostles present plus many more.

The visions of Maria Valtorta show that St. John the Apostle was the sole witness of Our Lady's Assumption, which took place in the house in Gethsemane in Jerusalem. Note that all three mystics have different facts with regards to the Assumption (location and/or number of Apostles present). Of course, they all agree on the most basic important fact: the Assumption of Mary's body and soul took place (and two of these three visionaries wrote their revelations a century or more before the dogma of the Assumption was defined in 1950).

From another Catholic forum:<sup>1123</sup>

Emmerich also says that the world was about 4,028 years old when Jesus was 31 years of age, meaning that the world was 3,997 years old when Jesus was born; but Ven. Mary of Agreda in the *Mystical City of God* says that the world was 5,199 years old when Jesus was born. Also, Anne Catherine Emmerich says that St. Joseph was 45 years old when Jesus was born, while Mary of Agreda says that he was only 33 years of age when espoused to Mary, who was not yet 14 (they married shortly after, and presumably Mary bore Jesus within a year).

My version of St. Chrysostom's argument supports Emmerich's date for the birth of Christ.

I have compared Bl. Anne's chronological information to that of Ven. Mary, and the former's information is much more accurate, coherent, and useful than that of the latter.

The above excerpts are just to show some examples of errors that exist between the writings of the written revelations of different authentic mystics.

When it comes to estimating the ages of people in visions, you must keep in mind that frequently the ages given by the mystics are only estimates based on their own subjective human judgment and are not divinely revealed. Many times this is clearly apparent from the context, such as when it is explicitly mentioned in the writings of Anne Catherine Emmerich's visions that she stated that she wasn't sure about the date or age given (that it was a personal estimate of hers based on what she saw in the vision in the same way you might estimate the age of someone you observe walking down the street).

An author analyzed Mary of Agreda's *Mystical City of God* and pointed out many errors in her writings – errors involving history, biological facts, and evidence that suggests that she incorporated facts that were influenced from her time but do not seem to match the reality of what it was probably like in Christ's day. This article is here: [A Critical Review of Mary of Agreda's Mystical City of God](#).

Much of what she points out seems an accurate assessment of Mary of Agreda's writings which I agree with, but I disagree with her last statement: "Time has cost *The Mystical City of God* whatever credibility or spiritual value it once had, leaving Mary of Agreda as a curious footnote in Church history." I agree that certain historical elements in it are inaccurate and erroneous and hence are of less value and are of little credibility. However, there are a tremendous amount of *spiritual* lessons that *are* accurate, credible, and are unusually sublime that should not be lightly disregarded and cast aside. That said, I believe the *Poem of the Man-God* is superior in almost every way (in both historical accuracy and spiritual lessons) and so it is reasonable to choose to read Maria Valtorta's revelations instead of Mary of Agreda with your limited time. But I think it is going too far to outright throw out the entire *Mystical City of God* due to some elements in it that are inaccurate and incorrect.

I now want to expound a little bit on the unusual and detrimental circumstances that occurred with Mary of Agreda when she was rewriting the *Mystical City of God*. An article relates (on the next page):<sup>1124</sup>

As if to show to all the perfect obedience of Venerable Mary [of Agreda], and that she was only the instrument of Heaven, Almighty God permitted a substitute confessor to command her in 1643 to burn *The City of God* and all her writings (numerous by that time, all written under obedience). Immediately and "without reply, she burned all the manuscripts that were within her power" (Boullan 299; *cf.* Carrico, 65). Her regular confessor returned and commanded her to rewrite it. He died shortly thereafter, and the same confessor as had substituted for him before was appointed her confessor and, having come into possession of all her other writings, burned them also (Boullan, 300; Carrico, 65).

This confessor died in 1650 and by God's mercy a prudent confessor, Father Andrew de Fuen Mayor, was appointed and he confessed her until her death in 1665. He, again with his superiors and Almighty God and our Immaculate Queen, commanded her to re-write *The City of God*, even threatening her with the censures of the Church to overcome her even deeper humility. She promptly obeyed, beginning on December 8, 1655 (Venerable Mary, *Conception*, 21) and finishing on May 6, 1660 (Carrico, 68). This time the ancient serpent was given full permission to do all in his power to hinder the work. Venerable Mary stated: "...I have not composed a sentence or a word, nor have I brought myself to write the least part of it, without experiencing more temptations than the letters of the alphabet of which it is composed" (*Coronation*, 5). Yet, in one of the most astonishing facts in the history of literature, Venerable Mary rewrote all 2600-plus pages essentially word-for-word! This fact is called a miracle by Pope Benedict XIV:

"...It happened, not without a miracle, that the same work was rewritten by the servant of God, without any discrepancy from the one which was burned previously, except for certain unimportant additions."

It is true that she wrote the lessons of the Holy Spirit word-for-word again, but *not* her descriptions. In rewriting her visions, she had the disadvantage of writing them *18 years after she had her visions!* She was not given her visions a second time 18 years later. She had to write her descriptions of her visions from memory, and this is where a tremendous amount of error was introduced that was not present in the first work she produced 18 years earlier in 1637.

Jesus gave a dictation to Maria Valtorta on September 24, 1944, where He discusses Mary of Agreda's work because someone had been asking for some time for Maria Valtorta to ask Jesus about this. Here is the dictation where Jesus discusses her:<sup>1125</sup>

...More and more sweetness, my friends and servants, and then more and more prudence and discretion.

I told you yesterday, “If you produce an orderly work.” *If you produce. I did not say, “Do so” or “Do so at once.”* When you produce it—and do not be in a hurry so as not to cause harm instead of benefit—observe the rules I give you and shall give.

But in the meantime be respectful towards My words from the outset and also, to some extent, towards the wish of My “spokesman” [Maria Valtorta]. He, too, has his part in this event. He should be heard and not left aside without mercy, out of excessive affection for his work.

Do not be in a hurry. The spokesman’s life is short, and time is long. When the secrecy of the tomb protects the one who was the spokesman, you will still have considerable time to go on acting. Do not display human haste, even if it bears a superhuman appearance. God’s affairs mature *slowly and last*. Man’s, *prematurely*, and they *collapse*.

Do you see? There is a person wishing to know something about the enigma of Agreda? [Venerable Mary of Agreda (1602-1665)] Who ruined the *truly holy* work of Mary of Agreda? Men’s haste, which prompted caution and resentment. It forced a remake of the descriptive part by the illuminated woman. *In the part containing instruction, the Spirit provided, and its teaching remains the same*. What did that remake lead to? Great suffering, exertion, and disturbance in the illuminated woman and corruption of the magnificent primitive work.

*Every describer and prophet is a slave to his time while he writes and sees (I am speaking of those writing by God’s will), he writes by describing exactly, even in a manner contrary to his mode of seeing, in keeping with his times*. He is astonished, for instance, at not seeing one thing or another or at noticing objects and ways of life different from those in his time, but he describes them as he sees them. When having to repeat a whole series of visions without seeing them anymore, however, some time after the visions were received, he falls over and over into his own personality and the customs of his time. And those coming after are then dismayed by certain excessively human traces in the sketching of a picture from God.

Mary of Agreda, in the descriptive part, thus fell into the frills of Spanish humanism, turning the holy poverty in which My Mother lived, Her sublime creation on earth, and Her reigning in Heaven into a bundle of elements of rutilant pomp from Spain’s royal court in the most pompous era there has ever been. Her tendency as a Spaniard, and a Spaniard of her time, and suggestions by others—who, because they were Spaniards, and of that time, were led to see, dream, conceive of, and *transfer* into the eternal and supernatural domain what was temporary and human—adorned the descriptions with the tinsel which deforms without honoring.

It is a big mistake to impose certain remakes! The human mind! *Perfect and very imperfect*, it cannot repeat something—especially a work of this kind and these proportions—without falling into errors—involuntary ones, but doing harm to what was perfect because it was illuminated by God.

Why don't I illuminate the instrument again? *For the sake of the instrument, I would. But the incredulous deserve a punishment. I am not man's servant, but man is Mine. God comes, halts, acts, and passes on. When man says, "I don't want this" and destroys God's work or skeptically and incredulously says, "I don't believe" and wants imprudent proofs, God does not always return. And who is stricken? God? No, man.*

*For some time I have wanted to speak about Mary of Agreda, for there was a person who so desired and I satisfy proper desires. But I reserved the topic for this time because it was useful that way. I am able to await the propitious moment. Learn from Me.*

This dictation to Maria Valtorta is very enlightening. Even if you still doubt the divine origin of these words after reading all of the 13 detailed proofs of the divine origin of Maria Valtorta's revelations, just consider the merit of the words themselves.

Jesus distinguishes two works: the *first* work that Mary of Agreda wrote, and the *final* work that Mary of Agreda wrote *18 years later*. Jesus says that the *first* work was accurate because it was illumined by God in all its parts: both the descriptions of visions and the part containing instruction that the Spirit provided. However, Jesus says that the *final* work was no longer accurate. He says that in the final work the descriptive part was corrupted with human elements that made it erroneous, deformed, and basically ruined it; but He said that the part containing instruction that the Spirit provided, it was still illumined by God and these teachings remained the same as the original work and were not corrupted, but holy and trustworthy.

Jesus specifically mentions exactly what these human corruptions in her *descriptions* of the visions were. If you compare what Jesus said to the article a number of pages back that I entitled "A Critical Review of Mary of Agreda's Mystical City of God", you will see that both the article and Jesus' dictations pin-point exactly what these human corruptions were. Jesus says it plainly:

Mary of Agreda, in the descriptive part, thus fell into the frills of Spanish humanism, turning the holy poverty in which my Mother lived, Her sublime creation on earth, and Her reigning in Heaven into a bundle of elements of rutilant pomp from Spain's royal court in the most pompous era there has ever been. Her tendency as a Spaniard, and a Spaniard of her time, and suggestions by others—who, because they were Spaniards, and of that time, were led to

see, dream, conceive of, and *transfer* into the eternal and supernatural domain what was temporary and human—adorned the descriptions with the tinsel which deforms without honoring.

In the first work, there was not this element of false human additions because she wrote her revelations down immediately after she received her visions, whereas in her last work, she wrote them down 18 years after she had these visions! As Jesus relates:

*Every describer and prophet is a slave to his time while he writes and sees (I am speaking of those writing by God's will), he writes by describing exactly, even in a manner contrary to his mode of seeing, in keeping with his times.* He is astonished, for instance, at not seeing one thing or another or at noticing objects and ways of life different from those in his time, but he describes them as he sees them. When having to repeat a whole series of visions without seeing them anymore, however, some time after the visions were received, he falls over and over into his own personality and the customs of his time. And those coming after are then dismayed by certain excessively human traces in the sketching of a picture from God.

It is a big mistake to impose certain remakes! The human mind! *Perfect and very imperfect*, it cannot repeat something—especially a work of this kind and these proportions—without falling into errors—involuntary ones, but doing harm to what was perfect because it was illuminated by God.

It is established that the part containing instruction that the Spirit provided is exactly the same in her last work as in her first work and that this part was protected from error by God. But the descriptions of the visions supplied by Mary of Agreda were corrupted in her last work, even though they were apparently near perfect in her first work. So the question arises: why didn't God grant her visions of everything again, and/or illuminate her intellect a second time so that she could write her last work (her third one!) without error? To answer this, we must remember that her original work encountered tremendous hostility by many skeptical and incredulous and imprudent ecclesiastics. And then on top of that, some demanded imprudent proofs of its divine origin.

Jesus answers this question directly:

Who ruined the *truly holy* work of Mary of Agreda? Men's haste, which prompted caution and resentment. It forced a remake of the descriptive part by the illuminated woman. *In the part containing instruction, the Spirit provided, and its teaching remains the same.* What did that

remake lead to? Great suffering, exertion, and disturbance in the illuminated woman and corruption of the magnificent primitive work.

...Why don't I illuminate the instrument [Mary of Agreda] again [for the third and final work]?  
*For the sake of the instrument, I would. But the incredulous deserve a punishment. I am not man's servant, but man is Mine. God comes, halts, acts, and passes on. When man says, "I don't want this" and destroys God's work or skeptically and incredulously says, "I don't believe" and wants imprudent proofs, God does not always return. And who is stricken? God? No, man.*

We must remember the Scripture: "Thou shalt not tempt the Lord thy God." (Deuteronomy 6:16) When men abuse God's gifts, God can say His "Enough!" and deprive them of the gift. Remember the parable of the talents, where Christ compares how the good steward is rewarded and given more as a reward for his faithful service, and how the wicked and slothful servant is thrown out into exterior darkness and has his single talent taken away for his foolish use of the talent, whereupon Christ said: "For to every one that hath shall be given, and he shall abound: but from him that hath not, that also which he seemeth to have shall be taken away." (Matthew 25:29)

Christ said in a dictation in the *Poem of the Man-God*:<sup>1126</sup>

You all ought to remember that God, after using all His mercy, for the sake of His own honor, can say also "Enough" to those who, as He is good, think it is right to take advantage of His forbearance and tempt Him. It is an old wise saying.

Therefore, God considered it just not to give Mary of Agreda visions anew and/or an illumined mind in her writing her descriptions of her previous visions when she wrote her last work. Jesus said that He would have done it for the sake of His holy and faithful servant, Mary of Agreda, but He chose not to in order to punish others in His Church who were tempting Him and had abused His first gift (her first work) beyond the limits that He deemed acceptable.

So, to summarize, there are two possible sources of errors in the writings of mystics:

(1) The actual vision of a particular mystic itself may be inaccurate in unessential or minor details. This may be because God Himself does not wish to reveal the vision in perfect historical accuracy in minor details because it is irrelevant to the mission and fruits that God wants to bring to mankind through the revelations in question, as well as to deter curious searchers from looking for scientific and historical realities to the neglect of the spiritual realities that might save their soul.

That is, God wishes “that the revelation can be regarded as Divine in its broad outlines, but doubtful in minor details”.

(2) The transference of the vision and/or dictation onto paper may introduce inaccuracies and errors, and this is most certainly one of the major causes of such errors in the revelations of many of the mystics. The inaccuracies and errors introduced by the transference of the vision and/or dictation onto paper can be (1) due to the fact someone else is recording them and they make errors, or (2) the mystic may make errors if they record the revelation themselves.

In the case of Anne Catherine Emmerich, the first possibility *may* exist for some of her visions (that is, sometimes God purposely did not give her visions of perfect historical accuracy in unessential or minor details), and the second possibility *definitely* exists: Brentano recorded her visions and introduced errors himself. Both the recording of her revelations were prone to error, and Brentano introduced outside erroneous sources into the writings he attributed to her (such as apocryphal sources). Because of this, we cannot even be certain which of the details in her visions were completely hers or were additions by Brentano from other sources.

In the case of Venerable Mary of Agreda, the first possibility *may* exist for some of her visions (that is, sometimes God purposely did not give her visions of perfect historical accuracy in unessential or minor details), and the second possibility *definitely* exists: errors were introduced into the recording of Mary of Agreda’s third (and last work) because she was writing what she remembered of her visions that she had *18 years earlier!* This is most certainly likely to introduce error into the descriptions of her visions because her memory isn’t perfect, and time changes your memory of things, in the same way that if you try to recall a dream you had last night an hour after you get up, you may remember many details of your dream, but no doubt it may be distorted by your imagination which has been actively thinking ever since you got up and is influenced by new situations during the day. However, it is worthy of belief that the part containing instruction that the Spirit provided in her writings is free from error and was safeguarded by God.

Therefore, it can be said that in both the writings attributed to Anne Catherine Emmerich and in the writings of Mary of Agreda, there are some *theological* errors (although they have been declared by competent ecclesiastical authorities to be minor), and there are some minor and major *historical and scientific* errors.

We can also look at the case of Therese Neumann. John Haffert, a co-founder and the former head of the famous Blue Army of Our Lady of Fatima (which once consisted of 25 million members) discusses her in his 17-page booklet about the *Poem of the Man-God* entitled *That Wonderful Poem!*<sup>1127</sup>

As was said above, what is special about the work of Maria Valtorta is that it is *firsthand*. The visions of Therese Neumann and Catherine Emmerick are *as told to someone else*, and therefore incomplete and perhaps even somewhat distorted. (The latter may especially apply to Brentano's accounts of the visions of Catherine Emmerick.) Consider this example:

#### THERESE COULD NOT REMEMBER

During Therese Neumann's vision of the Annunciation, Father Naber (her pastor and confessor) could not write down quickly enough what Therese said. He interrupted to ask her what word followed another. Therese (and this was only a few words later!) said: "You should have written it down faster, Father, *I don't know anymore*."

So we can imagine how much conjecture may have been necessary, for writers who had to fill out the description of visions not exactly remembered.

We know there are no such distortions in the *Poem*, which was written while the visions were being heard and seen.

As you can see, even in the case of Therese Neumann, her written revelations had errors and inaccuracies and gaps introduced by the fact that someone else was writing down her revelations and he couldn't keep up with her.

I haven't researched the facts regarding the details of other mystics' writings, such as St. Bridget of Sweden, etc. I think that covering the details of the two most popular authentic mystics suffices, especially since their revelations are the most voluminous and the most frequently read.

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***How Maria Valtorta's Revelations and the Transcription of Them into a Written Format Has Been Uniquely Preserved From Error to a Very High Degree***

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Now I finally want to discuss Maria Valtorta and show how her revelations and the transcription of them into a written format has been uniquely preserved from error to a very high degree, and how most other similar mystics' revelations and their transcription were not necessarily preserved from error to the same degree. By other mystics, I am referring to those who have had historical visions of Our Lord's and Our Lady's lives and have bequeathed to the Church voluminous revelations (hundreds or thousands of pages) about historical visions of the life of Our Lord and Our Lady, especially the most prominent and widely-read ones: Blessed Anne Catherine Emmerich, Venerable Mary of Agreda, and Therese Neumann. I'm not comparing Valtorta and her writings to mystics of non-historical visions or messages of significantly shorter duration such as the mystics/visionaries of Fatima, La Salette, Lourdes, Our Lady of Guadalupe, etc., who no doubt, like Valtorta, had highly accurate transcription onto paper of their dictations and descriptions of visions, but unlike Valtorta, had a very small percentage of content, relatively speaking, in which errors could be made. To make my point regarding the last observation: none of them came close to writing 15,000 handwritten pages of dictations and descriptions of visions which come out to approximately 4,000 typewritten pages like Valtorta has.

Now, before I continue, I want to make a preliminary note. It is to be noted that authentic private revelation may be believed with a level of faith that is commonly termed "human faith" which recognizes that authentic visions and dictations come from God, an angel, or a saint, but also recognizes that the seer may have introduced error from their own misunderstanding or there might have been minor or major error introduced in the process of transcribing their supernatural vision or dictation onto paper. Public Revelation (the Deposit of Faith) must be believed with what is called "divine faith", that is, recognizing it as infallibly coming from God where God Himself guarantees its integrity and indefectibility, such as is the case with the canonized Scriptures. That said, even though we cannot ascribe divine faith to an authentic private revelation, there is no reason why God cannot preserve an authentic private revelation from error to a very high degree and that we can't believe that God has done so. In fact, God has already done so countless times in the history of the Church, examples being the dictations, secrets, and messages of Our Lady of Fatima, Our Lady of Lourdes, the Sacred Heart revelations, Our Lady of Guadalupe, etc., and the Magisterium has permitted the faithful to believe these dictations, secrets, and messages and their transcription onto paper to be preserved from error to a very high degree with a level of human faith that is proper for private revelations. As such, we are perfectly free to believe that Maria Valtorta's dictations and visions and their transcription onto paper were preserved from error to a very high degree, and the evidence indicates and is increasingly verifying that this is true.

Just like Venerable Mary of Agreda, Maria Valtorta wrote down all of her revelations onto paper herself (without an intermediary) and under the command of obedience from her spiritual director to whom she was subject by a vow of obedience.

Now let's look at what Maria Valtorta reports as to how she received these revelations.

Shortly below is given the testimony of Maria Valtorta herself. But first I'd like to introduce it with an introductory note from an article:<sup>1128</sup>

Valtorta herself testifies—"by the Order of Jesus," she says—to the truth of what she has written, sometimes under very adverse circumstances. As a paraplegic for the last 26 years of her life, Valtorta wrote 15,000 pages of her original handwritten manuscripts on a tablet supported on her legs in a semi-prone position in bed. When adverse circumstances delayed her recording of a revelation and diminished her memory of it as she later attempted to write it down, she received Divine help both in recording the revelation accurately—sometimes Christ repeated it for her—and in correcting any mistakes in the "hard" copy typed from her original manuscripts by her spiritual director, Fr. Romuald Migliorini, O.S.M.

This Divine assistance to which Valtorta attests in correcting and reviewing the final drafts of her revelations, thus bears witness to the value and care that Christ Himself gives to this precious treasure bequeathed to His Church of today.

Here is her testimony written on July 2, 1948:<sup>1129</sup>

I, Maria Valtorta, declare that all that I have written and described corresponds exactly to all that I have seen and heard, whether I wrote under dictation, or in private lessons (private lessons are those which are separate from the Pregospel - the Gospel - the Postgospel) which I have written some hours after having the lesson, being unable to write at the moment I received it either from too great a [physical] collapse, or from the presence of strangers. In this case I am always assisted by Our Lord Jesus Christ, by Most Holy Mary, or by the Holy Spirit, Who help the weakness of my memory by repeating to me or suggesting to me how I should say it, according to whether they are words I heard or visions I viewed contemplatively.

If I myself feel that I do not have the assistance of my Most Holy Helpers, I make no attempt to write or describe [anything], but I await Their coming in order to do it, because I realize I would only know how to use words and descriptions which would not correspond perfectly to what I saw and heard, due to my incapacity to describe the supernatural visions or to repeat the sublime lessons of Wisdom, and of the Spouse and Mother of Wisdom.

Therefore let it be held for certain that whatever I have set down in my notebooks corresponds exactly to the truth.

Even in the corrections of the typescripts I have the assistance of Our Lord Jesus Christ in whatever is of the Gospel, and the assistance of the Holy Spirit for the other lessons (Angelic Masses<sup>31</sup> and Pauline Epistles, or other lessons of the Bible).

And while with grateful adoration I give thanks to God and Mary for Their assistance, I declare also that whatever I have known supernaturally and set down on paper with regard to: the Life of Mary and of Her Divine Son, the Unity and Trinity of God, the Immaculate Conception of Mary and Her Virginal Maternity occurring through the work of the Holy Spirit; on Her eternal Virginal Integrity, Her blessed Assumption, the Incarnation, Passion, Resurrection and Ascension of the Word; on the Apostolic Church, the Sacraments, the Last Things: in short, with regard to everything that is an article of faith for the faithful Catholic—I have known these solely by supernatural means and not by myself alone, but through grace and universal salvation.

And since I have received this for everyone, I give without retaining anything of what I have received. And I give it to the [religious] Order which Jesus Christ has chosen to be the guardian and administrator of this supernatural treasure of wisdom.

God's reasons for this choice are known *completely* to God and to the Mother of God, Who have enumerated them to me. But I can only say a part of them—This: that the divine Word, newly poured out and given to Humanity<sup>32</sup> to fortify it in the hour of semi-darkness— forerunner of the hour of darkness which it is now traversing—is given to humanity as It was given to Israel through Mary and with the protection of Joseph, and again was later given by Mary to the masses: [that Word] is now given in the same way *by means of the Order of the Servites of Mary*—to which the little Maria, the Messenger, belongs—and *with the protection of the Order*, which in this case is acting as the servant of the Word like Joseph and, like Joseph, is Its protector. And it is the divine Will that the Order of [Servites] of Mary have the same affection for the Word as did Most Holy Mary and Saint Joseph, perfect servants of God.

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<sup>31</sup> “*Angelic Masses*” – probably a reference to her writings published under the title *The Book of Azariah*. See the subchapter of this e-book entitled “*Other Writings of Maria Valtorta and Recommended Books*” under the higher hierarchical section entitled “*Supplemental Resources for the Poem of the Man-God and Additional Maria Valtorta Reading*” for more information about this work.

<sup>32</sup> “...*the divine Word, newly poured out and given to Humanity...*” – this refers to *The Poem of the Man-God*.

I add to the above testimony, the last sentence of another handwritten statement written by Maria Valtorta, which is included in full in the chapter of this e-book entitled *“Proof by the Poem’s Unquestionable Expertise, Deep Knowledge, and Exhaustive Information in Such a Wide Variety of Theological and Scientific Subjects, and the Fact Almost 15,000 Handwritten Pages of Such Was Written in Only 3½ Years Amidst Her Unusually Severe Physical Condition and Illnesses and Even Though She Lacked the Learning, Resources, and Books Required to Write a Work a Tenth as Profound as This”*. The last sentence of her testimony reads:

I can assert that I have not had human sources to be able to know what I am writing and what, even while writing, I often do not understand.

Notice that in her testimony above, Maria Valtorta testifies that she does *not* write *unless* she has divine assistance. The divine assistance is not even limited to the original writing down of her visions and descriptions – it is even in the corrections (albeit few they were) that she does later! What a unique grace among mystics! She says: “even in the corrections of the typescripts I have the assistance of Our Lord Jesus Christ in whatever is of the Gospel, and the assistance of the Holy Spirit for the other lessons.” She declares, “Therefore let it be held for certain that whatever I have set down in my notebooks corresponds exactly to the truth.” She also declares again and again in multiple places throughout her writings that whatever she knew and wrote she knew *solely* through supernatural means, not by herself alone, and this to such an extent that she often does not understand what she is writing (because so much of what she wrote exceeded her learning and her ordinary capacities of intelligence and wisdom, something renowned theologians who knew her have verified and testified is true).

Now consider the above just-mentioned facts and compare them to what I wrote earlier about possible sources of error for the mystics:

The transference of the vision and/or dictation onto paper may introduce inaccuracies and errors, and this is most certainly one of the major causes of such errors in the revelations of many of the mystics. The inaccuracies and errors introduced by the transference of the vision and/or dictation onto paper can be (1) due to the fact someone else is recording them and they make errors, or (2) the mystic may make errors if they record the revelation themselves.

Now I want to delineate further the second point: errors and inaccuracies can be introduced even if the mystic is recording things themselves. This can be due to (1) the mystic recording the vision some time after the vision ended and they have since forgotten details or their imagination introduced inaccurate details (in the same way that if you try to recall a dream you had last night an hour after you get up, you may remember many details of your dream,

but no doubt it may be distorted by your imagination which has been actively thinking ever since you got up and is influenced by new situations during the day); (2) due to the fact that the mystic cannot write fast enough to keep up with the vision and/or dictation and hence cannot record everything, and they have to fill in details later; (3) due to the fact that, even if the mystic can keep up with their vision and/or dictation, error in the writing is all the more likely due to the fact that visions and dictations may be too fast to write down accurately (*especially* if it includes conversations/dictations/ words); (4) due to the fact that, even if the mystic can keep up with their vision and/or dictation, error in the writing is all the more possible due to tiredness, fatigue, and distraction caused by physical illnesses and suffering which makes it harder to be an accurate writer (many mystics were victim souls with tremendous sufferings, such as hidden or visible stigmata, or a whole host of other physical sufferings, sometimes even caused by their own voluntary penances or attacks from devils).

If you analyze all the ways just mentioned that a mystic could make errors, you'll appreciate the special protection Maria Valtorta claims she received: not only does she write down her revelations without any intermediary person, but she has divine assistance when she is writing and she has divine assistance when she is correcting the typescripts! This multitude of divine assistance corrects the inevitable errors whose source I just described above (from a failure of the mystic to keep up with the dictations/conversations/words, from error due to the physical fatigue and suffering of the mystic, etc.)

She has protection in other ways too. But before I introduce these other protections and advantages given to her revelations by God, I want to repeat what I wrote earlier about the difference between whether a mystic writes down their revelation during or after a vision or dictation:

It has been established by Catholic scholars that while a mystic is in ecstasy – whether an incomplete ecstasy to give them the means to dictate or write the revelations they have, or a complete ecstasy – the ability of their intelligence to grasp, understand, and tell increases, whereas afterwards, once they come out of ecstasy, they return to their own intelligence. For those revelations where the mystic is writing down the revelations *after* their ecstasy once they come out of it, the probability of errors brought in by human error and human misunderstanding of what they perceived and/or heard earlier is dramatically increased. In almost all cases, this is almost certain to introduce at least *some* minor errors or inaccuracies. For those revelations where the mystic is writing down the revelations *during* their ecstasy before they come out of it, the probability of errors brought in by human error and human misunderstanding of what they perceived and/or heard is dramatically reduced, although the

possibility of errors caused by the physical action of recording it still remains.

In the case of Maria Valtorta, she wrote down everything while she was in partial ecstasy – that is, *during* her ecstasy and visions and not afterwards (by contrast, with Anne Catherine Emmerich, Brentano wrote down details of her visions *after* her visions occurred, and with Mary of Agreda, she wrote her last work 18 years *after* she received her visions).

Furthermore, when there were outside interferences, Maria Valtorta’s visions stopped, and then her visions were resumed again at a later time after the outside interferences went away. She talks about this in the *Poem*, and says that this happens so that she may not omit any detail or make even a slight error. I give the excerpt where she discusses this below:

*The Poem of the Man-God*, Volume 3, Chapter 360, p. 494; *The Gospel as Revealed to Me*, Volume 5, Chapter 361, p. 475:

At last I can write what has kept my mental sight and hearing busy as from early dawn this morning, making me suffer from the strain in hearing the noise of worldly matters from outside and in the house, while I must see and hear the things of God, and making me impatient of everything different from what my spirit sees.

How much patience is required... not to lose my patience while waiting for the moment to say to Jesus: “Here I am! Now You can go on!” Because – I have said so many times and I will repeat it – when I cannot continue or begin to write what I see, the scene stops at the very beginning or when I am interrupted, and is resumed again when I am free to follow it. I think that God wants that so that I may not omit any detail or make even a slight error, what might happen if I had to write some time after seeing.

*I can assure you in all conscience that what I write, because I see or hear it, I do write it while seeing or hearing.*

Notice that she testifies that she writes down her revelations *while she is having her vision* and not afterwards. Also notice how God purposely resumes her visions where she left off, or starts again from the beginning of them, so that she won’t miss anything. This is certainly a unique gift from God so as to preserve the work from the least error.

She refers to another instance of this occurring in the *Poem of the Man-God*:<sup>1130</sup>

And what about [Jesus'] voice? Well: I have heard Him speak for almost two years, and yet at times I lose the thread of His speech as I become so engrossed in studying His voice. And Jesus, very kindly and patiently, repeats what He said and He looks at me with His smile of the good Master to ensure that nothing is missing in His dictation because of my delight in enjoying and listening to His voice and studying its tone and charm... And at times I remain still, with the pen in my hand, listening, and I then realize that He has gone too far ahead, and that it is impossible to catch up with Him... and I remain still, and Jesus kindly repeats the words. He does the same when I am interrupted, to teach me to patiently endure bothersome things or people, and I make Him understand how "bothersome" they are when they deprive me of the beatitude of listening to Jesus...

Christ Himself testifies through her dictations about this special protection. Even if you are still skeptical of whether her dictations are from a divine origin or not, consider the words themselves and the arguments He gives, which are all verified by facts and eyewitnesses to the truths He mentions (such as her physical suffering and the circumstances of her environment when she wrote her writings). In a dictation she received from Christ on December 6, 1947, He explains and argues quite well how the unfavorable distractions from others and her chronic illnesses is itself another proof of the divine help she receives in writing these works, as well as why her visible corrections shortly after the dictations are further proof that it is not her alone that writes these works. He also describes the nature of the help she receives from Him for the written work of this private revelation:<sup>1131</sup>

Jesus says:

...I say: the valid proof that *it is not you* who write with your own thinking and knowledge is precisely given by the phrases written between the lines and by the visible corrections that can be seen in the dictations. These are caused by *the physical weakness and sometimes the fatigued mind* of the bed-ridden megaphone [Maria Valtorta], overwhelmed by seven chronic diseases that break out again at times, all or in part, afflicting the writer with sufferings and deathly weakness; they are caused by *the disturbances and inconveniences in the surroundings* of the megaphone who writes in surrounding conditions that are neither peaceful nor comfortable; *and above all, they are caused by the difference between the rush of the voices, that sometimes dictate fast, and the possibility of her weakened hand to follow the swift words of the dictating "voices."*

What happens in such cases? That some sentences remain interrupted and some phrases are omitted. The megaphone tries to remember them, while following Me or following other “voices”, to add them once the vision is finished. But when she does so, she cannot do it precisely and forgets some of the dictated words or writes them wrongly, not as they had been dictated.

*It is then – and I order you to believe these words, I order you in My full Majesty as God and divine Master, Who can give orders to His subjects just as He gave orders to His patriarchs and prophets as to what must not be done or believed or carried out to be His elect people on Earth and His eternal children in the eternal Kingdom – it is then that the Master, I, Jesus, intervene and come to the rescue, or the megaphone’s guardian angel does, the much-venerating assistant of the heavenly manifestations and angelic intelligence not subject to human tiredness or weakness such as the megaphone has (since the megaphone is still a human creature even though she is the beloved Little John whom I love extraordinarily) and we come to the rescue of God’s instrument, completing the sentences that remained interrupted, filling in the gaps that came about in the phrases, or dictating again, from the beginning to the end, those passages in which the megaphone’s good but ignorant will caused some harm, and thus we reconstruct the lessons just as they had been given and heard. Therefore, and I order you to believe it, the Work reports accurately My thoughts, My actions, My manifestations, and the words and actions of My Mother, of the Twelve, and of those moving around Me and us all.*

...to explain the words written between the lines or recopied...let them consider the state of the megaphone and how and where she writes. Let them consider that only.

Around her there is not the tranquil peace of a convent and a monastic cell, where it is easy to concentrate to compose lessons and sermons. But the megaphone is surrounded by the environment of a common household, which the other people’s voices disturb, which the neighbor disturbs, and I ordered the megaphone to welcome the neighbor *always*, both out of charity and to repair the damage caused by the imprudent behavior of those in charge of safeguarding the “King’s secret”, by stirring up enthusiasm harmful to the Work and distressing to the megaphone.

Really, because of the charity that the megaphone exercises towards her neighbor, in accordance with My command, the neighbor does not think twice before going to the megaphone for all their necessities or needs for comfort. And this, although it brings out many flowers of patience and charity in the megaphone’s flower-beds, disturbs her work as a megaphone.

It has been said and established by the scholars of My Church, with regard to those who live an extraordinary life, that while they are in ecstasy – whether an incomplete ecstasy to give them the means to dictate or write the revelations they have, or a complete ecstasy – the ability of their intelligence to grasp, understand, and tell increases, whereas afterwards, once they come out of ecstasy, they return to their own intelligence. That is what happens in Little John, “an eagle when I invest her, a little dove when I no longer fill her with My splendors.”

It has been said, and it is established, that even though a revelation granted by God to a soul chosen for a supernatural and extraordinary mission is always perfect, it can be interpreted and told with secondary errors by the creature. This is because the divine or heavenly perfection mixes and blends with the smallness of the creature and can be altered in some details. *This is why I watch over, and Little John’s angel watches over, to restore the thoughts just as they had been dictated, the thoughts which external causes broke up and which the spokeswoman involuntarily did not reconstruct well.*

*But I repeat: just as it was given to you all, the Work reports the exact and complete truth of My teaching.*

Someone objects: “The Lord could have given the writer strength, speed, memory, intellectual ability, and quiet around her, to prevent the corrections that bother us.”

I could have granted everything, even a clear and certain handwriting. But I did not want to grant them, so as to prevent you from saying: “The handwriting is not trembling, there is no evidence of fatigue or slowness in writing, *therefore* the megaphone’s alleged infirmities are a sham.” There is already someone saying that... I did not want to grant them, so as to prevent you from saying: “There is not one added phrase, not one error in adding it, *therefore* the megaphone is not a megaphone, but a human author that knows what she wants to write, either having learnt it elsewhere, or from her own ability.” There is already someone saying that...

And to this last idea I reply: *“It is not so. But even if it were so, it would prove that if, on her own, uneducated as she is, Little John says divine words, then it is obvious that the Author of Wisdom, the Holy Spirit, lives in her with the fullness of His gifts. Therefore, the Work is still words of God.”*

I could do anything. Even destroy the Work and dictate it again. It would be an *exact* repetition (in the passages *dictated* by supernatural voices) of the one destroyed. The differences would be found only in the words used by the megaphone to describe places and

episodes. It would be an *exact* repetition of the destroyed work, just as what happened with Jeremiah's prophecies burnt by Joachim, king of Judah (Jeremiah 36:32). But then, in a louder voice you would cry out: "See! The megaphone is not inspired, she does not receive heavenly voices, she writes on her own!" And you would try to destroy a peace and a Work. The megaphone's peace. The Work of your Lord God.

Oh! Really, I am indignant over certain thoughts, actions, judgments on My will or on My Little John! Really, I tell you that learning has put thick scales on your eyes and sluggishness in your intellects, on account of which you do not recognize Me where I shine as Master and God.

Do not willingly grieve the Holy Spirit, Whose friendship you need so much, by denying His action – every revelation and inspired work has the Paraclete as Author – and by waging war and besieging His tabernacle. Even the learned of Israel waged war and persecuted the Holy Spirit visible in the words and actions of the Word, but no good came out of it to them.

I said: "Every sin and blasphemy shall be forgiven, to whoever repents, but the blasphemy against the Holy Spirit shall not be forgiven. Whatever is said against the Son of Man shall be forgiven, but there shall be no forgiveness for what is said or done against the Holy Spirit"! Those words still contain the first commandments, by the carrying out of which one obtains eternal life: "Love your God with all yourself. Love your neighbor."

Love: salvation. Non-love: offense to divine Love, in other words to the Holy Spirit in Himself or present in the living temples, your neighbor. Questioning His words or refusing to acknowledge them is to offend Love. Persecuting an instrument of His is offensive to Love which wisely knows why He chose that instrument.

Would you doubt that Christ really said all the above? You only need to look to previously highly approved private revelations of other mystics like Venerable Mary of Agreda to see that God has done so in the past! Just like Venerable Mary of Agreda's writings, Maria Valtorta has had a dictation from God that clarifies and testifies to the nature of the divine origin of her revelations.

I will give a dictation from God the Father that was given to Venerable Mary of Agreda which discusses the divine origin and importance of her revelations. This is from *Mystical City of God*, Volume 1 (The Conception), pp. 33-34.<sup>1132</sup>

Happy they who find it, and blessed they who shall appreciate its value, rich they who shall come upon this treasure, and blessed and very wise those who shall search into and shall understand its marvels and hidden mysteries. I desire to make known to mortals how

much intercession of Her is worth, who brought restoration of life by giving mortal existence to the Immortal God... I have not revealed these mysteries in the primitive Church, because they are so great, that the faithful would have been lost in the contemplation and admiration of them at a time when it was more necessary to establish firmly the law of grace and of the Gospel... But now, mankind has greater need for this manifestation, and this necessity urges Me to disregard their evil disposition. And if men would now seek to please Me by reverencing, believing, and studying the wonders, which are intimately connected with this Mother of Piety, and if they would all begin to solicit Her intercession from their whole heart, the world would find some relief. I will no longer withhold from men this mystical City of refuge; describe and delineate it to them, as far as thy shortcomings allow. I do not intend that thy descriptions and declarations of the life of the Blessed Virgin shall be mere opinions or contemplations, but reliable truth. They that have ears to hear, let them hear. Let those who thirst come to the living waters and leave the dried-out cisterns; let those who are seeking for the light, follow it to the end. Thus speaks the Lord God Almighty!

Notice how God the Father attests: “I do not intend that [Mary of Agreda’s] descriptions and declarations of the life of the Blessed Virgin shall be mere opinions or contemplations, but *reliable truth*.”

It is to be noted that, assuming this dictation was written when she was illumined by God’s Spirit, God the Father said this declaration for the *original* work of Mary of Agreda, which, unfortunately, was later destroyed (her confessor commanded her to burn it). Her subsequent rewrites of this work in later years – given *long* after her original visions and dictations – were *not* preserved from errors in her descriptions of the visions even though the lessons of God were preserved from error by the grace of God. Therefore, God the Father’s affirmation that her writings constitute reliable truth concerns the *lessons* illumined by the Holy Spirit for the last work (which we now possess) and both the lessons *and* the descriptions in the *original* work (which we no longer possess).

But the fact remains, in her work she wrote that God the Father declared: “I do not intend that [Mary of Agreda’s] descriptions and declarations of the life of the Blessed Virgin shall be mere opinions or contemplations, but *reliable truth*.”

Now, would God the Father attest to something like that? According to the Church, yes! An article relates:<sup>1133</sup>

Pope Clement XI prohibited *The City of God* from being placed on the *Index* (Boullan, 4) and in two decrees of June 5, 1705, and September 26, 1713, declared it could be read by all the

faithful (Blatter, *Transfixion*, xv). Lastly, two Popes in our century have given the Apostolic Blessing to readers and promoters of *The Mystical City of God*.

In 1900 a devout lay woman sought to spread the "science of the saints" by publishing some verbatim extracts from *The City of God*. She informed Pope Leo XIII of the project, and the great Pontiff not only gave her the Apostolic Blessing, but amazingly, allowed her book to be "printed by the presses of the Sacred Congregation of the Propaganda in Rome"! A few months later it was observed by a Canadian diocesan journal:

"The reserve which is ordinarily maintained on the subject of revelations really no longer has any reason to exist in relation to *The Mystical City*, since His Holiness Leo XIII has been so good as gladly to encourage the project of spreading among the faithful the science of the saints which is contained in that heavenly life of the Mother of God."

Finally, His Holiness Pius XI on April 29, 1929, told the publisher of *The City of God* in a private address:

"You have done a great work in honor of the Mother of God. She will never permit herself to be outdone in generosity and will know how to reward a thousandfold. We grant the Apostolic Benediction to all readers and promoters of *The City of God*."

This is for a work that has a dictation from God the Father attesting that "I do not intend that [Mary of Agreda's] descriptions and declarations of the life of the Blessed Virgin shall be mere opinions or contemplations, *but reliable truth*."

In the same way, Jesus Christ Himself has testified in the case of Maria Valtorta:<sup>1134</sup>

What happens in such cases? That some sentences remain interrupted and some phrases are omitted. The megaphone [Maria Valtorta] tries to remember them, while following Me or following other "voices", to add them once the vision is finished. But when she does so, she cannot do it precisely and forgets some of the dictated words or writes them wrongly, not as they had been dictated.

*It is then* – and I order you to believe these words, I order you in My full Majesty as God and divine Master, Who can give orders to His subjects just as He gave orders to His patriarchs and prophets as to what must not be done or believed or carried out to be His elect people on Earth and His eternal children in the eternal Kingdom – *it is then that the Master, I, Jesus, intervene and come to the rescue, or the megaphone's guardian angel does*, the much-

venerating assistant of the heavenly manifestations and angelic intelligence not subject to human tiredness or weakness such as the megaphone has (since the megaphone is still a human creature even though she is the beloved Little John whom I love extraordinarily) *and we come to the rescue of God's instrument, completing the sentences that remained interrupted, filling in the gaps that came about in the phrases, or dictating again, from the beginning to the end, those passages in which the megaphone's good but ignorant will caused some harm, and thus we reconstruct the lessons just as they had been given and heard.* Therefore, and I order you to believe it, *the Work reports accurately My thoughts, My actions, My manifestations, and the words and actions of My Mother, of the Twelve, and of those moving around Me and us all.*

*But I repeat: just as it was given to you all, the Work reports the exact and complete truth of My teaching.*

This is not something new: God confirming His Word through people and doing so without error! How many, many prophets of the Old Testament spoke God's Word and wrote it down *without error!* Moses, Daniel, Isaiah, Jeremiah, Ezekiel, Samuel, Joshua, David, Solomon, Jonas, Micah, Nehemiah, Zacharias, Malachias, Hosea, Joel, Amos, Obadiah, Jonah, Nahum, Habakkuk, Zephaniah, Haggai, Malachi, and the list goes on!

Do you think this line of prophets/mystics ends with the New Testament? Not in the slightest! Scripture itself prophesies through the mouth of one of these aforementioned prophets: "And it shall come to pass after this, that I will pour out My Spirit upon all flesh: and your sons and your daughters shall prophesy: your old men shall dream dreams, and your young men shall see visions. Moreover upon my servants and handmaids in those days I will pour forth My Spirit." (Joel 2: 28-29) Both before and after the coming of Christ, God has sent prophets and mystics to *every* generation, and He will continue to do so until the end of time – and He does so *for a reason.*

The great Apostle St. Paul wrote in Scripture: "Extinguish not the Spirit. Despise not prophecies; but test all things, and hold fast that which is good." (1 Thessalonians 5: 19-21)

Likewise, just as Venerable Mary of Agreda wrote down her life of the Mother of God in her *first* work without major errors, and the *lessons* (although not the descriptions) of her last work without major errors, so too did Maria Valtorta write down her revelations and visions of the life of Jesus and Mary without major errors. Note that in my research and discussions with others, I have become aware of a handful of errors in Maria Valtorta's 4000-page opus, but they are few in number, don't even come close to the mountains of undeniably verified accurate details and facts, and are of little significance to the overall story of Christ. There are also sometimes reasonable

explanations for why she made those few errors and why some of the apparent historical errors may not in actuality be real errors. At the first International Italian Valtorta Conference that took place in Pisa, Italy, on October 22-23, 2016, six professors, two other doctors, an engineer, a geologist, a professional astronomer, and other professionals gave presentations about Maria Valtorta and her writings. Each talk focused on a different topic. Professor Fernando La Greca gave a talk entitled [Ci sono anacronismi storici nell'Opera di Maria Valtorta? \(Are There Historical Anachronisms in the Work of Maria Valtorta?\)](#) He analyzes the four most notable or commonly mentioned apparent historical anachronisms in her writings and resolves these apparent contradictions, including the often-mentioned apparent historical anachronism of Galen. The vast majority of claimed historical or scientific errors that I have found critics brought forth have turned out to not be real historical or scientific errors but were misunderstandings, misinterpretation of the text, or incorrect presumptions of various kinds on the part of the critic. Oftentimes, it is even obvious that critics are not interested in the truth and are only interested in trying to discredit or deceive.

Maria Valtorta testifies that she writes down her revelations *while she is having her vision* and not afterwards. Also, if there was any interruption, God purposely resumes her visions where she left off or from the beginning so that she won't miss anything. Furthermore, she has the assistance of Our Lord and the Holy Spirit both during the writing of the revelation and in the corrections of the typescripts later.

Jesus Christ said to Maria Valtorta in another dictation:<sup>1135</sup>

In the souls regenerated in the Grace of Baptism and maintained and fortified therein by the other Sacraments, the soul's being attracted to its end takes place in divine fashion because Grace—that is, God Himself—draws His beloved children to Himself—ever closer, more and more in the light, the more they rise by degrees in spirituality, so that separation diminishes and seeing is more intense; knowledge, vaster; comprehension, broader; and love, more perfect, to the point of arriving at contemplation which is already fusion and union of the creature with the Creator, a temporary, but indelible, transforming act, for the embrace of the Fire of the Divinity closing over its enraptured creature impresses a new character on these living beings, who are already separated from Humanity and spiritualized into seraphim, expert in the Wisdom God gives them, for He gives Himself to them as they give themselves to Him.

For this reason, it is proper to specify that the inspired writer “*has God as the author.*” God, who reveals or illuminates mysteries or truths, as He pleases, for these instruments of His, “*spurring and moving them with supernatural virtues, assisting them in writing in such fashion*

that they rightly conceive with their *intelligence* and faithfully seek to write and, with suitable means and infallible truth, express all of the things, and only those things, which are commended by Him, God.” It is God Who, with a threefold action, *illuminates* the intellect so that it will know the truth without error, by either revelation—in the case of still unknown truths—or exact recollection, if they are truths already established, but still rather incomprehensible for human reason; *it moves* so that what the inspired one comes to know supernaturally will be written faithfully; *it assists and directs* so that the truths will be stated *in the form and number which God wills*, with veracity and clarity, so that they will be known to others for the good of many, with the very words of God in the direct teachings or with the words of those inspired when they describe visions or repeat supernatural lessons.

The work being given to mankind through Little John [Maria Valtorta] *is not a canonical book*. But it is still an *inspired book*, which I am giving to help you to understand certain passages of the canonical books and especially to understand what My time [on earth] as the Master was and to know Me: Me, the Word, in My words. Neither I, nor especially the megaphone, who due to her absolute ignorance in this field cannot even distinguish dogmatic theology from mystical or ascetical theology and does not know the subtleties of definitions or the conclusions of Councils, but knows how to love and obey and that is enough for Me and I do not want anything else from the megaphone – neither I nor the megaphone say that the Work would be a canonical book. In truth, however, I tell you that it is an inspired book, since the instrument is not capable of writing pages that she does not even understand unless I Myself explain them to her to take away her fear.

Our Lord told Maria Valtorta in a dictation:<sup>1136</sup>

I know the objection by many: “Jesus spoke simply.” In the parables I spoke simply because I was addressing crowds of common folk. But when I spoke to cultured minds—Israelite or Roman or Greek—I spoke as was most appropriate for perfect Wisdom.

My words, moreover, in the versions of the Evangelists, just two of them were Apostles—and if one observes closely, they are the two Gospels most clearly mirroring Me, for Luke’s, good stylistically, may be better termed the Gospel of My Mother and My Childhood, abundantly relating details in relation thereto which the others do not narrate, rather than the Gospel of My public life, being more an echo of the others rather than a new light, as is that of John, the perfect Evangelist of the Light who is Christ the God-Man—the versions, I was saying, of My words were greatly reduced by the Evangelists, to the point of being diminished to a skeleton—more an allusion than a version. A fact which deprives them of the stylistic form which I had given them.

The Teacher is in Matthew (see the Sermon on the Mount, the instructions for the Apostles, the praise of the Baptist and the rest of this chapter, the first episode in Chapter 15 and the heavenly sign, [the subject of] divorce in Chapter 19, and chapters 22, 23 and 24). The Teacher is [also] in the luminous Gospel of John, above all, the Apostle in love, fused in charity with his Christ the Light. Compare what this Gospel reveals about Christ the Orator, to what is displayed in this regard by the essential scantiness of Mark's Gospel—precise in the episodes he had heard from Peter, but reduced to a minimum—and you will see whether I, the Word, used only a very humble style, or whether the power of the Perfect Word did not often flash forward in Me. Yes, it shines out in John, though quite reduced in a few episodes.

Now, if to Little John [Maria Valtorta] I have wanted to grant an increase in knowledge of Me and My teaching, why should this make you incredulous and obstinate? Open up. Open your intellects and hearts, and bless Me for what I have given you.

... You won't indeed want to think that in three years I worked the few miracles narrated? You won't think that the few women mentioned were the only ones healed, or the few miracles mentioned were the only ones worked? If the shadow of Peter served to heal (Acts 5:14-15), what must *My* shadow have done? Or *My* breath? Or *My* glance? Remember the woman suffering from bleeding: "If I manage to touch the hem of His robe, I shall be healed." (Matthew 9:20-22, Mark 5:25-29, Luke 8: 43-48) And so it was.

Blessed Gabriel Allegra, O.F.M., wrote:<sup>1137</sup>

Certainly in the time of His mortal life, Jesus did not speak with those theological terms that came later, nor perhaps did He develop the Heavenly richness of His Word as appears in the *Poem of the Man-God*, that is, as He made His beloved Maria Valtorta see and hear It.

How is this fact explained? I answer thus: After twenty centuries, Jesus repeats and explains His Gospel by availing Himself of all the theological terminology of His Church, so as to tell us that Her teaching is already found implicitly in His Gospel – M. Pouget would have said: equivalently – and that this teaching is none other than the authoritative and infallible explanation which She gives and She alone can give, because guided and illumined by the Holy Spirit.

As to what concerns these truths, e.g., the Most Holy Eucharist, the dignity and mission of the Blessed Virgin Mary, Jesus already spoke during His life more clearly than the Church has done for centuries, so that the dogmatic progress for these and other truths is a return to the fullness of their Source.

[...] To what point are the Words of the Lord reported by Maria Valtorta authentic? Well: I have not succeeded in persuading myself that the visionary has invented or added her own. No. She reproduces what she hears and as she hears it.

But on the other hand, no one could deny that there is a translation of the Word of the Lord into the language of the Church of today, that is, into the rich and multiform language of our Theology, just as it was formed through and after so many centuries of polemics, discussions, and preaching.

Who has done this transposing which is, then, twofold, inasmuch as from 1943 to 1947, Jesus spoke in Italian, while in the years of His mortal life on this earth He spoke in Aramaic, in Greek, and perhaps sometimes in Latin? And above all since in speaking to Valtorta He adopted our modern theological language? It can only be Jesus Himself. And He did so, I think, either to make us see that the teaching of His Church is nothing but the declaration of His own Words, or to engrave His Gospel in the heart of our contemporaries.

[...] But there is another surprise: this woman of the 20th Century who, though confined to a bed of pain became the fortunate contemporary and follower of Christ, heard the Apostles and Jesus talk in Italian, but in an Aramaicized Italian--except for certain moments carefully noted by her: when, that is, the Apostles and Jesus prayed in Hebrew or in Aramaic. Moreover, the Lord, the Madonna, the Apostles, even when treating of subjects dealt with in the New Testament, adopt the theological language of today, that is, the language initiated by the first great theologian, St. Paul, and enriched throughout so many centuries of reflection and meditation, and which has thus become precise, clear, irreplaceable.

There is in the *Poem*, therefore, a transposition, a translation of the Good News announced by Jesus into the tongue of His Church of today, a transposition willed by Him, since the Visionary was deprived of any technical theological formation. And this is, I think, in order to make us understand that the Gospel message announced today by His Church of today, and with today's language, is substantially identical with His Own preaching of twenty centuries ago.

[...] We may also compare other explanations which the Lord gave for other passages of the Old Testament and for which we possess, in whole or in part, the commentaries of the rabbis of the 3rd or 4th Century B.C., but which obviously follow a traditional style of composition much more ancient and probably also contemporaneous with Jesus. Besides an external similarity of form, we will perceive such superiority of depth, of substance, that we will finally understand fully why the crowd said: "No one has spoken as this Man."

[...] The instructions which the Lord gives in the *Poem*, although impregnated with the thoughts and the culture of that time, are at the same time accommodated to the teaching of the Catholic Church of our times.

Even admitting that Jesus, the Word Incarnate, had been able to speak thus, I prefer to think that He had repeated His Gospel to Maria Valtorta in this guise, that is, modernizing it, in order to teach us that the present doctrine of the Church constitutes His same perennial teaching. Here is the reason, I think, why the Lord gives [instruction on] the Christian tri-name: Faith, Hope, Charity; and on the constitution of the Church, however embryonic, on Her Sacraments, and especially on Mariology, Celibacy, and on the Sacrifice of the New Covenant.... these teachings which are so living and current.

[...] The great Discourses of Jesus in the *Poem of the Man-God* are framed in the ambient and circumstances which show them to us as being more spontaneous and more natural.

The Discourses at "Clear Water" are like the true, authentic explanation of the Decalogue; the Discourse on the Mountain is the *magna carta* of the Kingdom of Heaven. The parables [are] scattered throughout the book and always anchored to some circumstance which has given them birth and helps to understand them in depth; the great Discourses at Jerusalem, and the continuous instructions given to the Apostles, to the men and women Disciples, make of the *Poem* a coffer of Heavenly treasures.

Noteworthy is the manner in which Jesus explains the Old Testament, applying it always to the present, to the messianic era already in progress and which is being accomplished.

Also the discourses of the Apostles, especially those of Peter and John, are as an echo of the thought of Jesus.... I do not believe it is wise or just to remain indifferent before such treasures.

John Haffert, a famous author and speaker, and a co-founder and former head of the Blue Army of Our Lady of Fatima (a public international association promoting Fatima that once consisted of 25 million members), wrote:<sup>1138</sup>

The *Poem* is unique in that it is a *firsthand* account of visions of the life of Jesus, recorded by a naturally gifted writer named Maria Valtorta. She personally wrote down descriptions of the visions *as she saw them*. She describes actual scenes, and records – word for word – the conversations she hears.

*The Gospels*, in these vivid scenes and conversations, *come alive*. There has never been a book like it.

If someone were to ask me: “What would you prefer: would you rather have a mystic record dictations of Christ that are 100% historically accurate down to the very last word or have a mystic record dictations of Christ that are – say – 90-98% historically exact because He utilized more contemporary theological terms in appropriate places to make the dialogue more understandable for contemporary Catholics?” I would respond: “I would prefer it to be whatever way God wants and chooses to do because He knows better than we do what is most effective for souls.” I believe that God, in choosing to contemporize a certain percentage of terms in the dialogue in her visions did so because He knew that the fruits in souls would be greatest this way, and I am happy and grateful to God for doing these modifications. This does not in the least lessen my strong belief in the very high historical accuracy of the dialogues and lessons in her visions, which we are perfectly free and permitted to believe as faithful Catholics with a level of human faith that is proper for private revelations. Nor does this belief lessen my esteem and love for the canonized Gospels, which I believe with divine faith as part of the Deposit of Faith. Blessed Gabriel Allegra, O.F.M., recognized the unique aspect of Christ’s choice to modify a certain percentage of His words in the visions He gave to Maria Valtorta (not an unheard of occurrence with previous mystics of historical scenes) and he also expressed his high regard for the effectiveness of this.

Now I want to make a clarification: it is possible that not merely some terms in her writings are contemporized with equivalent terms, but also new entire parts of His speeches were added by God in His creating the visions for Valtorta for the benefit of contemporary generations, which He is entirely at liberty to do and is not an unheard of occurrence with previous mystics of historical scenes. I have yet to find anybody who can demonstrate to me that He did this (changes beyond just updating theological terminology) with irrefutable proof that is beyond merely their own unprovable presumption and personal interpretation of what they thought things were like. We also have many very learned theologians and exegetes who find the events and dialogue in Valtorta’s visions completely compatible with what is in the canonized Gospels and historical records, and in fact, so good that she exceeds even the most renowned exegetes, which is even more remarkable considering how unlearned and how much an “ignoramus” she was (as she herself admitted as well as other theologians who knew her). This is actually one of the many proofs that she was inspired by God: she could not have made up what she wrote herself, especially in the limited time of mostly 3½ years. I’d like to see a Valtorta critic or another exegete try to accomplish what she did (and with as few errors as she did). However, even if new entire parts of Jesus’ speeches were added by God in His creating the visions for Valtorta for the benefit of contemporary generations, this cannot be criticized as a bad thing anymore than you could criticize the canonized Gospels for doing the same thing in reverse in many places: namely, Christ’s

actual full historic discourse has been greatly reduced in many places in the canonized Gospels and sometimes the canonized Scriptures only state the subject matter and not the full discourse (you can say that the canonized Gospels report the discourses of Our Lord in their substance but not in their entirety, and in many places it has been greatly reduced almost to a skeleton compared to the true historic reality). Furthermore, there are errors in the modern translations of the Bible we have (including in the canonized Vulgate and translations based on it) which show that not everything is 100% phonographically accurate (Mark 10:39 vs. Matthew 20:23 being a notable example). So considering that the canonized Gospels are not always 100% phonographically accurate in the translations we have, I don't think this should be a concern with Valtorta's writings if the latter also isn't. This said, I personally believe that the dialogue in Valtorta's visions are highly phonographically exact apart from the contemporization of equivalent terms, although I find it no problem to consider that much more was added by God beyond a small percentage of equivalent terms. What matters is whether the mystical writings are free of error in faith and morals and her writings are. There is no dogmatic error in her work and the Church through multiple channels (Pope Pius XII, the Holy Office, multiple bishop's imprimaturs) has given permission to the faithful to read it and to benefit from it.

So what about this translation error (a phonographic error) in the translations of the Bible we have? Notice how Matthew 20:23 states, "My chalice indeed you shall drink", while Mark 10:39 says, "You shall indeed drink of the chalice that I drink of..." [emphasis added] Jesus says to Maria Valtorta in a dictation:<sup>1139</sup>

« Make the following sentence very clear: "...you will certainly drink of My chalice." In translations you read: "My chalice". I said: "of My chalice", not "My chalice". No man could have drunk My chalice. I alone, the Redeemer, had to drink all My chalice. My disciples, My imitators and lovers, are certainly allowed to drink of that chalice from which I drank, with regard to that drop, sip or sips, that God's predilection grants them to drink. But no one will ever drink all the chalice as I did. So it is right to say "of My chalice" and not "My chalice". »

Even if you doubt whether this dictation comes from a divine origin, it cannot be denied: the translations based on the Vulgate (such as the Douay-Rheims Bible) has Matthew 20:23 stating, "My chalice indeed you shall drink", while Mark 10:39 says, "You shall indeed drink of the chalice that I drink of..." [emphasis added] And this difference of a word is of no small significance theologically and linguistically so it's not like some petty insignificant nuance that can be ignored!

Then of course in the canonized Gospels there are the apparent linguistic contradictions between the actual words Our Lord used at the Last Supper for consecrating bread and wine which are well known to knowledgeable Scripture scholars (Matthew 26: 26-29 vs. Luke 22: 17-20 vs. Mark 14:

21-25; John's Gospel omits the account of these words). There are words in these verses that are undeniably phonographically different as they are written or are omitting key words! Yes: they have the same general theme, but you cannot possibly claim that the translations of the Scriptures we have today are all perfectly phonographically in agreement in every single word of Jesus in some of these sentences. For example, here are two different accounts of the words Jesus used at the Last Supper:

Luke says:

In like manner the chalice also, after He had supped, saying: "This is the chalice, the new testament in My blood, which shall be **shed for you.**" (Luke 22:20) [emphasis added]

Mark says:

And He said to them: This is My blood of the new testament, which shall be **shed for many.** (Mark 14:24) [emphasis added]

Which is it? Did He say "for you" or "for many" or both?

Matthew says "Take ye, and eat" but Mark only says "Take ye" and Luke doesn't have any of those words.

Luke says "Do this for a commemoration of Me" but Matthew and Mark don't have any of those words.

Matthew says "Drink ye all of this" after Jesus takes the chalice but Luke says that Jesus said, "Take, and divide it among you" instead and Mark doesn't have any of those words.

Matthew and Mark say "For this is My Blood of the New Testament" but Luke says "This is the chalice, the New Testament in My Blood".

Luke says that Jesus said, "...My blood, which shall be shed for **you**" whereas Mark says "blood...which shall be shed for **many**" and Matthew says "Blood...which shall be shed for **many** unto the remission of sins".

Luke says, "For I say to you, that I will not drink of the fruit of the vine, till the kingdom of God come" whereas Matthew says "I will not drink from henceforth of this fruit of the vine, until that day when I shall drink it with you **new** in the kingdom of my Father" whereas Mark says "Amen I

say to you, that I will drink no more of the fruit of the vine, until that day when I shall drink it **new** in the kingdom of God.” Notice that besides the different wording, Luke omits the adjective “new” (bolded) that the other two canonized Gospels include.

A person commented on a Catholic forum:<sup>1140</sup>

“The Council of Trent said that [the Latin Vulgate] contains no error of faith, not that it is a flawless translation or that further discoveries and scholarship into the original sources can contribute nothing. And after all, if the ‘Vulgate in 1546’ were the ultimate expression of Holy Writ, then what was the need to revise it and issue the Sistine Vulgate (1590) and Clementine Vulgate (1592 with subsequent editions)?”

A scholarly article, written by a trustworthy expert and originally published in 1938, relates (concerning the decree of the Council of Trent) “In declaring the Vulgate to be authentic, the Council of Trent does not exclude minor mistakes from it, but presupposes it to be free from *substantial* errors, at least in matters pertaining to faith and morals...the Church guarantees in general the fidelity and the trustworthiness, but not the philological accuracy, of the Vulgate. She guarantees its reliable argumentative force in matters pertaining to faith and morals. In other matters the Vulgate possesses no other authority than that of a good old translation.”<sup>1141</sup>

[emphasis added] In other words, it does not deny that minor errors do exist in the Latin Vulgate. It is because of such minor errors that the Church, by means of many Popes issuing commissions, has sought to continuously revise the Latin Vulgate over the years, using further discoveries and scholarship into the original texts used by St. Jerome and others during the first centuries of the Church.

Therefore, the idea that there are minor errors – including perhaps even a word missing or mistranslated in a phrase of Scripture in modern translations of the Bible – including in the Latin Vulgate and translations based on the Latin Vulgate, such as the Douay-Rheims – is not a huge shock, but very reasonable. Hence, it is true that in some verses, the translations of the Bible we have today might not even be phonographically exact in comparison to the original manuscripts! So if even the translations of the canonized Bible we have today aren’t perfectly historically phonographically exact, why would you be more merciless toward a private revelation not being perfectly historically phonographically exact? Anyway, like I said, I personally believe that the dialogue in Valtorta’s visions are highly phonographically exact apart from the contemporization of equivalent terms, although I find it no problem to consider that much more was added by God beyond a small percentage of equivalent terms. What matters is whether the mystical writings are free of error in faith and morals and her writings are. There is no dogmatic error in her work and

the Church through multiple channels (Pope Pius XII, the Holy Office, multiple bishop's imprimaturs) has given permission to the faithful to read it and to benefit from it.

Valtorta could not have written those amazing 9,000 handwritten pages in only 3½ years – or, if you consider all her writings – 15,000 handwritten pages written over seven years (most of which was written over a four-year period), containing 800 profound dictations of Jesus, 300 detailed revelations from others, almost 700 visions of Jesus' earthly life accounting for 500+ personalities, 350+ ministry sites, 950 quotations and references to 40 Old Testament books, covering approximately 98.5% of all the Gospel passages in the canonized Scriptures that relate the lives of Jesus and Mary, complete with a newly proposed chronological arrangement and dating system of the Gospels, and a vast amount of geographical, climatic, agricultural, historical, astronomical, and cartographical information, which authorities in these fields have verified the accuracy of with appropriate astonishment: without a supernatural source, especially given that she was uneducated in theology and the Scriptures and was an “ignoramus” as she called herself. Her dictations and visions came from a supernatural source, her personal descriptions of what she saw didn't always.

Fr. Corrado Berti, O.S.M., was a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He is one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* wherein Pope Pius XII commanded him to publish the *Poem of the Man-God* “just as it is”. Fr. Berti is also the one who supervised the editing and publication of the critical second edition of the *Poem* and provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions (totaling over 5,675 footnotes).

He wrote a signed testimony on Maria Valtorta, *The Poem of the Man-God*, his audience with Pope Pius XII, and his dealings with the Holy Office regarding Valtorta's work. It is available here:

[Testimony of Fr. Corrado Berti, O.S.M.](#)

I will just quote an excerpt from the end, which is what is most relevant for what we are looking at now. He stated in his signed testimony written on December 8, 1978, in Rome:<sup>1142</sup>

I knew Maria Valtorta in 1946, and, given the fact that she lived close enough to my mother, I often met with her at least once a month until the year of her death in 1961.

I read and annotated (by myself from 1960 to 1974; with the help of some confreres from 1974 on) all the Valtorta writings, both edited and unedited.

I can certify that Valtorta did not, by her own industry, possess all that vast, profound, clear, and varied learning which is evident in her writings. In fact, she possessed, and at times consulted, only the *Catechism of Pius X*, and a common popular [Italian] Bible.

Since Maria was a humble and sincere woman, we can accept the explanation which she herself furnished about her learning: attributing it to supernatural visions and dictations, besides her natural skill as a writer. And this is also the opinion of Miss Marta Diciotti who assisted Valtorta for 30 years, and who today receives so many visitors in Valtorta's little room.

Finally, this is also the opinion of the editor, Dr. Emilio Pisani, who hears the written and oral echo of very many readers.

Here is a compilation of dictations Maria Valtorta received from Christ which help explain further the unique nature of this revelation. Note that there are three footnotes given in this passage – they are not endnotes (so look to the bottom of the page to read these footnotes). Here it is:<sup>1143</sup>

If the Spirit has given lights to light up completely what this or that school in twenty centuries had only lit with one ray in one spot, they should bless God for His grace and not say: “But we say otherwise.”

With so many books dealing with Me and which, after so many revisions, changes, and fineries have become unreal, I want to give those who believe in Me a vision brought back to the truth of My mortal days. I am not diminished thereby, on the contrary I am made greater in My humility, which becomes substantial nourishment for you, to teach you to be humble and like Me, as I was a man like you and in My human life I bore the perfection of a God.

And if I wanted to take pleasure in restoring the picture of My Divine Charity, as a restorer of mosaics does replacing the tesserae damaged or missing, reinstating the mosaic in its complete beauty, and I have decided to do it in this century in which mankind is hurling itself towards the Abyss of darkness and horror, can you forbid Me from doing so? Can you perhaps say that you do not need it, you whose spirits are dull, weak, deaf to the lights, voices, and invitations from Above?

But you, My little Mary, My little John [Maria Valtorta], you alone know all about Me and Mary. You have lived through our lives, at our side. You have counted our sighs and voices and looks, acts, lessons, and miracles. You know more than the great John [the Evangelist]. O My

worshipping crucified one, this is what I wanted to give you by virtue of your long suffering: perfect, complete knowledge of Us, as saints and doctors [of the Church] did not possess it.

But the times require an urgent response. Only a broad knowledge of Me can save. And to the one who gave Me all, I have given all, so that many, through your sacrifice, which has obtained all from My love, may have Life.

I had chosen you before you existed, to be the voice of the Voice of Jesus the Master. I have waited for this hour, Maria, with the heart of a father and spouse; I have followed you with My gaze, patiently awaiting the hour to tell you My Will and My Word.

You are a nothing. But I have called you to this mission. I formed you for this, watching over even your mental formation. I have given to you an uncommon faculty for composition, because I needed to make you the illustrator of My Gospel....

I have crucified you in heart and flesh *for this*. So that you could be free of any bondage of affection, and would be the mistress of many more hours of time than anyone who is healthy could have. I have suppressed in you even the physical needs of nourishment, of sleep, and of rest, reducing them to an insignificant minimum, *for this*.

In your body, tormented and consumed by five grave and painful major illnesses, and by another ten minor ones, I have increased your energy in order to bring you to be able to do that which a healthy and well-nourished person could not do, *for this*. And I would wish this to be understood as an authentic sign. But this arid and perverse generation understands nothing.

I gave, through you, [Maria,] *all the proofs*<sup>33</sup>. In you there is no sin of revolt, of pretense, of pride. Due to your crucifixion<sup>34</sup> it is indisputable that you cannot scrutinize scholarly books. With your learning it is indisputable that you cannot write those pages<sup>35</sup>.

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<sup>33</sup> See the 13 proofs in the chapter of this e-book entitled "*Proofs of the Supernatural Origin of Maria Valtorta's Visions Described in Her Work*"

<sup>34</sup> "crucifixion" here refers to Maria's bedriddenness with her multiple chronic illnesses (5 grave ones and 10 other minor ones)

<sup>35</sup> See the chapter of this e-book entitled, "*Proof by the Poem's Unquestionable Expertise, Deep Knowledge, and Exhaustive Information in Such a Wide Variety of Theological and Scientific Subjects, and the Fact Almost 15,000 Handwritten Pages of Such Was Written in Only 3½ Years Amidst Her Unusually Severe Physical Condition and Illnesses and Even Though She Lacked the Learning, Resources, and Books Required to Write a Work a Tenth as Profound as This*"

And in truth this is the work of the Spirit, of the Spirit of God, of the Love of the Father and of the Son, of the Spirit who knows every truth and comes to speak the truth to the people caught in today's turmoil, in fact turmoils, so they may defend themselves against infernal doctrines. I have given you the living book and the perfect knowledge of Me and of My time.

Will all this be understood by today's society to which I give this knowledge of Myself, to make it strong against the always stronger assaults of Satan and the world? Do you know, Mary, what you are doing? Or rather, what I am doing, *in showing you* the Gospel? Making a stronger attempt to bring men to Me. I will no longer confine Myself to words. They tire men and detach them. It is a fault, but it is so.

I will have recourse to visions, also of My Gospel, and I will explain them to make them more attractive and clear. I gave it because it was My wish to make it known. The good among you will receive a holy joy from this work. The honest scholars a light. The absent-minded, who are not wicked, a pleasure. The wicked a means to give vent to their evil science. I give you the comfort of seeing [visions of My Gospel]. I give everybody the possibility of wishing to know Me. Today also, twenty centuries later, there will be contradiction among those for whom I reveal Myself. I am once again a sign of contradiction. Not of Myself, but in regard to what I stir up in them. The good: those of good will, will have the good reactions of the shepherds and the humble. The others, will have evil reactions, like the scribes, the Pharisees, the Sadducees and priests of that time. Each gives that which he has.

And a judgment will already be made upon men, as it was on that Friday of the Parasceve, according to how they shall have judged, accepted, and followed the Master, Who, with a new attempt of infinite Mercy, has made Himself known once again. And if it is of no avail, and if like cruel children they should throw away the gift without understanding its value, you will be left with My present, and they with My indignation. I shall be able once again to repeat the old reproach: "We played for you and you would not dance; we sang dirges and you would not weep" [Luke 7: 31-32]. But it does not matter. Let them, the inconvertible ones, heap burning coals on their heads and let us turn to the little sheep seeking to become acquainted with their Shepherd. It is I, and you are the staff leading them to Me. To as many as will open their eyes and recognize Me and say: "It is He! – Was this why our heart burned in our breast while He talked to us and explained to us the Scriptures?" [Luke 24:32] – My peace to them and to you, My little, faithful, loving [Maria].

There are many dictations given by Jesus to Maria Valtorta where He is clearly directing all of the events of the writing of her revelation down onto paper to guarantee that they are free from error as much as possible. Sometimes these dictations contain instructions only for Maria Valtorta, and

sometimes they contain instructions for her spiritual director at the time, Fr. Romualdo Migliorini. I'll give two example dictations where you can see just how much Christ was in charge and was acting as a "producer/director" in the recording of this private revelation.

On December 25, 1945, Jesus has some strong words to say to Maria about a delay in the progress of Father Migliorini's typing of what Maria had written. He says to Maria:<sup>1144</sup>

It is a need and must be done. But I am not at all happy with it. Let it be done as soon as possible, however, and in the shortest possible time let it be completed. But let it not be begun, either, unless all that you have written and handed to Father has first been typed up. And Father should give you everything that is typewritten, so that you can correct it in that month of his absence. I cannot allow there to remain uncorrected and uncopied pages. And your life is so undermined by secret, enemy forces!

I will give nothing more until all that has been given has been transcribed. Do nothing else until you have corrected *everything*. Father Romualdo [Migliorini] should do nothing else until this is done. There is nothing to trifle with or trust imprudently about, in supernatural assistance. Act with ordinary means, as if the extraordinary ones did not exist.

Some weeks later, Jesus says to Maria, and to Father Migliorini:<sup>1145</sup>

Thirty-three days ago I said to you, "I will give nothing more until I see that everything has been set in order, as prudence requires." I told you so in such a way that you preferred to have Me repeat it in a clear dictation, not only to you, but to the one guiding you. And eight days later, when the occasion arose, I satisfied you. Now everything is in order, copied and corrected, as should be done. I again repeat that in such a serious matter, and with such an exhausted instrument, it is right and proper not to let the work accumulate. It should be copied progressively, and progressively corrected – so that incomplete parts will not remain in the event of death or anything else.

Act as if every hour were the last, and always work through your backlog in all respects. And let this also be borne in mind, in making provision for remaining close to the instrument until everything is completed. The painful experiences of Autumn 1944 branded the spokeswoman, who says, "I cannot trust others, and if I were to remain alone, I would no longer hand over a single word." But these painful experiences have not been hers alone! You, Romualdo, have had them as well.

You have also seen the actions performed, and even though you have suffered much less on this account – for Maria’s suffering has been very profound, to the point of engraving an indelible sign even on her body – you have to understand that this event must not be repeated. If it is, I will approve Maria’s desire, and, while not depriving her of the joy of seeing, I will deprive all of you of the joy of receiving, for I will not have her write a word any longer.

I cannot allow this work to be turned into jest – or almost a jest – or to remain a manuscript, not typewritten and corrected. We are dealing with an obtuse, evil world – even if it is an ecclesiastical world – which is not interested in reviewing in order to approve, perceiving Me in the work. With its full attention, it would vivisect the work to find a word which – because of either the spokeswoman’s uncertain handwriting or a mistake in copying – might appear to be a theological or even a merely historical error. This is the truth. And I make provision, so that hostility will be left disappointed.

In these thirty-three days I have provided only two Gospel visions. And I offered them because I wanted to speak through them to you, Romualdo, as I do so often. These Gospel scenes of mine are lessons. Lessons for individual daily life too, and in individual cases. If they were not such, I would not have provided intermittent scenes at the beginning of the visions, as I have done, but would have started from the first word in the four Gospels and continued in order. I instead furnished the episodes necessary for those specific moments: to support the spokeswoman in the great cross she had to bear shortly afterwards (January-March 1944), and in the one she was bearing (May-October 1944); and to evangelize Giuseppe B., struggling with Satan, to prepare him for the dictation which separated him forever from Satan and from his heresies. Afterwards, when the two aforementioned needs had been met, I carried on the reconstruction of the Gospel in regular and orderly fashion. But I very often speak to you, Romualdo, thereby or through the dictations I provide which are not connected with the Gospel. All of them are offered to give you guidance and light. And accordingly, to help you, I gave you the last two in an extraordinary manner, for I did not want to furnish anything until all that had previously been given was in order.

Now remember and reflect that, as I have remained silent for thirty-three days, I could be silent forever. And I would do so if the enterprise encountered obstacles which could harm the work. You see that Maria can do nothing on her own – neither see nor say. If, as a test, you said to her, “Repeat the last vision, too,” you would see that not only would the words be lacking, but the description of the event would be deficient and impoverished. When taken away from My light, Maria is just another poor woman. In her there remains only the spiritual meaning, which increases her will to act in holy fashion in all things, according to the

instruction received. But her intelligence does not benefit from what she has seen. Once the vision is over, it is no longer repeatable by her mind.

If I, out of prudence – because there was no longer a way to conserve what she writes in print – were to stop asking her for descriptions of what she sees and hears, you would no longer receive a word. This daughter would still and always be in My arms. But all the others would be left without additional lessons. Reflect and cause this matter to be reflected upon.

Now the Council of Trent has declared that the Bible is free from error in faith and morals. However, the Council of Trent and the Church have never said that there are no minor errors in unimportant matters in Scripture brought about by mistranslations over the centuries. This is actually very likely to be true, so much so, that it is considered by Catholic scholars to be a fact. That is why the Popes have issued revisions of the Vulgate time and time again over the centuries. See this chapter for more details: *“Proof (or a Substantiating Factor) in How the Poem Resolves Many Problems in the Gospel Accounts Which Scholars Have Struggled with For Years (Including Apparent Contradictions Between the Different Gospel Accounts and Apparent Errors or Inconsistencies Within the Same Gospel Account), and How It Furthermore Corrects Certain Misunderstandings and Translation Errors that Have Been Perpetuated Throughout the Centuries”*.

In the same way, there have been introduced some typos and occasionally poorly translated sentences from the translation of Maria Valtorta’s works from the original Italian into other languages. Therefore, this existence of human error in translation must be admitted, and distinguished from error in the actual recording and subsequent editing under supernatural influence in the original Italian, which was preserved to a very high degree from factual error and even preserved to a high degree from error in relating the spoken words of the vision. In the English translation of the *Poem of the Man-God*, you will find typos and imperfect translations. In the new ten-volume English edition released during 2012, some of these typos have been corrected (but certainly not all). Furthermore, the publishing house of Maria Valtorta’s works, to whom she entrusted all her writings, has been working diligently comparing the typescripts to the original manuscripts over the years and correcting any typographical errors, thus improving the transcription with each new published edition of her work.

Maria Valtorta refers to the reality of human error in typewriting in a letter she wrote to her first spiritual director, Fr. Migliorini, who began typewriting thousands of pages of her handwritten notebooks between 1943 and 1946. Her letter, dated April 15, 1946, is below:<sup>1146</sup>

I beg you, in re-copying and correcting, do not limit yourself to looking at the typescripts, but [look] at the originals. At times of exhaustion, so violent for some time, I run through some

pages of the typescripts and I discover errors of the copy that have escaped even from *my* correction. Thus in the dictation of August 27, 1944 (Life of the Virgin) on page D 1041, you have written on the 52nd line the word *schlava* ["slave/enslaved"]. Watch out! It is "schiva: s-c-h-i-v-a ["bashful/shy"]. To write "schlava" ["slave/enslaved"] distorts the whole meaning of the phrase, and almost becomes an insult of that which in the supernatural Word is praise. In that of August 12, 1944, you put for a title: "Jesus resuscitates a man slain in the house of the Magdalen". Not at all! He was dying, but not dead. Therefore *a healing; but one who is not dead cannot be resuscitated*. I myself have seen only the three resurrections of the Gospel. The others will be dying, including the newborn of Castello of Caeserae Philippi, but not yet dead. The title is therefore "Jesus heals a man wounded in the house of the Magdalen".

Pay attention, please! Because even a comma out of place has its value. Rather, as of now I tell you that before presenting the work I must look over it again with supreme care and with the help of the original manuscripts (which I'm sorry I let you take away, because at least I could review [them] word for word and have at least one very exact copy). You will understand that a nothing [like me] could produce a blasphemy or an error... It's enough that there are some wicked dispositions!... Let's at least not give [them] material for finding religious errors! Even in the fragment on the punishments beyond the tomb there is certainly a word omitted in the dictation about Hell, and the phrase becomes sibylline... And in the vision of August 8, 1944..., on page B 977, line 38, the word "serie" ["series"] should be corrected with the word "scie" ["wake/trail"], and thus the phrase becomes: "...many souls of the just and of children will enter, *trails* of whiteness, behind the purple of the Redeemer."

The above excerpt should give you just a taste of how other mystics' writings could easily have errors introduced by others. That's why Maria Valtorta's writings were given by God so many protections from error in many of the stages of her revelations being written down onto paper: in that she wrote down everything while she was in partial ecstasy – that is, *during* her ecstasy and visions and not afterwards. Furthermore, when there were outside interferences, her visions stopped, and then her visions were resumed again at the same spot, or earlier on in the vision, at a later time when the outside interferences went away. Furthermore, she has the assistance of Our Lord or her guardian angel or the Holy Spirit both during the writing of the revelation, in the few corrections she did in her original handwritten notebooks, and in the correction of the typewritten transcript afterwards.

Anne Catherine Emmerich's written revelations were not as safeguarded to the same degree in that the one who wrote her revelations down onto paper (Brentano) didn't even speak her dialect and couldn't transcribe her words directly. Furthermore, he merely took notes in her presence – very quickly – *based on what he remembered* of the conversations he had with Emmerich, *after* he

returned to his own apartment. Furthermore, Brentano edited the notes he wrote later, years after Anne Catherine Emmerich died, and various investigators found various apocryphal biblical sources among his papers which could have been used to change or enhance the narrations by Emmerich. A number of theological errors have also been found in the works Brentano produced.

However, to the contrary, no one has ever found a single valid theological error in Maria Valtorta's writings. Furthermore, there are significant proofs of extreme accuracy in her writings in so many areas: besides religious spheres (theology and biblical exegesis), these areas of science in which she shows expertise and a high degree of accuracy beyond what she could have known by herself include geography, geology, topography, archaeology, astronomy, history, flora and fauna, ethnology, intricate calendar systems, agricultural knowledge, as well as writing about a medical phenomenon which few consummate physicians of her day would know how to describe with such exactness and detail. The exact concurrence of her detailed visions with recent scientific findings on the Shroud of Turin and her prediction about the Veil of Veronica which has been proven by modern science for the first time decades after her death is yet another substantiating factor that together with the *myriads* of other confirmations in a whole host of different sciences makes for quite an argument! Research has been done into 8,000 pieces of data from her writings in a wide variety of scientific fields, and it has been shown to correspond to authoritative sources with 99.6% accuracy, sources she did not have access to prior to or during the time when she was writing her revelations onto paper. For more details, see the Proofs chapter of this e-book, in particular, the subchapter entitled *"Proof by the Poem's Unquestionable Expertise, Deep Knowledge, and Exhaustive Information in Such a Wide Variety of Theological and Scientific Subjects, and the Fact Almost 15,000 Handwritten Pages of Such Was Written in Only 3½ Years Amidst Her Unusually Severe Physical Condition and Illnesses and Even Though She Lacked the Learning, Resources, and Books Required to Write a Work a Tenth as Profound as This"*.

See also: *"Proof by Her Detailed, Exact, and Often Unparalleled Knowledge of the Political, Religious, Economic, Social, and Familial Situation – as Well as the Dress – of the Ancient Jewish, Samaritan, and Roman Peoples that Astound Even World-Renowned Biblical Scholars"*. Also: *"Proof by the Extraordinary, Unprecedented Way in Which it Was Written, Compiled, & Put Together (Such as the Fact that 166 Out of the 647 Chapters Were Written Out of Order, and She has Jesus Ministering in Over 350 Named Locations and Traveling Over 4,000 Miles in Six Different Cycles Across Palestine, and Yet Jesus and All of the Other 500+ Characters are Never in a Place Inconsistent with Either the Story Line or the Timing and Distance Necessities Required for Traveling, and There is Not One Person, Place, or Thing Out of Place)"*.

Jean Aulagnier, a specialist in ancient calendars, wrote a scholarly work about the *Poem of the Man-God* published under the title *The Diary of Jesus*, which was the result of five years of scientific research into the chronology of the *Poem of the Man-God*.

Jean Aulagnier testified:<sup>1147</sup>

"Having established a scientific chronology of all events and occurrences in Maria Valtorta's work, I cannot but say it remains unexplainable otherwise than by divine intervention."

Jean Aulagnier describes what he did and his findings in this excerpt from his book:<sup>1148</sup>

Some, even sincere Catholics, may still have doubts about Maria's work. Is it an authentic revelation? Or is it just the roaming imaginations of a suffering mystical soul? After all, her writings could have been no more than personal reactions to her religious upbringing.

It is in this connection that a scientific approach to Maria Valtorta's work was timely. I thus began to analyze her writings with the same method that I had used in my previous historical research, which had yielded such positive results.

First of all, I noticed that Maria Valtorta's work consists of over 700 scenes. More than 600 concern Jesus' Public Ministry alone, which spanned approximately 1200 days. This gives us an average of one scene every second day. I sought to determine whether it would be possible to use these writings to establish a precise chronology of Jesus' Public Ministry.

There were three possibilities.

1. It might be possible to use Maria Valtorta's writings to establish a chronology that would be confirmed by all other historical data on the life of Christ. In this case, my test would be successful. We would have an excellent reason to disregard the possibility that Maria Valtorta's writings were the result of her own imagination.
2. It might be possible to use Maria Valtorta's writings to establish a chronology that was internally consistent, but would contradict known historical facts.
3. It might be impossible to use Maria Valtorta's writings to establish any kind of chronology at all.

In the last two cases, my test would fail since Maria Valtorta's writings would have little or no

historical value. This, however, still would *not* mean that Maria Valtorta's writings were merely the fruit of her own imagination, since many mystical writings in the past did not have any particular historical value either. Furthermore, there is already evidence that Maria Valtorta's visions provide an accurate picture of Palestine in Jesus' time. She had never traveled to Israel or perused the literature of experts describing their archeological finds. Her writings were not revised by anyone else. Therefore, there is no explanation for the archeological and geographical accuracy of her writings except an intervention from the beyond. These factors exclude the possibility of a hoax or a mental disorder.

I proceeded with my research, and discovered that it *was* possible to establish the exact dates of the events described by Maria Valtorta. These dates *do* match all the historical data found in the Gospels and in other reliable sources. Her writings withstood the test of my complex analytical method, and my book reveals the chronology that I was able to derive.

There is no way that Maria Valtorta could have composed thousands of pages of fiction that would be so historically accurate. She only obtained the average education of well-to-do girls in early 20th century Italy. She never went to a university. She had no reference books at her disposal, except for the Bible and Pope Pius X's catechism. In spite of this, some of the things that she wrote are only known by Biblical scholars and experts on ancient Israel. She did not have a gift for long, involved calculations. Yet, by our standards, the Jewish calendar in Jesus' time was rather complicated, and it is impossible that Maria Valtorta could have imagined, let alone chanced upon, all kinds of chronological details that would stand up to historical scrutiny.

... I will now explain how I managed to date the events of Jesus' life, as described by Maria Valtorta.

First of all, *most* scenes were already in chronological order. Maria did not see them in this order, but she was directed by Jesus Himself to put a certain vision after another one so that they would follow a chronological order. It would appear, though, that Jesus did not do this for every single scene. Thus, I could not afford to be unwary.

The work that now lay ahead of me was to establish *dates* for all these scenes.

To begin with, in each scene I looked for words like "the day before," "five days later," or "the next Sabbath." Such words enabled me to *link scenes to one another*. This is rather obvious in the case of expressions like "the storm on the day before," when there was a storm in the

preceding scene. At this stage I ended up with many little clusters of scenes, each containing a few scenes and spanning a few days.

Since Jesus traveled a great deal, I paid special attention to *names of places* and phrases such as “at the same place.” I then found out how far it was from one point to another, and estimated how long it would take Jesus to get where He was going.

I then focused on the Sabbath. Like most Jews, Jesus and His Apostles rested on the Sabbath and did not travel except in case of an emergency. This helped me to determine on which days of the week Jesus did travel. As a result of this, I was able to discover on which days of the week most scenes fell. This in turn made it possible to link up the clusters of scenes into larger groups. At this point I was dealing with a number of large groups of scenes that spanned weeks at a time.

After this I concentrated on phrases such as: “in early spring,” “on this cold December day,” “under the April sun,” or “the second quarter of the moon of Ziv.” This calendric and climactic data enabled me to fit the large groups of scenes into yet larger time frames that spanned as much as a few months in total.

Finally, I was able to fit these long sequences of interrelated scenes exactly into the year, thanks to many *lunar descriptions* in the text, *and particularly two very specific passages* in Maria’s work. All I had to do then was to determine if everything fit in with the many feasts mentioned in the visions (Passover, Pentecost, the Tabernacles, and the Feast of the Dedication of the Temple). In order to do this I had to consult *five* different calendars. These included: the Julian calendar, the Gregorian calendar, the modern Jewish calendar, a former Jewish calendar that was the standard in Jesus’ time, *and* finally, an ancient Jewish calendar. Needless to say, this involved rather complex calculations. I also had to keep in mind the relationship between these calendars and the phases of the moon.

At this point I found that *everything fit almost perfectly*. There are only a few events that could possibly be dated differently, *but this would in no way detract from the chronology as a whole*. All in all, then, I have been able to use Maria Valtorta’s writings to establish a precise chronology of Jesus’ Public Ministry. This chronology is internally consistent, and is confirmed by all other historical data on the life of Christ.

As a matter of fact, this was to be expected if Maria Valtorta’s work tells us what really happened in Jesus’ Public Ministry. Any text that describes any past historical reality *should* be filled with details that can be verified, as well as be internally consistent.

From another point of view, we have an author, Maria Valtorta, who lay ill in bed. She had failed mathematics in high school. She did not know anything about calendars or Jewish feasts. How could she write thousands of pages filled with invented details that would agree perfectly with a number of calendars and the Jewish feasts? To this day, even specialists have to be careful when they deal with this type of information.

It is amazing that Maria's writings can be used to produce a precise chronology of Christ's Public Ministry. This accomplishment begs for an explanation. That is why I say that it is a tangible proof for the doubting Thomases that Pope Pius XII was right when he approved Maria Valtorta's visions and said to publish them.

Therefore, it can be asserted that, in fact, Maria Valtorta's revelations have relatively few incidences of evidence of even *historical* error! This is absolutely unprecedented since even Blessed Anne Catherine Emmerich's visions and Venerable Mary of Agreda's visions had historical errors in them. In fact, Maria Valtorta's revelations *have and are continuously being proven by science* to be so historically accurate, that not only it is becoming an authoritative source for being able to detect the errors in these other mystics' writings, but it is becoming a reliable source for further pioneering in many religious and secular fields (especially archaeology, ethnology, ancient history, dating Christ's life, solving biblical synoptic problems, biblical exegesis, etc.)

For example, Anne Catherine Emmerich states that Mary died in Ephesus and not all of the Apostles were present (notably St. Thomas), while Mary of Agreda states that Mary died in the Cenacle in Jerusalem with all the Apostles present plus many more. The visions of Maria Valtorta show that St. John the Apostle was the sole witness of Our Lady's Assumption, which took place in the house in Gethsemane in Jerusalem. Note that all three mystics have different facts with regards to the Assumption (location and/or number of Apostles present). So who is correct? Maria Valtorta is correct.

Why? The writings attributed to Anne Catherine Emmerich's writings were ruined by Brentano, Mary of Agreda's writings were written 18 years after her original visions, thus introducing human error, but Maria Valtorta had unusually extraordinary help and conditions to transfer her visions into a written record. Maria Valtorta's descriptions are also more detailed than both of the other visionaries. Her heavenly dictations themselves even specifically testify to its accuracy (something lacking in most mystics' dictations if ever mentioned at all). Lastly, if you read the proofs chapter of this e-book, you will see that Maria Valtorta's revelations have been and are continuously being proven/authenticated by many branches of science to a degree that no mystic of historical visions has ever had before.

With regards to her extraordinary accuracy and insight into such a vast array of theological and scientific fields, skeptics might say, “she just got very lucky.” But that skeptical position cannot be maintained when you look at the mass of “freak accidents” / extraordinary “coincidences” / unexplainable “lucks” in so many areas of science in Maria Valtorta’s revelations that, taken as a whole, act like drops in a bucket that overflow and demolish the possibility that all of these were just chance. Besides religious spheres (theology and biblical exegesis), these areas of science in which she shows extraordinary expertise beyond what she could have known by herself include geography, geology, topography, archaeology, astronomy, history, flora and fauna, ethnology, intricate calendar systems, agricultural knowledge, as well as writing about a medical phenomenon which few consummate physicians of her day would know how to describe with such exactness and detail. The exact concurrence of her detailed visions with recent scientific findings on the Shroud of Turin and her prediction about the Veil of Veronica which has been proven by modern science for the first time decades after her death is yet another one of these “freak accidents” or extraordinary “coincidences” that together with the *myriads* of other such ones in a whole host of different sciences makes for quite an argument!

What is particularly extraordinary is that she did not have the learning required to know these things herself, she was bedridden for most of her life (including during the time she wrote all her writings), and she wrote these 15,000 handwritten pages in mostly 3½ years amidst multiple chronic illnesses and with only a catechism and a Bible for books. Research has been done into 8,000 pieces of data from her writings in a wide variety of scientific fields, and it has been shown to correspond to authoritative sources with 99.6% accuracy. There are also undeniable proofs of supernatural inspiration which are beyond the scope of chance which cannot be explained away or denied, as outlined in many of the proof chapters of this e-book (such as Purdue University’s Dr. Lonnie Lee Van Zandt’s computer analysis and written testimony that she could not have written her precise astronomic descriptions which precisely matched her chosen dates and dating system without a modern computer and her describing Palestine and over 350 geographical locations in the Holy Land with a level of precision in multiple fields that she could not possibly have known without modern electronic scholastic resources or access to an extensive collection of books/atlas in the 1940s that eyewitnesses and common sense confirm she did not – nor could have had – access to and which itself arguably would have been insufficient to complete her work).

Hence, we can affirm with certainty: *her revelations are extremely historically accurate!* We cannot say this for the revelations of Anne Catherine Emmerich, Mary of Agreda, and various other mystics, which have all exhibited many examples of historical inaccuracy, which we have yet to find anywhere near to the same degree in Maria Valtorta’s revelations (which, by the way, have

been scientifically analyzed to a much greater depth than any other similar mystics' visions have ever been in the history of the world).

Now what about the 0.4% (or possibly up to 3% or whatever small degree it might be) of errors in her writings? I will discuss one of these possible errors right now. It has been traditionally held by many Catholic scholars that not a single bone of Jesus was broken during His entire Passion. This is based upon these two Old Testament Scripture passages referring to the paschal lamb that is sacrificed according to Mosaic Law:

“They shall leave none of it until the morning, **nor break a bone of it**; according to all the statute for the Passover they shall keep it.” (Numbers 9:12) [emphasis added]

“In one house shall it be eaten; you shall not carry forth any of the flesh outside the house; and **you shall not break a bone of it.**” (Exodus 12:46) [emphasis added]

An article relates:<sup>1149</sup>

John [the Evangelist] sees a prophetic fulfillment in the fact that none of Jesus' bones were broken. The Law of Moses stated that the lamb sacrificed for the Passover feast must not have any bones broken. "They shall leave none of it until the morning, nor break a bone of it; according to all the statute for the Passover they shall keep it." (Numbers 9:12). Jesus is the true Passover Lamb who delivers His people from death and who takes away the sins of the world (John 1:29).

St. John the Evangelist relates in his Gospel:

Then the Jews, because it was the parasceve, that the bodies might not remain on the cross on the sabbath day (for that was a great sabbath day), besought Pilate that their legs might be broken, and that they might be taken away. The soldiers therefore came; and they broke the legs of the first, and of the other that was crucified with Him. **But after they were come to Jesus, when they saw that he was already dead, they did not break His legs.** But one of the soldiers with a spear opened His side, and immediately there came out blood and water. And he that saw it, hath given testimony, and his testimony is true. And he knoweth that he saith true; that you also may believe. **For these things were done, that the scripture might be fulfilled: You shall not break a bone of him.** (John 19: 31-36) [emphasis added]

Now here is a question: Does the fulfillment of this prophecy “you shall not break a bone of him” refer to (1) only *part* of the Passion; namely, just this event where the soldiers considered breaking Jesus’ legs but decided not to, or (2) to the *entire* Passion, from the beginning to the end? Many Catholics automatically assume that it refers to the *entire* Passion and that it is not just a particular prophecy for the very *particular* event *within* the Passion where the Roman soldiers had to make a decisive choice about whether to intentionally break Jesus’ bones (His legs). It seems to me it is possible that this prophecy could either refer to the entire Passion or just this one event within the Passion. That said, it appears that the belief this prophecy refers to the *entire* Passion is the position adopted by most Catholic scholars.

Now the question comes: how in the world did not a single bone break when a very large nail was violently driven through His hands/wrists? It has been scientifically shown to be possible. See the below scholarly article written by Dr. Frederick T. Zugibe, M.D., Ph.D., Adjunct Associate Professor of Pathology, Columbia University, College of Physicians & Surgeons, N.Y., Chief Medical Examiner, Rockland County, N.Y.: [Pierre Barbet Revisited by Frederick T. Zugibe, M.D., Ph.D.](#)

In this article, he not only shows how it is scientifically possible for a hand to be nailed during a crucifixion without breaking a bone, but gives proof of a real-world example of someone who had an experience that demonstrates that something like this can occur:<sup>1150</sup>

If a nail is driven into this furrow, a few centimeters from where the furrow begins at the wrist, with the point of the nail angled at ten to fifteen degrees toward the wrist and slightly toward the thumb, there is a natural inclination of the nail to an area created by the *METACARPAL* bone of the index finger and the *CAPITATE* and *LESSER MULTANGULAR* bones of the wrist which we have coined the "Z" area (Fig. 5). I demonstrated this path over forty four years ago in the human anatomy dissection laboratory (Fig. 6,7). Last year, a striking unrehearsed event of monumental significance took place in the medical examiner's office that confirms the existence of this path. A young lady had been brutally stabbed over her whole body. I found a defense wound on her hand where she had raised her hand in an attempt to protect her face from the vicious onslaught. Examination of this wound in her hand revealed that she was stabbed in the thenar furrow in the palm of the hand; the knife had passed through the "Z" area and the point exited at the back of the wrist exactly where it is displayed on the Shroud (Fig. 8). X-rays of the area showed no evidence of broken bones!

Hence, not only is this scientifically substantiated, but here is a real life case of such a piercing through the hand/wrist in the area shown on the Shroud of Turin that occurred without breaking bones.

So now what about this possible error of Maria Valtorta that I was talking about earlier?

Her revelations have been shown to correspond *extremely* precisely with the scientific findings on the Shroud of Turin as detailed in the scholarly work *The Holy Shroud and the Visions of Maria Valtorta*. However, there is one statement that seems to contradict the above tradition that I just explained, in the following passage in the *Poem of the Man-God*:<sup>1151</sup>

Two executioners sit on His chest to hold Him fast. And I think of the oppression and pain He must have felt under that weight. A third one takes His right arm, holding Him with one hand on the first part of His forearm and the other on the tips of His fingers. The fourth one, who already has in his hand the long sharp-pointed quadrangular nail, ending with a round flat head, as big as a large coin of bygone days, watches whether the hole already made in the wood corresponds to the radius-ulnar joint of the wrist. It does. The executioner places the point of the nail on the wrist, he raises the hammer and gives the first stroke.

Jesus, Who had closed His eyes, utters a cry and has a contraction because of the sharp pain, and opens His eyes flooded with tears. The pain He suffers must be dreadful... The nail penetrates, tearing muscles, veins, nerves, shattering bones...

All that is written above corresponds perfectly well with findings on the Shroud of Turin and long-held Catholic traditions concerning the Passion except the statement “shattering bones”. She wrote that the nail penetrated shattering bones? Doesn’t this seem to contradict the tradition that many Catholic scholars hold that not a single bone was broken during Christ’s entire Passion? I believe that if that particular interpretation of the prophecy is true; namely, that this prophecy does apply to the *entire* Passion – and personally, I myself do believe this – than this means that this is one of the few errors in Valtorta’s writings that constitutes part of the 0.4% of errors in her writings that I identified earlier do exist. How can this be if she was 99.6% historically accurate overall? Why and how did she make this error? The clue to this answer lies in something Christ dictated to Maria Valtorta:<sup>1152</sup>

The valid proof that *it is not [she]* who writes with [her] own thinking and knowledge is precisely given by the phrases written between the lines and by the visible corrections that can be seen in the dictations. These are caused by the physical weakness and sometimes the fatigued mind of the bed-ridden megaphone [Maria Valtorta], overwhelmed by seven chronic diseases that break out again at times, all or in part, afflicting the writer with sufferings and deathly weakness; they are caused by the disturbances and inconveniences in the surroundings of the megaphone who writes in surrounding conditions that are neither peaceful nor comfortable; and above all, they are caused by the difference between the rush

of the voices, that sometimes dictate fast, and the possibility of her weakened hand to follow the swift words of the dictating "voices."

What happens in such cases? That some sentences remain interrupted and some phrases are omitted. The megaphone tries to remember them, while following Me or following other "voices", to add them once the vision is finished. But when she does so, she cannot do it precisely and forgets some of the dictated words or writes them wrongly, not as they had been dictated.

*It is then – and I order you to believe these words, I order you in My full Majesty as God and divine Master, Who can give orders to His subjects just as He gave orders to His patriarchs and prophets as to what must not be done or believed or carried out to be His elect people on Earth and His eternal children in the eternal Kingdom – it is then that the Master, I, Jesus, intervene and come to the rescue, or the megaphone's guardian angel does, the much-venerating assistant of the heavenly manifestations and angelic intelligence not subject to human tiredness or weakness such as the megaphone has (since the megaphone is still a human creature even though she is the beloved Little John whom I love extraordinarily) and we come to the rescue of God's instrument, completing the sentences that remained interrupted, filling in the gaps that came about in the phrases, or dictating again, from the beginning to the end, those passages in which the megaphone's good but ignorant will caused some harm, and thus we reconstruct the lessons just as they had been given and heard. Therefore, and I order you to believe it, the Work reports accurately My thoughts, My actions, My manifestations, and the words and actions of My Mother, of the Twelve, and of those moving around Me and us all.*

... I could do anything. Even destroy the Work and dictate it again. It would be an *exact* repetition (in the passages *dictated* by supernatural voices) of the one destroyed. The differences would be found only in the words used by the megaphone to describe places and episodes. It would be an *exact* repetition of the destroyed work, just as what happened with Jeremiah's prophecies burnt by Joachim, king of Judah (Jeremiah 36:32). But then, in a louder voice you would cry out: "See! The megaphone is not inspired, she does not receive heavenly voices, she writes on her own!" And you would try to destroy a peace and a Work. The megaphone's peace. The Work of your Lord God.

Notice that there are two distinct components of her revelations that Christ identifies: (1) the *dictated* words and revealed truths (I include in the category of revealed truths those instances when she describes having an internal monitor – or voice – supernaturally make known to her the name of a town or person or some fact), and (2) her personal, subjective *description* of scenes based on what she sees as a reporter of the events of her vision.

From my research, it seems clear that Maria Valtorta's extraordinary assistance by God and her guardian angel in reviewing the typescripts and guarding against error was primarily (and possibly, entirely) focused on the *dictated* words of Christ and His contemporaries and the *revealed truths*. I have yet to come across a dictation where Christ promises assistance in making every word of Maria Valtorta's personal *description* of the scenes completely accurate. Therefore, there is room for error in her personal description of scenes. As someone wrote: "Maria, at the sight of such a cruel act imagines that such a large nail must have broken one of the carpal bones, but in Jesus' instructions to Maria (*The Notebooks: 1943*, pages 622-623) when He was talking in great detail about the nailing of His hands and wrists, Jesus does not say that any bones were broken." I personally think that the one phrase "shattering bones" was her own subjective impression based on what she would assume to be the case. That is, if you were to see someone violently nail a *very large* nail through someone's wrist, wouldn't 99% of people automatically assume that it shattered at least a couple of the very numerous number of bones in a person's wrist? Who wouldn't? Hence, that was her reasonable assumption. Considering that she herself – and others who knew her – have testified that she was an "ignoramus" and uneducated in Catholic traditions and theology, it is very likely that she wasn't aware of the traditional belief that no bone of Christ was broken during His entire Passion. Hence, it is very reasonable that she would just assume some bones were broken during the violent nailing of His wrist. This was her subjective, personal educated guess based on what she saw in her vision. Her vision was 100% true and accurate. It was merely her own *interpretation* of what she saw in this *description* of the vision that was in error. This was *not* a detail that her "internal monitor" revealed to her or that Christ revealed to her in a dictation. Research has shown her writings to be extremely historically and scientifically accurate. I lump this particular *descriptive* error into the category of the 0.4% (or whatever low percentage it is) of her work that has minor errors in it.

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., wrote:<sup>1153</sup>

No one should be surprised or worried if scientific or historical errors are found in *The Poem of the Man-God*, or if she contradicts what other mystics have said. Even if *The Poem of the Man-God* were full of historical errors, that would be no reason to reject it, as it was approved in 1948 by Pope Pius XII, a doctor in Canon Law.

Now it must be admitted that as a whole, that writing by Valtorta is astonishingly precise even from the viewpoints of archeology, history, and experimental sciences. No one should worry if some small errors have crept in; but wouldn't the great overall historical and scientific accuracy of the work be an act of condescension by the Lord for our times which attach great importance to science? Maria Valtorta, to all practical purposes an ignoramus without documentation, could never have invented the historical or scientific details in her visions: she

would have blundered and many details would have turned out to be false. Since she did not know enough to be able to invent them, she must have received them from another source.

[...] Before such testimonies [of science] it is fitting to conclude that one must not attach too much importance to the historical and scientific details in Valtorta's work. As a whole they help to establish its authenticity; but that does not prevent that some details may turn out to be wrong. Once its authenticity has been acknowledged, we must rather consider it from the point of view of the mystical and spiritual life. For this work was given essentially to feed the soul and help it to love Jesus and Mary—not primarily to satisfy intellectual curiosity.

The “bones shattering” comment was not revealed to her, it was one of the few errors of her own personal interpretation of what happened. Therefore, this objection that some people might have is extremely insignificant in the grand scheme of things. If someone wants to reject Valtorta because of 0.4% of the work having minor errors, then they have a bias and would have found some other reason to reject it (like complaining about its literary style or some other poor unfounded excuse). You can't imagine how many errors the modern medical establishment and other professionals and scientists (in biology, astronomy, earth sciences, etc.) have made. If we were to reject everything and every scientist because of some errors they made, we wouldn't be able to embrace or trust or use anything.

Let's put this into perspective. Even if that is a true example of historical error in the *Poem*, and it can be proven, what about all of the other 8,000+ pieces of data proven to be 99.6% historically accurate in a huge diversity of historical and scientific fields? What about all of the other proofs by geography and archaeology and astronomy? In the face of all of this overwhelming evidence, it is rashness to reject Valtorta's writings based on *a few* historical errors! It is like this: Let's say that you have a certain terrible disease. Modern science has developed an ingenious treatment that successfully cures this disease in 99.6% of the cases. There are 0.4% of the cases where the treatment doesn't work, but 99.6% of the time it does work. A critic rejecting Valtorta is like one who has this disease and says, “I reject this treatment because I found *one* person out of the *200 successfully treated patients* who wasn't successfully treated. Therefore, I would rather not even consider this treatment any further: I reject it.” That would be plain stupidity, rashness, and foolishness! We got to give credit where credit is due, and if a mystic wrote 15,000 handwritten pages with a few verifiable errors among *thousands* of historically *accurate* details proven by science and whose details are so accurate and specialized that often the knowledge required for these details exceed even renowned experts in those fields (who, by the way, make mistakes all the time), then we need to give Valtorta credit and look at all of the other evidence of historical accuracy.

Of course, I doubt that any honest and serious Catholic would go so far as to reject her revelations entirely (including for the consideration of its spiritual value) based on apparent historical error, or else he would have to reject every other mystics' writings in the history of the Church, including Venerable Mary of Agreda's *Mystical City of God* which is *loaded* with historical errors, but was nevertheless promoted by multiple Popes, imprimatured, and graced with a papal apostolic blessing. There is just too much spiritual value in the *Poem* to reject it entirely – even if it were filled with 99%+ historical error rather than 99%+ historical accuracy. To reject the *Poem's* spiritual value because of several historical errors would be like the atheist who rejects the entire Bible and won't even consider any of Christ's saving words and life-changing doctrine because he found one apparent historical error or one apparent contradiction or inconsistency with another book of Scripture. The overwhelming scientific proofs of the supernatural origin of the *Poem* in such a diverse number of fields completely overwhelms the insignificance of a few historical errors (if they even can be proven to really be historical errors).

For more discussion about this topic and similar ones, see the subchapter of this e-book entitled "*An Analysis and Refutation of Other Objections*".

Now, as I was saying earlier, we can affirm with certainty: *her revelations are extremely historically accurate!* We cannot say this for the revelations of Anne Catherine Emmerich, Mary of Agreda, and various other mystics, which have all exhibited many examples of historical inaccuracy, which we have yet to find anywhere near to the same degree in Maria Valtorta's revelations (which, by the way, have been scientifically analyzed to a much greater depth than any other similar mystics' visions have ever been in the history of the world).

It is to be noted that God didn't "mess up" with the previous great mystics of His Church by not always granting special protection to the receiving and recording of the revelation to such a high degree – preserving from historical and recording errors to such a high degree – as was done in the case of Maria Valtorta. For some mystics, it appears that it was not God's intention to do so. It was not necessary at the time and God had His reasons for not doing so. For other mystics, it was *men* who messed things up! *Men* ruined the recording of the work! Brentano ruined Anne Catherine Emmerich's written record and Mary of Agreda's spiritual directors ruined her work by one commanding her to burn her original work, another commanding her to burn her second work, and then her third spiritual director commanding her to rewrite the third work *18 years* after she had her original visions!

In the case of Maria Valtorta, Christ has explicitly stated that He has granted a special degree of protection to the recording of her visions and dictations, in part because we are now in the End Times.<sup>1154</sup> "[Where sin abounded, grace did more abound.](#)" (Romans 5:20) And never has sin

abounded so much as in our day when, as it is prophesied in Scripture: “For there shall be a time, when they will not endure sound doctrine; but, according to their own desires, they will heap to themselves teachers, having itching ears, and they will indeed turn away their hearing from the truth, but will be turned unto fables.” These fables include modernism, neo-darwinism, religious indifferentism, rationalism, etc. “And many false prophets shall rise, and shall seduce many. And because iniquity hath abounded, the charity of many shall grow cold.” (Matthew 24:12)

Christ Himself explains in the following excerpts of dictations both this necessity in our times, as well as why He grants this immense private revelation, and hence why we can believe He would go so far as to grant this special degree of protection to the recording of Maria Valtorta’s visions and dictations.<sup>1155</sup>

If I wanted to take pleasure in restoring the picture of My Divine Charity, as a restorer of mosaics does replacing the tesserae damaged or missing, reinstating the mosaic in its complete beauty, and I have decided to do it in this century in which mankind is hurling itself towards the Abyss of darkness and horror, can you forbid Me from doing so? Can you perhaps say that you do not need it, you whose spirits are dull, weak, deaf to the lights, voices, and invitations from Above?

The times require an urgent response. Only a broad knowledge of Me can save. And to the one who gave Me all [Maria Valtorta], I have given all, so that many, through [her] sacrifice, which has obtained all from My love, may have Life.

And in truth this is the work of the Spirit, of the Spirit of God, of the Love of the Father and of the Son, of the Spirit who knows every truth and comes to speak the truth to the people caught in today’s turmoil, in fact turmoils, so they may defend themselves against infernal doctrines. I have given you the living book and the perfect knowledge of Me and of My time.

Will all this be understood by today's society to which I give this knowledge of Myself, to make it strong against the always stronger assaults of Satan and the world? Do you know, Mary, what you are doing? Or rather, what I am doing, *in showing you* the Gospel? Making a stronger attempt to bring men to Me. I will no longer confine Myself to words. They tire men and detach them. It is a fault, but it is so.

I will have recourse to visions, also of My Gospel, and I will explain them to make them more attractive and clear. I gave it because it was My wish to make it known.

I tell you these words. I offer you this food and this drink of living water. My word is Life. And I want you in the Life, with Me. And I multiply My Word to counterbalance the miasmata of Satan as they destroy the vital strength of the spirit.

And I say to you: "Take, do take this Work and '*do not seal it*', but read it and have it read '*because the time is close*.'" (Revelation 22:10) "And let those who are holy become holier." (Revelation 22:11)

May the grace of your Lord Jesus Christ be with all those who in this book see an approach of Mine and urge it to be accomplished, to their defense, with the cry of Love: "Come, Lord Jesus!" (Revelation 22: 20-21) »

Therefore, Christ has revealed the urgent need of extra help, and He has supplied this need. "Where sin abounded, grace did more abound." (Romans 5:20) and since the need is great in the 20<sup>th</sup> and 21<sup>st</sup> centuries, Christ grants a greater revelation and a greater protection to its recording than He has done for most (if not all other) private revelations of the mystics to date. Note that some private revelations have just as much "protection of accuracy" and importance for our times, *especially* Fatima and Our Lady of Good Success, but those aren't the same category of private revelations that I am discussing and analyzing in this subchapter. I am limiting my discussion in this subchapter to those private revelations that have bequeathed to the Church voluminous revelations (hundreds or thousands of pages) about the life of Our Lord and Our Lady, which have a greater need of "protection of accuracy" since the length of the dictations from Heaven are hundreds and even thousands of times longer than the dictations and secrets of Fatima, La Salette, Lourdes, etc.

For more details, see the upcoming subchapter of this e-book entitled "*How, in Many Respects, Maria Valtorta's Revelations Are Greater than Most Previous Mystics' Revelations and Are Especially Suited for Our Time.*"

You may say, "I understand why God would grant a greater protection from *theological* inaccuracies being introduced by the human factors of its recording onto paper, but why did God grant visions which are highly *historically* accurate?" Christ explained to Maria Valtorta that this is because the more detailed and accurate the descriptions of her visions were, the more there would be that would come to Him.

I think that the reason that He said this and why He intended the visions to be so historically accurate was so that her descriptions of her visions could be scientifically substantiated, or proven, for modern man, who is such an arid rationalist and skeptic and is so allured by all the marvels of modern inventions and science. These precise descriptions proven by science serve to scientifically

substantiate the divine origin of these visions in such a way that those of good will who would benefit from these revelations, but are skeptical and need some encouragement (among them, the scientific proofs) will trust the authenticity of these revelations and read them.

We live in an age when Satan uses false science to try to trap, confuse, and ultimately damn souls (neo-Darwinism, rationalism, “pure chance” materialist theories for the origin of the universe, etc.) Hence, God uses *true* science to encourage those of good will to trust what He says in opposition to all of the false science of modern times. Men did not need such scientific verification of private revelations in previous centuries because (1) man did not have near the scientific advancement we do now, (2) man wasn’t as steeped in rationalism and scientific lies in the past as mankind is now, and (3) “the times require an urgent response”: everyone in the world is in greater spiritual and material danger now than in the past.

Jesus speaks again in the *Poem of the Man-God* about science when He talks about the Holy Shroud:<sup>1156</sup>

Your scientists, to give proof to your incredulity with regard to that evidence of My suffering, which is the Shroud, explain how the blood, the cadaveric perspiration, and the urea of an overfatigued body, when mixed with the spices, could have produced that natural drawing of My dead tortured Body.

It would be better to believe without the need of so many proofs to believe. It would be better to say: "That is the work of God" and bless God, Who has granted you an indisputable proof of My Crucifixion and of the tortures preceding it!

But as now you are no longer able to believe with the simplicity of children, but you need scientific proofs – how poor is your faith, that without the support and the spur of science cannot stand up straight and walk – you must know that the cruel bruises of My kidneys have been the most powerful chemical agent in the miracle of the Shroud.<sup>36</sup> My kidneys, almost crushed by the scourges, were no longer able to work. Like those of people burnt by fire, they were unable to filter, and urea accumulated and spread in My blood, in My body, bringing about the sufferings of uremic intoxication and the reagent that oozed out of My corpse and fixed the impression on the cloth. But any doctor among you, or anyone suffering from

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<sup>36</sup> For information about scientific studies that confirm the possibility that urea may have been one of the components that formed part of the miracle of the Shroud, and for a discussion on how this dictation sheds light on the substance for the miracle rather than explaining the entire process apart from a supernatural explanation, read this discussion in this e-book [here](#).

uremia, will realize what sufferings the uremic toxins caused Me, as they were so plentiful as to produce an indelible impression.

Notice how Christ rebukes modern man for needing so much science to believe, but He mercifully condescends to our “need” for scientific proof by granting it. This is what He does with the whole revelations of Maria Valtorta: He grants scientific proof. Hence, there is even less excuse for us to reject it!

## A Discussion on Real or Apparent Contradictions Between the Different Mystics

I do not believe that there are any real contradictions between Maria Valtorta's visions and actual, true facts in other authentic mystics' visions. Establishing *actual, true* facts in other authentic mystics' writings is not always clear-cut however. The reason is because true facts can be altered by two things: (1) the writing down of their visions may have had human error, and (2) God might have purposefully altered details in the visions He gave which made them no longer historically accurate in those details. In the case of Anne Catherine Emmerich, there is definite evidence of error and untrue things added by Brentano (the one who wrote her revelations down onto paper). In the case of Venerable Mary of Agreda, there are historical errors brought about by the fact that she was forced to rewrite her entire work *18 years* after she received her original visions, the fact that she does not have a perfect memory, and the fact that for her last rewriting (the third time) God did not grant her special illumination to preserve her from error in her descriptions of the visions (He only granted illumination and protection from error in the lessons of her work).

Like I mentioned, there is always the possibility that God might have allowed certain details to be altered in the visions He gave to certain mystics which made them no longer historically accurate in those details because it was irrelevant to the mission and fruits that God wanted to bring to mankind through those particular revelations. That is, He may have opted to use the imagination of the mystic, or else use symbology rather than perfect historical accuracy – as the fruits from doing it this way might have been greater in such a case.

Here is an excerpt that explains this:<sup>1157</sup>

### **Why do approved private revelations sometimes disagree with each other?**

In the book "The Life of Mary as Seen by the Mystics" (Raphael Brown, Imprimatur, Nihil Obstat), the author [relates]: "Next we must understand why it is possible that the writings or revelations of some saintly mystics have occasionally contained minor inaccuracies or details which do not agree with similar accounts of other equally holy mystics. This is especially observable when their visions represent historical scenes, such as the life and death of Jesus Christ and His Mother. For instance, St. Bridget and Mary of Agreda differ as to various details of the Nativity. Sister Anne Catherine Emmerich saw the Savior crucified with three nails, whereas St. Bridget saw four nails. And all three disagree concerning the number of years which the Blessed Virgin lived after the Crucifixion.

"This does not mean that in each case only one mystic saw correctly and the other must have been mistaken. For, as Father Poulain very wisely explains – and the importance of this

statement for our work cannot be overstressed: When visions represent historic scenes...they often have an approximate and probable likeness only...It is a mistake to attribute an absolute accuracy to them...Many saints have, in fact, believed that the event took place exactly as they saw it. But God does not deceive us when He modifies certain details. If He tied Himself down to absolute accuracy in these matters, we should soon be seeking to satisfy in visions an idle desire for erudition in history or archeology. He has a nobler aim, that of the soul's sanctification, and to arouse in her a love of Jesus suffering. He is like a painter, who, in order to excite our piety, is content to paint scenes in His own manner, but without departing too far from the truth. (This argument cannot be applied to the historical books of the Bible.)...God has another reason for modifying certain details. Sometimes He adds them to a historical scene in order to bring out the secret meaning of the mystery. The actual spectators saw nothing similar...We see, therefore, that it is imprudent to seek to remake history by the help of the saints' revelations."

Therefore, we can see the geniusness in the Church's teaching on private revelation ("not indeed for the declaration of any new doctrine of faith, but for the direction of human acts" – St. Thomas Aquinas). Furthermore, if a Catholic is not obliged to interpret certain parts of public revelation literally (such as a literal six-day creation, with 24 hrs./day) then neither should private revelation be necessarily interpreted with the same strictness.

I expand these ideas with an excerpt from the 1912 Catholic Encyclopedia:<sup>1158</sup>

Illusions connected with private revelations have been explained in the article [Contemplation](#). Some of them are at first thought surprising. Thus a vision of an historical scene (e.g., of the life or death of Christ) is often only approximately accurate, although the visionary may be unaware of this fact, and he may be misled, if he believes in its absolute historical fidelity. This error is quite natural, being based on the assumption that, if the vision comes from God, all its details (the landscape, dress, words, actions, etc.) should be a faithful reproduction of the historical past. This assumption is not justified, for accuracy in secondary details is not necessary; the main point is that the fact, event, or communication revealed be strictly true. It may be objected that the Bible contains historical books, and that thus God may sometimes wish to reveal certain facts in religious history to us exactly. That doubtless is true, when there is question of facts which are necessary or useful as a basis for religion, in which case the revelation is accompanied by proofs that guarantee its accuracy. A vision need not guarantee its accuracy in every detail. One should thus beware of concluding without examination that revelations are to be rejected; the prudent course is neither to believe nor to deny them unless there is sufficient reason for so doing. Much less should one suspect that the saints

have been always, or very often deceived in their vision. On the contrary, such deception is rare, and as a rule in unimportant matters only.

Therefore, as I was discussing earlier, establishing *actual, true* facts in other authentic mystics' writings is not always clear-cut. The reason is because the writing down of their visions may have had human error. In the case of Anne Catherine Emmerich, there is evidence of error and untrue things being added by Brentano (the one who wrote her revelations down onto paper). In the case of Venerable Mary of Agreda, there are historical errors brought about by the fact that she was forced to rewrite her entire work *18 years* after she received her original visions. Even in the case of Therese Neumann, we know of instances where the one who wrote her revelations down onto paper couldn't keep up with her, thus introducing gaps and possible errors.

With other mystics, there is the possibility that God might have allowed certain details to be altered in the visions He gave them which made them no longer historically accurate in those details because it was irrelevant to the mission and fruits that God wanted to bring to mankind through those particular revelations. That is, He may have opted to use the imagination of the mystic, or else use symbology rather than perfect historical accuracy – as the fruits from doing it this way might have been greater in such a case.

However, in the case of Maria Valtorta – as I discussed in the previous subchapter – I believe that God intended for her visions to be historically accurate even down to the smallest details, and I believe that He guided and safeguarded the recording of these visions in such a way as to preserve their recording into written format from error to a very high degree. I discuss possible reasons for this in the previous subchapter.

It can thus be asserted that Maria Valtorta's visions do not contradict the visions of Anne Catherine Emmerich and Mary of Agreda insofar as the latter two visionary's visions are (1) historically accurate (not symbolic or have details taken from their imagination), (2) the recording of them into a written format was accurate, and (3) there were no additions from outside persons or sources (which did, in fact, happen with the writings attributed to Anne Catherine Emmerich, unfortunately).

For centuries scholars have been trying to reconcile apparent contradictions in the canonized Gospels, and for some passages they have not found an ideal solution yet; but it does not cause Catholics to doubt the authenticity and truth of Scripture, for we know that *objectively*, there is no *real* contradiction. There is only our misunderstanding. In the same way, *authentic* visions of true mystics of events in Our Lord's and Our Lady's lives never contradict each other, *unless* God purposely used symbology to change facts in the vision, the visionary or their recorder forgot or

misrepresented details by human error (which might happen in those cases when it is written down after the ecstasy), or there was error in the recording of the vision onto paper (which is evident in much of the written account of the visions of Anne Catherine Emmerich by Brentano). Therefore, (1) it is not justifiable to reject a vision of a mystic simply based on apparent contradictions with other mystics' visions, and (2) if you look at the most *trustworthy* written records of authentic mystics, you will probably find more often than not that authentic visions of varying mystics actually do not contradict each other (unless for the reasons just stated).

I came across a critical article against the *Poem of the Man-God* that tried to "disprove" the authenticity of the *Poem* by claiming that the details given in the *Poem* about the nails in the crucifixion of Jesus contradict the written account of what was shown in the visions of Anne Catherine Emmerich and Therese Neumann about the nails.

Another article (which doesn't discuss the *Poem* at all in particular) mentions the nails as a classic example of potential contradiction between different mystics' visions:<sup>1159</sup>

An example of the principle of God using what is already known by the mystic to form a vision or private revelation is the placement of the nails, and its corollary, the location of the stigmata in those saints who have had them. Scripture doesn't tell us with precision how Jesus was nailed. The Hebrew word in Psalm 22:16 is usually translated *hand*, but could apply to the wrist or adjacent forearm, as well. Nonetheless, the artistic tradition usually portrays the palm of the hand, while mystics propose a variety of placements from palm to wrist to forearm. On the other hand, the Shroud of Turin and historical studies of crucifixion argue strongly that the Crucified was nailed through the wrist, as the only part which could support a body's weight. Do the differences among mystics, and with the likely actual case (the wrist), make a palm or forearm placement of the wounds inauthentic? Not according to Catholic mystical theology, which recognizes the subjective (personal) element in mysticism, and which therefore allows for differences in such details. In *The Passion of The Christ* by Mel Gibson, he has chosen to follow Emmerich's placement, a choice which is both artistically and theologically justifiable.

What is little known among many is the fact that Maria Valtorta's vision of the Passion regarding the nails does *not* contradict the other visions of authentic mystics one bit, and that they actually all agree in reality (see next page).

John Haffert explains how in his booklet *That Wonderful Poem!*:<sup>1160</sup>

### **No Real Contradictions**

At first it may be disconcerting to meet apparently contradictory statements from persons like Therese Neumann or Ven. Mary of Agreda, whom we know beyond reasonable doubt to be credible. Many of us have felt confused, because some saints have seen Our Lord nailed through the Hands, the Shroud shows the nail marks in the Wrist, some mention ropes, some do not. Whom should one believe?

They are all correct according to the account in the *Poem*:

Holes had been drilled in the Cross in advance. After the first Hand of Our Lord was nailed through the Wrist, it was found that the other Hand did not reach the pre-drilled hole.

Our Lord was pulled so strenuously that His shoulders were dislocated, but still the nail had to be put through the Hand ... and further secured by rope because the Hand could have torn away. Furthermore, the strain on the other Wrist was so great that the wound tore down into the base of the Hand. So all were there: Wrist wound (which shows on the only Hand visible on the Shroud), Hand wound, rope.

And we must always look beyond what is seen. The stigmata of the saints are comparatively small wounds, not intended to show the ghastly reality of Calvary, but to be seen as signs of co-redemption.

A further illustration of apparent contradiction is found in the case of Therese Neumann's description of the veil, given to Our Lord when He was stripped to be crucified. She said:

"A courageous woman takes off her shoulder cloth and hands it to Him."

That is as much as Father Naber recorded. This seems to contradict the *Poem*, which says that it was *Our Lady* who gave Her veil to Jesus. Why would Therese Neumann not say so? Or was there something Father Naber missed? Why did she exclaim that it was a "courageous woman"?

These words remind us of the courage of the "Woman", as Our Lord referred to Her, at the foot of the Cross. She was not, as could be supposed, immobilized by grief. She was actively participating with, and in, the sacrifice of Her Son.

As is shown above, for this particular case, there is no contradiction among all of these accounts: Maria Valtorta, Anne Catherine Emmerich, Mary of Agreda, Shroud of Turin, etc. In fact, the *Poem of the Man-God* proved in this case to be an authoritative source for the solution to the apparent contradiction. I believe that if people, in investigating other apparent contradictions, were to see what the *Poem* said, they would find that the accurate, detailed information that the *Poem* provides resolves many of them. In fact, the *Poem* does this time and time again for apparent contradictions in Scripture extremely well, and many renowned Catholic biblical scholars have testified that the revelations to Maria Valtorta are a substantial source of further pioneering in this field. For more details, see the subchapter of this e-book entitled “*Proof (or a Substantiating Factor) in How the Poem Resolves Many Problems in the Gospel Accounts Which Scholars Have Struggled with For Years (Including Apparent Contradictions Between the Different Gospel Accounts and Apparent Errors or Inconsistencies Within the Same Gospel Account), and How It Furthermore Corrects Certain Misunderstandings and Translation Errors that Have Been Perpetuated Throughout the Centuries*”.

The main article I found where someone tried to argue against the *Poem* by trying to point out apparent contradictions with Anne Catherine Emmerich’s visions was an article written by Ronald Conte Jr. I have to state that it is such a poorly researched article that it isn’t really worth much, but a complete refutation of it is here: [Refutation of Ronald Conte Jr.'s Article](#).

At the link above you will see the text of the critic’s article and a response to the critic with in-line text in a different color. This is the best way to assess two different articles that oppose each other.

In reading it, you will quickly see that the critic failed to identify a single *valid* contradiction between Anne Catherine Emmerich’s visions and Maria Valtorta’s visions. There do exist true contradictions between these two mystics’ writings (and in those cases I maintain that Maria Valtorta is correct), but the critic failed to find even a *single* valid contradiction. This shows the superficiality, bias, and poor research of this critic and how even the basis he was using to try to reject Valtorta was woefully unsupported. But even if he found *100* contradictions, it is an invalid argument against the *Poem*, because it only shows further evidence of how Brentano *ruined* the written record of Anne Catherine Emmerich’s visions and not that Valtorta was wrong. For more details, see the following article about what Valtorta wrote (and the dictations she received) about how Brentano ruined the recording of Anne Catherine Emmerich’s writings in spite of the fact that Emmerich was an authentic mystic and had authentic, true visions: [Maria Valtorta's Writings and Dictations About the Writings Attributed to Anne Catherine Emmerich](#).

In fact, it is of great significance that Maria Valtorta actually read some of the writings attributed to Anne Catherine Emmerich's visions and had some very enlightening things to say about it. There is a primary source of Valtorta's writings entitled *La Passione di Gesù dalle visioni di Anna Caterina Emmerich* (*The Passion of Jesus from the visions of Anne Catherine Emmerich*). The publisher relates concerning this work:<sup>1161</sup>

[This is a] reprint of an Italian edition of the visions of Anne Catherine Emmerich on the Passion of Jesus, preceded by extensive discussion of the life of the seer. This includes handwritten annotations on the pages by Maria Valtorta, written in pencil, but clearly visible in the reproduction. At the end is a brief "dictation" of Jesus, always about the visions of Emmerich, completed by the concluding remarks of Maria Valtorta, who considered Emmerich a true mystic, but whose visions, however, were altered by the free transcription of the German poet Clemens Brentano.

Below are the English translation of Maria Valtorta's handwritten annotations that she wrote on the pages of *The Passion of Jesus from the visions of Anne Catherine Emmerich*. There are so many comments by Maria Valtorta that I don't want to quote all of them here for the sake of brevity, but I will give some of the more notable comments here to give you a taste. If you don't want to read all of these comments, just scroll down past them. I list the chapter number of the work attributed to Anne Catherine Emmerich, followed by the page numbers in the reprint of Emmerich's work that contains Valtorta's handwritten notes which is published by the Centro Editoriale Valtortiano, followed by a short description in regular font style of what's on that page that Maria Valtorta is commenting on (not all entries have this, however), and then Maria Valtorta's comments follow in bold and in blue color.

Note: The **bolded, blue words** are Maria Valtorta's handwritten comments.

## **PART 2**

- |                     |   |
|---------------------|---|
| ch. I, pp. 108-109  | The Last Supper, Nicodemus at night – <b>No. No. Here it is, Brentano.</b>  |
| ch. IV, pp. 118-124 | About the Chalice at Supper – <b>No, nothing. But what fantasy!</b>   |
| ch. VI, p. 128      | The Last Supper – <b>Mercy! What is she narrating?</b>  |
| ch. VI, p. 136      | The Last Supper – <b>A rare true point</b>  |
| ch. VIII, p. 145    | (Eucharist) – <b>All untrue!</b>  |
| Ch. IX, pp. 152-157 | <b>This whole chapter is so unlikely, so different from the truth, that I weep... how people for a (whole) century learn from things not conforming to the truth.</b> |

### **PART 3 (PASSION)**

- Introduction, p. 172 **And either he [Brentano] remembered badly, or he invented in a big way, thus spoling everything. It was better he had done naught, rather than to have done so badly.**
- Ch. I, p. 175 Cedron bridge – **What is he narrating?**
- Ch. I, p. 176 Garden of Olives – **...nonsense...**
- Ch. I, p. 178 Adam and Eve buried on Mt. Olivet – **No. Not at all. Jesus says to me that they lived much more southbound of Jerusalem, near the boundaries.**
- Ch. I, p. 183 Mary Magdalene and Lazarus – **No, No, & No**
- Ch. I, p. 200 Peter comes to Jesus in Garden – **What! They were sleeping and heard nothing.**
- Ch. I, pp. 203-205 **True and correctly described**
- Ch. II, pp. 227-228 The Cross – **What! They were two freshly planed tree trunks 5 wooden pieces. If the Cross had been made as it is in this description, it would not have been able to hold the robust long body of Christ.**
- Ch. III, p. 232 Jesus arrested – **No, He was still at Gethsemane. Peter said nothing. He was dying already of fear!**
- Ch. III, p. 245 Mary and others – **No. They were all in the house of the Last Supper.**
- Ch. III, p. 249 **That which we have supernaturally learned is not easily forgotten. Here therefore it is not Anne Catherine Emmerich but Brentano who speaks.**
- Ch. III, p. 251 **No! At the Temple.**
- Ch. III, p. 252 **How much impreciseness!**
- Ch. VIII, p. 280 **This is not true! They always immolated their Paschal Lamb and not Joseph or Nicodemus for them.**
- Ch. XI, p. 302 Mary approaches Peter – **But no. No! No!**
- Ch. XI, p. 303 (Mary and the crowd) – **But why mislead like this? The Blessed Virgin left the Last Supper house for Calvary. As a woman and Hebrew, she did not mix with the crowd other than at the Supreme hour in order to comfort her Son. Every other version does not correspond with the true history.**
- Ch. XXII, p. 360 (Mary had a sister...) – **She was the only daughter!**
- Ch. XXIV, p. 378 “ ” “ ” called Mary of Heli, daughter of Joachim, about 20 years older than Mary. etc. etc. etc. – **What? What? What? Are they crazy?**
- Ch. XXXI, p. 425 Cross in form of Y – **No, it was thus: †**
- Ch. XXXIV, p. 441 (Mary uncertain – John advises Her to stay) – **Mary did not need to be advised and she was not a coward**
- Ch. XXXVI, p. 451 (Veronica’s veil given to Church afterwards) – **No, immediately**

- Ch. XXXVII, p. 459 Pilate went to gateway and returned – **Pilate didn't go to Calvary. He remained at Praetorium.**
- Ch. XXXVIII, p. 463 Jesus put into a cave on Calvary before Crucifixion – **What are they narrating here?**
- Ch. XXXVIII, p. 464 (Body not suspended by His arms) – **Nothing of the sort! There was no hole and no support. The Most Holy Body hung by the hands.**
- Ch. XXXIX, p. 466 (Pilate etc. returning home) – **No. Not like so**
- Ch. XLI, p. 475 (Stretching Jesus' left arm...) – **This is true**
- Ch. XLI, p. 477 (A little hollow for Jesus' heels) – **No hollow**
- Ch. XLI, p. 478 (Missing part: Mary's faintings) – **How many faintings! She only fainted when Jesus died.**
- Ch. XLI, p. 479 Jesus repeated many psalms etc. **His breathlessness was such that it prevented Him from speaking. He would have prayed with His heart, but apart from the seven words (sentences) He did not utter anything else.**
- Ch. XLII, p. 480 (Raised Cross with ropes...) – **No. They lifted it up with their arms.**
- Ch. XLII, p. 481 (Dropped Cross in the hole etc.) – **This, yes**
- Ch. XLIII, p. 484 Early story of Disma as a baby... – **Hmm! Perhaps! However this legend doesn't seem true to me.**
- Ch. XLV, pp. 488-491 (Jesus on the Cross) – **The description is true. This is how Jesus and Mary were. Exactly like this, I would say with the hair of a dark red, especially now, drenched in blood as they were.**
- Ch. XLV, p. 491 (In missing pages) – **No, only one type of wood**
- Ch. L, p. 518 Eclipse of the Sun: light returns while Jesus speaking – **The light returned some time after His death.**
- Ch. LIII, p. 545 John and holy women go back to town – **When did Mary ever leave Calvary?**
- Ch. LV, p. 555 Mary, John, and holy women go to get balms before Jesus is taken down from the Cross – **Blessed Virgin Mary left Calvary to accompany the Most Holy Corpse to the Sepulcher, and not beforehand.**
- Ch. LVI, p. 562 Embalming the body – **A totally inexact chapter**
- Ch. LVIII, p. 578 (Mary etc. returning to Calvary) – **(?) The sorrowful One (Mary) returned home and not to Calvary. And on the other hand it was by now nearly Saturday and it was prohibited to walk too much.**
- Ch. LVIII, p. 579 Peter and two James' were met in town, Peter reproached himself... – **But if they were hiding out of fear!**
- Ch. LVIII, p. 582 Joseph confined to a tower (to die in secret) – **Oh no!**
- Ch. LXIII, p. 600 Capharnaum in valley 1½ miles below lake – **(?) But Capharnaum was on the lake! [i.e. next to the lake]**

Ch. LXIV, p. 605 Roman soldiers joined (Temple) guards at Tomb. – **The Romans, after the Crucifixion, were disinterested in any surveillance. The Temple guards were the custodians.**

Ch. XLV, p. 610 Blessed Virgin Mary visited many places including the Temple, with Her companions – **The Hebrew women, after the death of a relative, always remained very withdrawn for the period of mourning. As if the Virgin Mary who was always very shy of publicity and after what she had endured, could have gone here and there as if a tourist!**

The above list by Maria Valtorta shows that you cannot possibly trust the writings attributed to Blessed Anne Catherine Emmerich, unfortunately. Besides her and Venerable Mary of Agreda, I am not as familiar with the writings of the other mystics who have had a vision or visions of Our Lord's and Our Lady's lives. However, if the written records of these revelations are trustworthy and reliable like Maria Valtorta's written record is, then I think that if you were to compare the visions of these particular authentic visionaries to Maria Valtorta's writings, you would find tremendous agreement between them. But, if there is any contradiction, the evidence shows that Maria Valtorta's revelations stand as the most trustworthy and authoritative. In fact, I would go so far as to say that Maria Valtorta's revelations are the standard by which you can measure the degree of accuracy and credibility of the written record of similar historic visions of Our Lord's and Our Lady's life which are attributed to previous mystics.

But what is particularly amazing is the incredible correspondence and exact agreement between Maria Valtorta's writings with things that are undeniably and irrefutably authentic and trustworthy: the canonized Scriptures of the Holy Bible and the miraculous relics of Our Lord (the Shroud of Turin and Veronica's Veil).

The Holy Shroud is something that can be considered very trustworthy, and the book entitled *The Holy Shroud and the Visions of Maria Valtorta* is a scholarly work written by a Shroud of Turin expert which describes the detailed findings on the miraculous Shroud of Turin by modern scientific studies and its exact agreement with the visions of Christ's Passion, Death, and Burial in the writings of Maria Valtorta. For more details, see the proof chapter of this e-book entitled *"Proof (or a Substantiating Factor) by the Fact Maria Valtorta's Visions of Christ's Passion Perfectly Match Detailed Findings on the Miraculous Shroud of Turin that Recent Modern Scientific Tests Have Revealed Decades After Her Writings Were Published and the Fact Her Writings Foretold Something Amazing About the Veil of Veronica Which Has Been Scientifically Proven for the First Time Decades After Her Death"*.

Maria Valtorta's revelations are even clarifying the controversy about where Our Lady's house is. Some claim it is in Ephesus, some claim it is in Loreto, and some claim it is in Jerusalem.

The disagreement becomes more important when you realize that at both Ephesus and Loreto, there have been documented miracles, that other supernatural occurrences verify the authenticity of both places being homes of Our Lady, science substantiates both of these places (i.e. both date back to the first century, the stones making up the house of Loreto don't come from the region, etc.), and there is solid tradition that supports both places as being a house of Our Lady.

At the house in Ephesus there have been cures of people who drank water from the spring there, as well as an apparition of Our Lady there in 1902. Pope Leo XIII believed in Ephesus' authenticity as a house of Our Lady and Pope Pius X granted a plenary indulgence for those who visit it. At Loreto, thousands of miracles have been recorded. Many Popes and more than two thousand persons who have been canonized, beatified, or made venerable by the Church have visited the Holy House of Loreto. With all of these apparent conflicting facts, how can you sort out which is the true house of Our Lady?

Well, the truth about the apparent discrepancy becomes more clear when you realize the obvious fact that Our Lady didn't just live in one house during her lifetime! Our Lady is known to have lived in at least three different houses during her lifetime. The Holy House of Nazareth where the Annunciation took place and where the Holy Family lived has been miraculously transported by angels to Loreto in Italy. After Pentecost, Our Lady stayed with St. John the Apostle in a house in Ephesus for a time (the second house). Lastly, Our Lady lived for a time in a little house in Gethsemane in Jerusalem, where she was Assumed into Heaven. In fact, in addition to these three houses, we know for sure of at least one more house where she lived: she had to stay in some shelter with St. Joseph and the Child Jesus when they were exiles in Egypt. And there's something amazing about this last site, which I will discuss later in this subchapter.

First, the house of Loreto is certainly the most famous house of Our Lady and arguably the most important. This is the house that was originally at Nazareth and where the Incarnation of Jesus Christ took place, and where Our Lady lived with St. Joseph and the Child Jesus for decades. There are three excellent articles about the Holy House of Loreto:

[The Miracle of the Holy House of Loreto by Lee Wells](#)

[The Authenticity of the Holy House Verified by Fr. Angelo Maria d'Anghiari](#)

[The Saints and Loreto by Frank Hanley](#)

The first article gives the history of the House of Loreto and talks about the miracles that authenticated its arrival in Loreto, as well as St. Francis of Assisi's prophecy about this house that later came true.

The second article establishes the authenticity of the Holy House of Loreto. The article relates:<sup>1162</sup>

What is the basis for an intelligent acceptance of the Loreto tradition that the Holy House was transported by miraculous means from Nazareth, first to Tersatto in Dalmatia, and finally to Loreto, Italy? Ours would not be the only generation wondering about that story, as the recorded facts show. Actually what makes this tradition believable is the accumulation of facts: 1. Solid valid scientific facts. 2. Original source material. 3. Written documents of its history. 4. Accepted traditions. 5. Paintings, iconography, and monuments. 6. Moral grounds.

It then goes into detail explaining everything.

The third article discusses all of the many saints throughout the centuries who visited the Holy House in Loreto and have believed it is truly the Holy House of Nazareth.

Jesus Christ confirms the truth that the house of Loreto is the house of Nazareth in a dictation which He gave to Maria Valtorta when He was discussing Italy:<sup>1163</sup>

Can any of you say that I have not loved this land where I have brought the relics of My life and My death: the house in Nazareth where I was conceived in an embrace of luminous ardor between the Divine Spirit and the Virgin, and the Shroud where the sweat of My Death imprinted the sign of My pain, suffered for humanity?

To learn about the house in Ephesus, see this article: [The Discovery of Mary's House in Ephesus by Pauly Fongemie](#).

This article covers everything about the house in Ephesus: its history, miracles, approval, scientific and tradition considerations, etc. It also describes how the detailed description of this house in the vision of Blessed Anne Catherine Emmerich is what led to its discovery, and which initially confirmed that this is the actual house Our Lady lived in (prior to the miracles and apparition which later independently confirmed it further).

Now what about the house in Jerusalem? And which house was Our Lady in during her Assumption? The 1907 Catholic Encyclopedia article about the Assumption relates:<sup>1164</sup>

Two cities claim to be the place of her departure: Jerusalem and Ephesus. Common consent favors Jerusalem, where her tomb is shown; but some argue in favor of Ephesus. The first six centuries did not know of the tomb of Mary at Jerusalem.

An article relates that tradition holds that Our Lady spent a certain number of years of her later life in Ephesus but that she was actually Assumed into Heaven in Gethsemane in Jerusalem:<sup>1165</sup>

A legend, which was first mentioned by Epiphanius of Salamis in the 4th century AD, purported that Mary may have spent the last years of her life in Ephesus. The Ephesians derived it from John's presence in the city, and Jesus' instructions to John to take care of Mary after His death. Epiphanius however, pointed out that although the Bible mentions John leaving for Asia, it makes no mention of Mary going with him. The Eastern Orthodox Church tradition believes that Virgin Mary lived in the vicinity of Ephesus, where there is a place currently known as the House of the Virgin Mary and venerated by Catholics and Muslims, but argues that she only stayed there for a few years; this teaching is based on the writings of the Holy Fathers.

Although many Christians believe that no information about the end of Mary's life or her burial are provided in the New Testament accounts or early apocrypha, there are actually over 50 apocryphon about Mary's death (or other final fate). The 3rd century Book of John about the Dormition of Mary places her tomb in Gethsemene, as does the 4th century Treatise about the passing of the Blessed Virgin Mary.

The Breviarius of Jerusalem, a short text written in about AD 395, mentions in that valley the basilica of Holy Mary, which contains her sepulchre. Later, Saints Epiphanius of Salamis, Gregory of Tours, Isidore of Seville, Modest, Sophronius of Jerusalem, German of Constantinople, Andrew of Crete, John of Damascus talk about the tomb being in Jerusalem, and bear witness that this tradition was accepted by all the Churches of East and West.

Fr. Gabriel Roschini, O.S.M., world-renowned Mariologist, discusses this topic in his book, *The Virgin Mary in the Writings of Maria Valtorta*:<sup>1166</sup>

a) Where did the Assumption Occur?

The majority opinion is that Mary's Assumption, body and soul into heavenly glory, took place in Jerusalem. Some, however, argue that it was in Ephesus. Discussion is still going on.

The earliest tradition unanimously supports the Jerusalem opinion. Many relatively ancient testimonies indicate that Mary died in Jerusalem and was buried in Gethsemane (see *Barnabé d'Alsace O.F.M., Le tombeau de la Sainte Vierge à Jerusalem*, Jerusalem, 1903). This tradition is linked back to

1. Pseudo-Dionysius, a mystical writer;
2. the fourth century apocrypha of Pseudo-Melito of Sardis entitled *Transitus Beatae Mariae Virginis* [*The Passage (Assumption) of the Blessed Virgin Mary*] (see B. Bagatti, [*Archeological Discoveries at Mary's Tomb in Gethsemane*], in *Marianum*, 34 [1972], p. 193-199);
3. Juvenal, who was the Patriarch of Jerusalem from 399 to 457 (P.G. 147, 748-752).

Afterwards, this tradition became universal.

The opinion that supports the city of Ephesus is much more recent, going back no further than the 17th century (Tillemont, *Mémoires pour servir a l'Histoire ecclésiastique*, Paris, 1693, vol. 1, p. 73-74). It was brought up again at the end of the last century, following the revelations of Ven. Anne-Catherine Emmerjch (1774-1824). According to these, the Blessed Virgin would have spent the last years of Her life in Panagia-Kapuli (near Ephesus) with Saint John (see *Panaghia-Capouli ou la Maison de la Sainte-Vierge près d'Éphèse*, Paris-Poitiers, 1896).

Maria Valtorta's visions specifically locate Mary's Assumption in an isolated house in Gethsemane, just outside of Jerusalem. This little house was Lazarus' gift to the Blessed Virgin. It was completely fenced in to protect Her from Christ's enemies and shield Her from the curiosity of relatives, friends, and other Christians (*Poema*, X, 277-280). As Lazarus said to Mary:

"I assure You that Jesus' enemies are scared of Rome. They won't dare disturb You in this peaceful place" (*ibid.*, p. 280).

(This security helps to explain why John is the only one who witnessed Mary's Assumption.) The Blessed Virgin decided to give up Her residence in the Eucharistic House [see Note 96 on p. 159] and joyfully accepted Lazarus' offer.

"John and Me! By ourselves! Just the two of us! I will feel as though I am back in Nazareth with My Son! By ourselves, in peace! It will be very peaceful. That is a place where My Jesus spread many of His words and His spirit of peace. That is where He suffered, though, so much that He sweated blood. And that is where He went through the supreme mental suffering of [Judas'] base kiss and the first..." She sobs as an extremely painful memory chokes Her... Having regained control of Herself, She says: "That is where He returned to the infinite peace of Paradise!" (*ibid.*).

Mary informs John of Her decision and says:

“As long as God wants Me to live, I will help Peter and James and all of you. I will help the first Christians in any way I can. If the Jews, Pharisees and Priests are not as ferocious with Me as they were with My Son, I will be able to give up the ghost at the same place He went up to the Father” (*Poema*, X, p. 282).

[The Visionary describes the house]. This is exactly what the little house is like. It has only one story, on top of which there is a rooftop, as is usual for houses in the Near-East. It is a pure-white, unadorned cube; the walls are whitewashed and roughcast. The only openings are the doors, which must let the light into the little rooms. I say the rooms are little because there certainly cannot be large rooms in a cube about 20 feet square.

The little house stands in the midst of big olive trees with a lot of leaves. The trunks seem even darker in contrast with the white house walls. The house is in a small clearing; the trees are no more than six feet away from it... I gather that the Beloved [John] has settled in a room of that house where the Dormition would [eventually] take place so that he would not be away from the Saviour’s Mother. Also, because he was convinced that Mary was incorruptible (*Quad.* ’44, p. 613 [Aug. 15]).

The *Poem of the Man-God* in fact testifies to the authenticity of this earliest ancient tradition of the house of Our Lady’s Assumption being in Jerusalem. Our Lady was Assumed into Heaven in a little house in Gethsemane, which no longer exists, as Our Lady said in a dictation in the *Poem*.<sup>1167</sup>

“The house, from which I was Assumed into Heaven, was one of the countless generousities of Lazarus, for Jesus and His Mother. The little house of Gethsemane, near the place of His Ascension. It is useless to look for its remains. In the destruction of Jerusalem by the Romans, it was devastated, and its ruins were scattered in the course of ages.”

Even though the house is no longer there, the knowledge of its location has been preserved by ancient tradition and the former place of this house is venerated as the Tomb of the Virgin Mary in the Church of the Sepulchre of Mary.

Now it is clear that Our Lady spent some years in Ephesus, sanctifying the house which is now venerated there. It is also clear that Our Lady’s house in Nazareth was transported by angels to Loreto in Italy and is now venerated there. It is also now known that the house in Gethsemane where Our Lady Assumed into Heaven was destroyed, but its former location is venerated in the

Church of the Sepulchre of Mary. But what about the house where she stayed with St. Joseph and the Child Jesus during their exile in Egypt?

There is an amazing article about this house: [Materea, Egypt - City of Refuge of the Holy Family by Fr. Jorge de Jesús Fuentes Davison, S.D.B.](#)

This article relates:<sup>1168</sup>

We know, by means of the main work of the great mystic Maria Valtorta (“The Gospel as it has been revealed to me”), that the town in which the Sacred Family lived in Egypt was called MATAREA (cfr. 1: 36.1; 2: 119.1; 4: 247.8)<sup>37</sup> [see footnote 37 below]. Also, the “*Indice e Carta della Palestina*”, written by Hans J. Hopfen – that was made specifically from this work and for the service of the same – indicates: “it was the place of refuge of the Sacred Family during the exile in Egypt. Today, 10 kilometers [=6.2 miles] to the North of Cairo, there is a village called MATARIYA” (p. 86).

Interested in the subject, I investigated this place and found something interesting to share with Valtorta readers.

First, I tried to locate the place in a recent map of Egypt, and I realized that there was a little bit of confusion. A big map, included in the December 2008 *National Geographic* magazine in Spanish, whose main article is “The true King Herode”, locates a place called AL MATARIYA, 150 kilometers [=93.2 miles] to the northeast of Cairo, which is obviously not the place which Hopfen mentions in his Index (10 kilometers to the North of Cairo).

After consulting some other maps of Egypt on the Internet, I found that a place named *Al Matariyah* (well-known today also as “*Ein (or Ain) Shams*”), was the old HELIOPOLIS (not to be confused with the modern Heliopolis suburb, that is on the east side of Cairo). Curiously, I found that the old Heliopolis, was the town where the first Egyptian priests lived, some 2500 years before Christ was born. It was their place of residence.

And it is good to know that this place, *Al Matariyah*, also belongs to a more extensive district of El Cairo called AL-ZEITOUN. Surprisingly, I realized that *Al Matariyah* (the old HELIOPOLIS) is not 10 kilometers away from Cairo, as Hopfen stated in his Index, it is... IN THE

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<sup>37</sup> In the English translation of the *Poem of the Man-God*, the references which explicitly mention “Materea” as the city the Holy Family fled to in Egypt are in chapters 119, 133, and 246. In the second English edition, *The Gospel as Revealed to Me*, these references are in chapters 119, 133, and 247.

NORTHEASTERN SIDE OF THE CITY OF CAIRO! (in what is now named THE OLD CITY)... It is just a suburb of the city, but very important because of its history.

Even, in a simple map of the city of Cairo, this place is totally identified, and, to my astonishment (according to several articles obtained on the Internet), **there is an ancient tradition of devotion towards the Sacred Family in that district, for many centuries past.** Tourists who write on the Internet of their experience, while visiting this district of El Cairo, say that one can even breathe a Sacred Family environment at that place:

“Entering a place called Al Matariyah you seem to be entering another world. Although it is a somewhat small place, everything is very well organized, and there is much vegetation there. Another aspect of this area is that, everything, within this region, takes the name of the Virgin Mary: there is a Coptic Church dedicated to the Virgin Mary, also a Mosque dedicated to the Virgin Mary, a well and a tree related to Mary and Jesus, and even bricks of the house of the Sacred Family”.

In fact, as this tourist already mentioned above, **there is a famous Orthodox Coptic church dedicated to the Virgin Mary in Al Matariyah.** It is in a district called Zeitoun in Cairo. But what was most pleasing and astonishing for me to discover, was that in Holy Week of 1968 (on April 2nd, Tuesday), the Virgin Mary began to appear publicly to thousands of people, for nearly two years, ... right **ON THE TOP PART OF THIS CHURCH, where the domes are!** These appearances are famous throughout the world, because there are thousands of photos and videos of the luminosities with the form of the Virgin Mary that appeared. In fact all the information is available on the Internet.

I say that these appearances of the Virgin Mary at this place are not random. I guess she appeared exactly on the site where she lived with the Lord Jesus and Saint Joseph when they came to live in Egypt. I dare say that this site is particularly special to Our Lady, the Virgin Mary, because this was the place where the Sacred Family lived while exiled in Egypt. And this place, is exactly in **MATAREA.** This site was mentioned by Maria Valtorta (for the first time in her work) on January 25th, 1944, as the place where the Sacred Family lived in Egypt; that is, more than 24 years before the appearances of Our Blessed Mother in that same place in 1968. Although oral tradition for centuries kept this place as one of the many places the Sacred Family visited in their journey, we can now say that **the Virgin Mary has confirmed, with her appearances, that this is the place where she lived with Jesus and Joseph,** as Valtorta revealed in her writings. And it is interesting, that this little 250 square meters [=2690 sq. ft.] Orthodox church, where the miracle appearances took place, was constructed by the Copts (Orthodox Christians) in 1925.

Finally, I observe that we are not dealing with an unknown or lost town of Egypt (not 10 km north of Cairo as Hopfen suggested, nor 150 kms from Cairo, as some maps indicate); we are speaking about the great City of Cairo where everything about the Sacred Family in Egypt took place. Of course, in that time, Matarea was only a little village on the outside of Cairo, which was founded 116 years before Christ was born.

Certainly, it is a small and insignificant detail in the life of Jesus. But for those who care about even the slightest details about Our Lord's life, they will be happy to know this information. And for those of us who also believe and share Valtorta's work, the meaning of this is certainly precious.

By the way it was interesting for me to find out, with the Google Earth program, that the distance (in a straight line) between Bethlehem and Al Matariya is 432 kilometers [=268.4 miles]. It must have taken at least one month and a half or even two for the Sacred Family to reach Egypt. And the distance between their home (where the Church stands now) and the biggest of the three Pyramids is 24 kilometers [=14.9 miles]. (Valtorta says that the Sacred Family could see one of the Pyramids from their home. cfr. 36:1). And also, by the way, the time that Jean Aulagnier, the ancient Calendar expert, calculates the Sacred Family remained in Egypt, taking his calculations from the information Valtorta mentions in her work, was around two years and seven months. Almost three years in Egypt, out of the thirty of the Lord's private life, and then... another three to save mankind. Those were the mysterious plans of God.

For more details about how scientific research explains how the Holy Family could only see one pyramid from Matarea (substantiating what Maria Valtorta wrote), see: [The Valtorta Enigma: The Flight into Egypt in Matarea](#).

The article in the hyperlink above is in French. However, if you click on the link above, it will take you to a "Google Translate" version of the article in English. Note that this hyperlink uses the Google Translate service, and so the translation is very imperfect since it is being done by a computer algorithm and not by a human; but it's readable.

Professional engineer Jean-François Lavère has done tremendous scientific research into the *Poem*, and he wrote in one of his articles:<sup>1169</sup>

### **The Flight into Egypt**

When Maria Valtorta describes the sojourn of the Holy Family in Egypt, it seems at first that she is ignorant of its exact location. She writes: "The place is in Egypt. I have no doubt, because I see the desert and *a pyramid*" [36.1]; and a little further: "...the sun falls toward the naked sand, and a true fire invades the whole sky behind *the distant pyramid*" [36.3]. "*The pyramid* seems darker" [36.4]. It is necessary to go to the next volume to learn that the flight ended at Matarea: "...not Him Who had fled over to Matarea" [119.1]; "And it will be sadder than your first birthday in Matarea" [133.4]; and then in volume 4: "However the goodness of the Lord made our exile in Matarea less harsh in a thousand ways" [247.8].

Matarea (today, El Matariya) is a district of the ancient city of Heliopolis, located 20 kms. [12.5 miles] to the north/northeast of the three pyramids of Giza. It was a hospitable land for the persecuted Jews, and in Jesus' times, an important Jewish colony dwelt there.

The most ancient mention of Matarea as a refuge of the Holy Family originates from the gnostic gospel "of Thomas" of the 2nd century. From this epoch and up till today, there is venerated in this place "the fountain of the Virgin" and "the tree of Maria", recalled as well in Valtorta's text. Henry de Beauvau, in the *Voyage au Levant* (1615), names this place: "Matarea, the place where the Virgin was saved with her dear Son, while escaping the persecution of Herod..." Cornelius de Bruyn passes through Matarea in 1685 and explains: "It is here, it is believed, that Joseph and Mary chose their dwelling when they withdrew into Egypt..."

Why does Valtorta see in this place *only one* of the three pyramids? It is necessary to note that the pyramids of Giza were oriented on a south-west/north-east [axis]. Matarea is found *exactly* on their axis and therefore, *only in this narrow sector* does the pyramid of Cheops effectively hide those of Khafre and Menkaure, situated just behind it! The use of a simple article in the singular—"la" ["the"] pyramid—strongly authenticates the vision of this scene on Valtorta's part.

Regarding the claimant apparitions in Egypt discussed in the excerpt quoted over the past few pages, I must say the disclaimer that I do not know with certainty whether these apparitions are authentic or not (although they have been approved by the local Catholic bishop). Whether these apparitions are authentic or not, it has no ultimate bearing on the authenticity of Maria Valtorta's revelations. The fact that there is an established ancient tradition in the area and town that was once called Matarea that this is the place where the Holy Family fled to and lived, and that so many things in the area are named after the Holy Family, is in itself enough to substantiate Maria Valtorta's revelations about the Flight into Egypt.

However, if these apparitions are indeed authentic, they *doubly* substantiate that Maria Valtorta was correct! It would show without question that this *is* the town where the Holy Family fled to. It would furthermore show that the place where the church dedicated to Our Lady is located may be the *actual place* where the Holy Family stayed: the location of the “missing house” of the exiled Holy Family in Egypt!

A lot of people are skeptical about new claims of apparitions of Our Lady, which is good and prudent so long as they apply Catholic criteria in assessing it and research it unbiased until they find out the truth (to find out whether it is authentic or not authentic). I’ll state right off the bat that, as far as this apparition goes, there is a fair amount of compelling evidence which seems to indicate that this apparition is indeed authentic! Here are the details:

1. Our Lady is said to have appeared for more than a year in different forms on the domes of the Coptic Orthodox church named after her, in Zeitoun, Cairo, Egypt. Each apparition lasted from a few minutes to several hours. Note that this church is in the Al Matariyah part of the Zeitoun district of Cairo, which was once called Matarea back in Jesus’ day and was a suburb of Cairo at that time.
2. The apparitions were seen by *millions* of Egyptians and foreigners. Among witnesses included Catholics, Orthodox, Protestants, Muslims, Jews, atheists, agnostics, and people of every religion, background, education level, and socioeconomic status.
3. Miracles were reported, including a blind person recovering his sight, the healing of a paralyzed person, the overnight curing of breast cancer, many other sicknesses being miraculously cured, and tremendous numbers of people undergoing spiritual conversion.
4. Catholics don’t necessarily trust the investigation of the Orthodox Church since they are separated from Rome, but nevertheless, they investigated it and approved it as authentic. An article relates:<sup>1170</sup>

His Holiness Pope Kyrillos VI (Cyril VI) entrusted a committee of high rank priests and bishops to investigate the apparitions, and on Saturday, May 4, 1968, the Coptic Orthodox Church officially confirmed the apparitions after thorough investigation (see official report below). His Holiness Pope Kyrillos VI also assigned the responsibility of documenting the apparitions and accompanying miracles to a special committee headed by Anba Gregorios, bishop of postgraduate studies, Coptic culture and scientific research.

## **The Official Statement from the Papal Residence in Cairo on the Apparition of Saint Mary in the Zeitoun Virgin Mary Coptic Orthodox Church in Cairo, Egypt**

Since the evening of Tuesday April 2, 1968 (the 24th of Bramhat, 1684 A.M.), the apparitions of the Holy Virgin Saint Mary, Mother of Light, have continued in the Coptic Orthodox Church named after Her in Zeitoun, Cairo.

The apparitions occurred on many different nights and are continuing in different forms. The Holy Virgin Saint Mary appeared sometimes in full form and sometimes in a bust, surrounded with a halo of shining light. She was seen at times on the openings of the domes on the roof of the church, and at other times outside the domes, moving and walking on the roof of the church and over the domes. When She knelt in reverence in front of the cross, the cross shone with bright light. Waving Her blessed hands and nodding Her holy head, She blessed the people who gathered to observe the miracle. She appeared sometimes in the form of a body like a very bright cloud, and sometimes as a figure of light preceded with heavenly bodies shaped like doves moving at high speeds. The apparitions continued for long periods, up to 2 hours and 15 minutes as in the dawn of Tuesday April 30, 1968 (the 22nd of Barmouda, 1684 A.M.), when She appeared continuously from 2:45 am till 5:00 am.

Thousands of people from different denominations and religions, Egyptians and foreign visitors, clergy and scientists, from different classes and professions, all observed the apparitions. The description of each apparition as of the time, location, and configuration was identically witnessed by all people, which makes this apparition unique and sublime. Two important aspects accompanied these apparitions: The first is an incredible revival of the faith in God, the other world, and the saints, leading to repentance and conversion of many who strayed away from the Faith. The second are the numerous miracles of healing which were verified by many physicians to be miraculous in nature.

The Papal Residence has thoroughly investigated the apparitions and gathered information by way of committees of clergy who have also witnessed the apparitions by themselves and recorded everything in reports presented to His Holiness Pope Kyrillos VI.

By issuing this statement, the Papal Residence declares, with full faith and great joy and humility of a thankful heart, that the Holy Virgin Mary, Mother of Light, appeared in clear forms on many different nights, for periods of variable length, lasting on occasions more than 2 continuous hours, starting on the eve of Tuesday April 2, 1968 (the 24th of Bramhat, 1684 A.M.) and up till now (the date of the report) in the Coptic Orthodox Church named after Her in Zeitoun, Cairo. It is historically proven that the location of this church in Tumanbay street,

in Zeitoun quarter, on the way to El-Matarya, Cairo, is on the path taken by the Holy Family when visiting Egypt.

May God make this miracle a symbol of peace for the world, and a blessing for our nation as it has been prophesized: "Blessed be Egypt My people."

Saturday May 4, 1968

Barmouda 26, 1684 A.M.

Papal Residence in Cairo

5. What is interesting for us Catholics is what the local Catholic bishop declared. The apparitions were approved by the local Catholic Patriarch, Cardinal Stephanos I (Stephen I). You may ask: what is a Patriarch? Basically the Eastern Coptic Catholic Church is a church in full communion with Rome and the Holy See. They are 100% Catholic. The head of this particular eastern rite is the Coptic Catholic Patriarch of Alexandria. In 1741 an apostolic vicariate was established for Alexandria for Coptic Christians wanting to unite with Rome. This was elevated into a patriarchate in 1895, and is in full communion with the Holy See. Cardinal Stephanos I Sidarouss was the Coptic Catholic Patriarch of Alexandria from 1958 until 1986 when he retired. An article relates: "The patriarch ranks the second among all Catholic bishops of the world (only after the Pope) by the virtue of Canon Law (CCEO 58, 59.2)."<sup>1171</sup> Cardinal Stephanos I has full authority as a Catholic bishop to investigate and approve a private revelation under his jurisdiction, and he did.

An article relates:<sup>1172</sup>

The apparitions were also approved by the local Catholic Patriarch, Cardinal Stephanos I (Stephen I), who stated that the apparitions of our Lady at Zeitoun were beyond any doubt and were seen by many of his trustworthy Coptic Catholic children. Father Dr. Henry Ayrout, the rector of the Catholic *Collège de la Sainte Famille* (Jesuit order) in Cairo also declared his acceptance of the miraculous apparitions of Virgin Mary, saying that whether Catholic or Orthodox, we are all Her children and She loves us all equally and Her apparitions at the Zeitoun Coptic Orthodox Church confirmed this notion. Rev. Dr. Ibrahim Said, head of all Protestant Evangelical Ministries in Egypt at the time of the apparitions, affirmed that the apparitions were true. Catholic nuns from the *Sacré-Coeur* order also witnessed the apparitions and sent a detailed report to the Vatican. On the evening of Sunday, April 28, 1968, an envoy from the Vatican arrived, saw the apparitions and sent a report to His Holiness Pope Paul VI.

6. You will find this next piece of information most unique in the history of apparitions. According to this article, the government of Cairo, Egypt actually officially declared that these apparitions are authentic!

An article relates:<sup>1173</sup>

The apparitions were also witnessed by President Gamal Abdel Nasser, and captured by newspaper photographers and Egyptian television. Investigations performed by the police could find no explanation for the phenomenon. No device was found within a radius of fifteen miles capable of projecting the image, while the sheer number of photographs from independent sources suggests that no photographic manipulation was involved. Having been unable to produce an alternative explanation for the luminous sightings, the Egyptian government accepted the apparitions as true.

An article relates:<sup>1174</sup>

**Report of General Information and Complaints Department, Cairo, Egypt, 1968:**

"Official investigations have been carried out with the result that it has been considered an undeniable fact that the Blessed Virgin Mary has been appearing on Zeitoun Church in a clear and bright luminous body seen by all present in front of the church, whether Christians or Moslems."

7. The apparitions took place during great turmoil and religious conflict in Egypt. The apparitions of Our Lady miraculously brought peace to the region for a time in a way nothing else could.

Note that just because the claimant apparition took place on top of a Coptic Orthodox church does not thereby show approval to the schism and heresy of the Orthodox Church. If these apparitions are authentic, it means that Our Lady is showing approval to the holiness of the site (the place where she, St. Joseph, and Jesus lived during their exile in Egypt) in spite of the fact that the place happens to be covered by a schismatic church.

For example, who owns the church which lies on the site of Golgotha and the place of Jesus' Tomb? The Church of the Holy Sepulchre is a "shared church" which means it is shared by Roman Catholics, Eastern Orthodox, and Oriental Orthodox. Does the fact that the schismatic Orthodox Church has some authority over and use of the church building make the site no longer Golgotha and the real Tomb of Our Lord? Absolutely not! In the same way, if an Orthodox church is over the place where the Holy Family resided for years, it does not make the site no longer the former

sacred place of the Holy Family. Therefore, there is ultimately no theological problem of the idea of Our Lady choosing to appear on the dome of that church, so long as it is properly understood that she was not endorsing the schismatic Orthodox religion, but rather the eternal sacredness of the site of the Holy Family's previous home.

We must remember that Our Lord stayed with, preached, and worked miracles of grace for the Samaritans, who were schismatics and heretics to the ancient Hebrews (the Samaritans to them could be likened to what Protestants and Orthodox would be to Catholics nowadays). However, that did not stop Our Lord from visiting them, staying with them, preaching to them, and even healing them. So likewise, the fact that Our Lady healed both Catholics and non-Catholics is not a scandal. As Christ said in the last chapter of the *Poem*:<sup>1175</sup>

The way to attract to perfection a just person who spontaneously tends to it, is different from that to be used with a believer in sin, and from that to be used with a Gentile. You have many of them also among you, if you succeed in judging, as your Master did, as Gentiles the poor people who have replaced the true God with the idols of power and arrogance, or of gold, or of lust, or with the idol of the pride of their knowledge. And different is the method to be used to save modern proselytes, that is those who have accepted the Christian idea, but not the Christian citizenship, as they belong to separated churches. No one is to be despised, and these lost sheep less than everyone. Love them and try to lead them back to the Only Fold, so that the desire of the Shepherd Jesus may be fulfilled.

It is commendable that many recognize through these apparitions that Our Lady is the Mother of all people – even those with false religions. However, it is wrong to interpret her apparitions as a condoning of these false religions. Our Lady is the Mother of the Catholic Church, the Mystical Body of Christ, the one true Church. She wants all her children in the world to be nurtured by her and her Son in the one true Church which He founded for all time. Therefore, if these apparitions are authentic, not contrary to this desire of hers – but in order to foster it – did she appear in Egypt and bring peace for a time in the Name of her Son, as she will do one day on a worldwide scale after the consecration of Russia as she promised.

For the best compendium of information about this apparition, see: [Our Lady of Zeitoun Web Gallery](#).

At the above site are listed documentary videos about the apparitions, video clips and photos of the actual apparitions, online books about it, articles, newspaper clippings about it, Egyptian TV news broadcasts about the apparitions, original Egyptian radio recordings covering the

apparitions, etc. It has just about everything you would want to see or know about these apparitions.

The two main articles that give a general overview of the apparitions are:

[The Apparitions of The Blessed Holy Virgin Mary to Millions in the Coptic Orthodox Church Named After Her, in Zeitoun, Cairo, Egypt \(1968-1970\)](#)

[What Did the Millions See at Virgin Mary Coptic Orthodox Church in Zeitoun, Cairo, Egypt \(1968-1970\)?](#)

A fantastic 8½ minute professional documentary that discusses the story of these apparitions is available here on YouTube: [Documentary Video: The Virgin Mary Apparition 1968-70 in Zeitoun, Egypt.](#)

Another documentary video available on YouTube is below: [Documentary Video: Apparitions of Our Lady in Zeitoun.](#)

A slideshow of authentic photos of the apparition are shown in this YouTube video (Note that the best photos start at 2:30): [Slideshow of Cairo Apparition Photos.](#)

If these apparitions are authentic, it is further unmistakable substantiating evidence that Maria Valtorta was 100% correct in reporting that Our Lord revealed to her that the He, Mary, and St. Joseph fled to Matarea, now modern-day Al Matariyah in the Zeitoun district in Cairo, Egypt.

## How Maria Valtorta's Revelations Are Being Proven By Science to a Degree Much Greater than Most (if Not All) Previous Similar Mystics of the Church

If you read the proofs chapter of this e-book, you will see that Maria Valtorta's revelations have been and are continuously being proven/authenticated by many branches of science. With regards to her extraordinary insight into such a vast array of theological and scientific fields, skeptics might say, "she just got very lucky." But that skeptical position cannot be maintained when you look at the mass of "freak accidents" / extraordinary "coincidences" / unexplainable "lucks" in so many areas of science in Maria Valtorta's revelations that, taken as a whole, act like drops in a bucket that overflow and demolish the possibility that all of these were just chance. Besides religious spheres (theology and biblical exegesis), these areas of science in which she shows extraordinary expertise beyond what she could have known by herself include geography, geology, topography, archaeology, astronomy, history, flora and fauna, ethnology, intricate calendar systems, agricultural knowledge, as well as writing about a medical phenomenon which few consummate physicians of her day would know how to describe with such exactness and detail. The exact concurrence of her detailed visions with recent scientific findings on the Shroud of Turin and her prediction about the Veil of Veronica which has been proven by modern science for the first time decades after her death is yet another one of these "freak accidents" or extraordinary "coincidences" that together with the *myriads* of other such ones in a whole host of different sciences makes for quite an argument!

What is particularly extraordinary is that she did not have the learning required to know these things herself, she was bedridden for most of her life (including during the time she wrote all her writings), and she wrote these 15,000 handwritten pages in mostly 3½ years amidst multiple chronic illnesses and with only a catechism and a Bible for books. Research has been done into 8,000 pieces of data from her writings in a wide variety of scientific fields, and it has been shown to correspond to authoritative sources with 99.6% accuracy. There are also undeniable proofs of supernatural inspiration which are beyond the scope of chance which cannot be explained away or denied, as outlined in many of the proof chapters of this e-book (such as Purdue University's Dr. Lonnie Lee Van Zandt's computer analysis and written testimony that she could not have written her precise astronomic descriptions which precisely matched her chosen dates and dating system without a modern computer and her describing Palestine and over 350 geographical locations in the Holy Land with a level of precision in multiple fields that she could not possibly have known without modern electronic scholastic resources or access to an extensive collection of books/atlas in the 1940s that eyewitnesses and common sense confirm she did not – nor could have had – access to and which itself arguably would have been insufficient to complete her work).

Some critics might argue that the fact that there is such a possibility of scientific substantiation of her visions means that it must not have come from God because historically it has been the case that most visions of previous mystics cannot be scientifically substantiated. First of all, I'd like to point out that some visions *have been* substantiated, such as the finding of Our Lady's house in Ephesus thanks to the detailed description of it in the vision of Anne Catherine Emmerich (more on that later). But in any case, that argument is faulty reasoning. It is the opposite extreme of those who claim that everything in a vision of a mystic is perfectly historically accurate (which it has proven not to be for many mystics). Who says that God cannot choose to make use of science to substantiate a vision or a private revelation? In fact, if you open your eyes He is doing it all of the time!

Examples include the Miracle of the Sun seen by 70,000 witnesses on October 13, 1917, at Fatima, Portugal; the Eucharistic miracle of Lanciano, Italy; the stigmata and miracles of healing done through Saint Padre Pio; the miraculous tilma of Our Lady of Guadalupe; the miraculous Shroud of Turin; the countless miraculous healings at the shrine of Our Lady of Lourdes in France; incorruptible corpses of saints such as St. John Vianney and St. Silvan (whose body has been incorrupt for 1600 years), etc. There are other examples, but these are some of the more notable ones. Let's look at how God has allowed science to analyze these.

The [Miracle of the Sun](#) needed no scientific analysis, because it was seen by 70,000 eyewitnesses up to 20 miles away. But there is a remarkable proof in that atheists and previously fierce anti-Catholics and rationalist skeptics saw it too and attested to it as a fact (many of them converting), hundreds of other non-Catholics converted, and even the anti-Catholic press of the day reported it as a historical event. Among witnesses included scientists, Ph.D.'s, etc. who also testify. Also, besides the vision of the dancing of the sun, there was another miracle. It rained the whole night and all morning such that almost everyone present was soaked right up to the moment of the Miracle; but after the 10-minute-long Miracle of the Sun, everybody's clothes were completely dry. The truth of this fact has been guaranteed with the greatest sincerity by dozens and dozens of persons of absolute trustworthiness.<sup>1176</sup> Despite attempts by modern rationalist scientists, they have not been able to satisfactorily refute these miraculous phenomena.

The [Eucharistic miracle of Lanciano, Italy](#) has been scientifically analyzed and proven to be a miracle. The stigmata of Saint Padre Pio was [scientifically analyzed](#) (Padre Pio didn't like it but submitted to it out of obedience) and it was proven to be unexplainable by science and a true miracle. [Incorruptible corpses of saints](#) have been analyzed by science and [proven miraculous](#). The miraculous Shroud of Turin has [been analyzed and has been found unexplainable by science \(a miracle\)](#). St. Juan Diego's tilma of Our Lady of Guadalupe has been analyzed and has

[many miraculous, astounding features that have been shown to be unexplainable by science](#)

(Note: this link is a PowerPoint presentation). All of these are just some examples of miracles (among many others) that God has done that He has allowed science and scientists to verify.

So who would say that God would not choose to reveal details in visions to a mystic which can be scientifically substantiated?

Christ gave a dictation to Maria Valtorta in which He tells her how important it is for her to write all the details in her visions:<sup>1177</sup>

To those few who are so entirely *Mine*, without reserve, I open the treasures of revelations and contemplations, and give Myself without reserve.

However, Maria, I choose you for the role of making known My Divinity, in its different manifestations, among those who need to be awakened and led to glimpse God.

Remember to be scrupulous to the utmost in repeating what you see. Even a single trifle has value, and it is not *yours*, but *Mine*. It is thus not licit for you to hold it back. It would be dishonest and selfish. Remember that you are the reservoir for the Divine Water into which that water is poured, so that *all* may come to draw from it.

As regards the dictations, you have arrived at the most faithful fidelity. In the contemplations you observe a great deal – but in the haste of writing, and on account of your special conditions in health and surroundings – it happens that you omit some details. You must not do so. Place them at the foot of the page, but write down *all* of them. This is not a reproach – it is sweet advice from your Master...

The more attentive and precise you are, the more numerous those who come to Me will be, and the greater your present spiritual happiness and your future eternal happiness will be.

Go in peace. Your Lord is with you.

In the *Poem of the Man-God*, there is an excerpt from Maria Valtorta where she is addressing her spiritual director, Fr. Migliorini:<sup>1178</sup>

As you can see, I have hastened to add these details which, being trifling matters, had escaped my notice, and were wanted by you. Today, reading the booklet, I noticed a sentence which may be a guide for you.

This morning you were saying that you cannot make my descriptions known because of their style and since I am terrified at the very thought of being known, I was very happy about it. But do you not think that that is against what the Master says in the last dictation in the booklet? “The more careful and precise you are (in describing what I see) the greater the number of those who will come to Me.” This implies that the description must be known, otherwise how can there be a number of souls going to Jesus, thanks to them? I am drawing your attention to this point, then you can do what you think is best, because, as far as I am concerned, I am indifferent. Nay, humanly speaking, I share your opinion. But in this case it is not a human matter and also the human side of the mouthpiece must disappear. Also in today's dictation Jesus says: “... in showing you the Gospel I make a stronger attempt to bring men to Me. I will no longer confine Myself to words... I will have recourse to visions and I will explain them to make them more attractive and clear.” So?

In the meantime, as I am a poor nonentity and by myself I retire to myself, I tell you that your remark has upset me, and the Envious One avails himself of the situation: I was so upset that I thought I should no longer describe what I see, but I should write the dictations only. He whispers in my ear: “You can see it yourself! Your famous visions serve no purpose whatsoever, except to make you pass off as mad. Which you really are. What is it that you see? The shams of your agitated mind. It takes much more to deserve to see Heaven!” He has tortured me all day today with his corrosive temptation. I can assure you that I have not suffered so much because of my bitter physical pain as I suffered and am suffering because of this. He wants to drive me mad. This Friday is a Friday of spiritual temptation for me. I am thinking of Jesus in the desert and of Jesus at Gethsemane...

I will not give up as I do not want this cunning demon to laugh, and fighting against him and against my weaker spiritual part, I am writing to you to inform you of my present joy and to assure you that, as far as I am concerned, I should be quite happy if Jesus deprived me of this gift of seeing, which is my greatest joy, providing He continues to love me and have mercy on me.

It is on account of these detailed descriptions that so much scientific proof of this private revelation has been developed. However, it changes at a certain point in time. The author of the article “The Valtorta Enigma” relates:<sup>1179</sup>

The attentive reader will have noticed that the descriptions are very minute in the first volumes and more restrained in the last volumes, in conformity with the words of Jesus to the writer [in Volume 3, Chapter 296].

These words of Jesus he is referring to are as follows:<sup>1180</sup>

Poor Mary, you are more exhausted than John of Endor. I authorize you to omit the descriptions of the places. We have given so much to curious searchers. And they will always be "curious searchers". Nothing else. That is enough now. Your strength is diminishing. Keep it for the word. I notice the uselessness of so much labor of yours, with the same spirit with which I noticed the uselessness of so much of My toil. That is why I say to you: "Spare yourself for the word". You are the "mouthpiece". Oh! One must really repeat for you the saying: "We played the pipes for you and you would not sing, we sang dirges and you would not be mourners" [Matthew 11:17]. You repeated My words only, and difficult doctors turned up their noses. You added your descriptions to My words, and they find faults with them. And they will find more to object. And you are worn out. I will tell you when you are to describe the journey. I, and no one else. I have struck you for almost one year. But before the year is over, do you wish to rest once again on My Heart? Come then, little martyr...

Notice that He was glad that the first 46% of the visions of the *Poem of the Man-God* were given very detailed descriptions by Maria Valtorta which will be of use to scientifically prove the *Poem of the Man-God*, but that due to Maria's illnesses and extreme fatigue, He authorized her to omit the descriptions and focus only on the dictations for the remaining 54%.<sup>1181</sup> In the excerpt of Maria's note to Fr. Migliorini, notice how she reports that Jesus said to her, "The more careful and precise you are [in describing what you see] the greater the number of those who will come to Me." This is because these precise descriptions serve to scientifically substantiate the divine origin of these visions (and perhaps also because it serves to immerse the reader more into the vision, as all meditation is meant to do, such as St. Ignatius of Loyola's *Spiritual Exercises*). However, also notice how Christ has called out another group by name – the group of "curious searchers" – saying, "and they will always be 'curious searchers'. Nothing else"; namely, they will just be curious searchers and they won't make the leap of faith (if needed) and the act of their will to become true disciples. My e-book is not designed to pander to such a category of people, but rather to those of good will who will benefit from these revelations, but need some encouragement, among them, the scientific proofs, to trust the authenticity of these revelations.

You may ask, "How is Maria Valtorta's being careful and precise in describing her visions directly linked to scientific evidence?" Her description of Palestine and over 350 geographical locations in the Holy Land were done with a level of precision in multiple fields that she could not possibly have known without modern electronic scholastic resources or access to an extensive collection of books/atlas in the 1940s that eyewitnesses and common sense confirm she did not – nor could have had – access to and which itself arguably would have been insufficient to complete her work. She knew many of these places by name, some of which at the time were known only by

specialized archeologists. Her astronomic details in many of her visions have allowed Purdue University Theoretical Physicist Professor Lonnie Lee Van Zandt to be able to analyze these astronomic observations and declare that they are remarkably consistent with her dating system, and that she could not have verified this agreement or have predicted these astronomic observations without a computer. It has allowed ancient calendar specialists, professors, and researchers to be able to discover that her narrative is both completely internally consistent as well as remarkably externally consistent with known facts in a tremendous number of different scientific fields. It has allowed experts to verify the accuracy of her descriptions that she could not have possibly known. One example: Professor Vittorio Tredici was a highly experienced mineralogist, geologist, President of the National Miner's Association of Italy, and vice president of the Italian Corporation of Mining Industries. The book *Pro e Contro Maria Valtorta* relates:<sup>1182</sup>

Professor Vittorio Tredici was a highly experienced mineralogist, president of the Italian Metallic Minerals Company, vice-president of the Extractive Industries Corporation, and president of the Italian Potassium Company.

The other types of offices he held were those of Senior Inspector in the National Insurance Institute, Mayor of Cagliari and Member of Parliament during the Fascist era (he joined the National Fascist Party after having belonged to the Sardinian Action Party). He had not been removed from his field of research, so he also acted on behalf of mining companies, specializing in the study of phosphates in the Transjordan.

Married and father of nine children, Professor Tredici was a devout Catholic. Impressed by Maria Valtorta's writings, he went to meet her in Viareggio. In 1952, he issued his "declaration" as a man of science and of faith.

In a signed testimony dated January 1952, he wrote:<sup>1183</sup>

I read a few volumes of the "Words of Life" written by Miss Maria Valtorta. ["Words of Life" is how Tredici referred to Valtorta's *The Poem of the Man-God*].

To the extent that I must consider myself as simply a layman from the viewpoint of theological training, the immediate impression that I got was that this Work could not be the fruit of simple human will, even if she was gifted with knowledge of the doctrine and the culture, and with truly superior capabilities.

I sensed here the unmistakable imprint of the Divine Master, even if He presents Himself to the eyes of the reader under so realistically human a light than would be apparent from just

reading the Gospels. Yet this Humanity—while humble and natural—remains throughout the Work the true Humanity of Our Lord Jesus Christ—always, unmistakably—just as in our meditations and our aspirations we have continually envisioned Him near us in all our life as sinners. I also get the impression that while the Work is able to stir up an immense tumult of thoughts, feelings, and good works from the depths of our being, at the same time it convinces us—I dare to say definitively—that the truth exists solely and exclusively in the Gospel because – even in our highest concepts—He is accessible in a clear and perfect way in everyone’s mind.

What struck me most deeply in the Work, from a critical point of view, was the perfect knowledge the writer had of Palestine and areas where the preaching of Our Lord Jesus Christ took place. This is knowledge that in some passages surpasses your average geographical or panoramic knowledge, becoming specifically topographical and even, geological and mineralogical. From this viewpoint, no publications exist —as far as I know—in such detail as in this account, above all for the area beyond the Jordan (now also Jordanian), that would allow even a scientist who has not physically been to the site, to imagine and describe whole paths and roads with such perfection as would perplex [or astound] those who have in fact had the opportunity of actually going there.

I have traveled all over Palestine and Jordan, and other Middle Eastern countries on numerous trips. I remained for a while in Jordan in particular for mining purposes so I was able to see and follow with a keen eye what *those sketchy and inaccurate English publications* (the only ones that exist on the subject for those areas) cannot even remotely offer.

Well I can declare with a clear conscience that after reading the description given in the Work about one of Our Lord Jesus Christ’s journeys over the Jordan up to Jerash, I recognized the path of Our Lord so perfectly. With the vivid memory that sprang to my mind from my reading, I recognized the description made with such precision that only those who could actually see it or have seen it could possibly be able to describe it!

But my surprise was intensified further when, as I continued reading, I read a statement of a mineralogical nature where, in describing some protruding dykes like granite, [Valtorta] affirms that they are not, in fact, granite, but limestone! I declare that this distinction could be appreciated—on site—only by an expert!

And I continued to read that at a little distance across the summit, before resuming the gentle descent to Jerash, there is a small spring where Our Lord Jesus Christ stopped with a caravan to eat a quick breakfast. Now I think that this spring is so small and inconspicuous that it

would have been missed by anyone, even passing close by it, who had not been particularly attentive.

In addition to the description of that whole journey, there are elements where the tradition in that area is supported by confirming that the towns and countries that I have seen are still almost 100% Christian, in a predominantly Muslim country. And they have been so from the time Our Lord Jesus Christ preached there. This factor cannot leave anyone feeling indifferent.

These facts and others, which I do not quote for the sake of brevity, have struck my critical spirit and have reinforced in me the absolute conviction that this Work is the fruit of the Supernatural; if not, I would not be able to find a humanly convincing explanation for these facts that I have cited and which are nevertheless completely verifiable. But, more than my critical spirit, it is my heart that feels better every time I read more pages from this Work, which assures me that it is "God's Work".

With all my being, I hope that this Work will become the heritage and dominion of all mankind, as soon as possible – to be urgently propagated – because I think and I feel that through these Works many, many, many wandering souls will return to the Fold.

Rome, January 1952, Vittorio Tredici.

Professional engineer Jean-François Lavère, writes:<sup>1184</sup>

The work [the *Poem of the Man-God*] overflows with exact data from the viewpoint of history, topography, architecture, geography, ethnology, chronology, etc. Furthermore, Maria Valtorta often provides precise details known only by some scholars, and in certain cases, she even records details totally unknown at the time she recorded them, and which archeology, history, or science have later confirmed.

The study of thousands of data, scattered as if by chance in this work, has allowed us down the years to construct an imposing documentary base. This systematic research brings to light the extraordinary precision and unsuspected level of coherence and credibility of this Life of Jesus by Maria Valtorta.

In the scientific journal *Scienze e Ricerche* (Science and Research), [Professor Emilio Matricciani](#) of the Department of Electronics, Information, and Bioengineering (DEIB) at the Polytechnic of Milan, and Dr. Liberato De Caro of the Institute of Crystallography, National Research Council (IC-CNR), Bari Polytechnic, co-authored an article entitled "Finzione letteraria o antiche osservazioni

astronomiche e meteorologiche nell'opera di Maria Valtorta?" ("Literary fiction or ancient astronomical and meteorological observations in the work of Maria Valtorta?"). Here is the abstract from the article:<sup>1185</sup>

*The Gospel As Revealed to Me (L'Evangelo come mi è stato rivelato)* is the main literary work by Maria Valtorta (1897-1961), written while she was bedridden for serious health problems in the years between the end of World War II and the first years after the war. In her voluminous work she reports detailed descriptions of uses, customs, landscape of Palestine at the time of Jesus of Nazareth, a large quantity of information of every kind: historical, archaeological, astronomical, geographical, meteorological. The richness of narrative elements has allowed pursuing many studies on her literary work because she states that it is not due to her imagination, but that she has written down everything she watched "in vision". This should not be possible based only on logical reasoning because, as far as we know, it is not possible to have visions on past events which, in this case, would refer to 2000 years ago when Jesus walked the roads of Palestine. However, by a detailed analysis of explicit and implicit calendar information, such as reference to lunar phases, constellations, planets visible in the night sky while she tells what is happening, verifiable with the Astronomy, it is ascertained that every event described implies a precise chronological reference – day, month, year – without being explicitly reported. For example, from this analysis it is inferred that the crucifixion should have occurred on Friday 23rd of April in the year 34, which coincides with one of the dates of crucifixion deducible with the help of Astronomy. Maria Valtorta has recorded also the days with rain and this allows a statistical test with the current meteorological data of Palestine, under the hypothesis of random observations and no important changes regarding rainfall daily frequency in Palestine. The annual or monthly average frequencies of rainy days deduced from the data available from the Israel Meteorological Service and the similar frequencies deduced from the analysis of the Maria Valtorta's work agree very well. These results are surprising and unexpected, and no scientific explanation seems to be immediate.

The above article by Professor Emilio Matricciani and Dr. Liberato De Caro has also been translated into English and published in the Swiss journal MDPI on June 9, 2017. You can view this article in HTML format [here](#) and download it in PDF format [here](#).

For details about how her descriptions lead to proof, view the Proofs chapter of this e-book.

Valtorta could not have written those amazing 9,000 handwritten pages in only 3½ years – or, if you consider all her writings – 15,000 handwritten pages written over seven years (most of which was written over a four-year period), containing 800 profound dictations of Jesus, 300 detailed

revelations from others, almost 700 visions of Jesus' earthly life accounting for 500+ personalities, 350+ ministry sites (some not discovered/verified archaeologically until after her death), 950 quotations and references to 40 Old Testament books, covering approximately 98.5% of all the Gospel passages in the canonized Scriptures that relate the lives of Jesus and Mary, complete with a newly proposed chronological arrangement and dating system of the Gospels, and a vast amount of geographical, climatic, agricultural, historical, astronomical, and cartographical information, which authorities in these fields have verified the accuracy of with appropriate astonishment: without a supernatural source, especially given that she was uneducated in theology and the Scriptures and was an "ignoramus" as she called herself. Her dictations and visions came from a supernatural source.

Bishop Johanan-Mariam Cazenave, the Secretary of the Syrian-French Synod, wrote a preface for Jean-François Lavère's book on February 22, 2012. Here is an excerpt from the bishop's preface:<sup>1186</sup>

This book is admirable in more than its title because, with scientific circumspection, it considers one of the great enigmas, too unknown, of our times: the case of Maria Valtorta, probably the greatest visionary in the history of Christianity! The consequences of this are considerable, because the fundamental light that Jean-François Lavère brings into this work rests on objective facts which are accessible to exact science tied to the most recent and primarily archeological discoveries. For the reader, the conclusions speak for themselves!

This remarkable work could not have been done fifty years ago. Maria Valtorta died in 1961; it was during the blackest years of the War that she was inspired with *l'Évangile tel qu'il m'a été révélé* [*The Gospel as it was Revealed to Me*]. Pope Pius XII, Sovereign Pontiff reigning at that time, issued on this publication a positive discernment: "*Publish this work as it is. There is no need to give an opinion as to its origin, whether it be extraordinary or not; those who read will understand.*" The word of a Pope is not without value and is based on the sentiment that the Pontiff shared with his contemporaries, that this text is orthodox. Pius XII, better than anyone, is the guarantor that the Work [of Valtorta] does not betray in any way the Canonical Gospels and the Magisterium of the Catholic Church; he therefore recommends this reading... Pius XII, however, prudent as befits his functions, specifies: "*There is no need to give an opinion as to its origin, whether it be extraordinary or not.*" The Holy Father did not have at his disposal then an objective tool of analysis which would permit him to affirm the supernatural origin of the Work. However he did not, for all that, close the door to this hypothesis, and even moved in a direction revealing his own intimate sentiments: "*those who read will understand.*"

Today, things have greatly changed. Science has progressed in an incredible way in half a century, and the computer has overturned research in all domains, unifying knowledge, classifying, coordinating analytical data. This has permitted immense progress, notably for the phenomena which concern us here: archeology and astronomy. For fifty years, let's say from the end of the last (sic!) war, the state of Israel has encouraged excavations in all directions on most Jewish and Christian sites of its territory, precisely there where Jesus and His apostles tread two thousand years ago. A much more advanced knowledge of these sites has emerged than was available fifty years ago, giving us a multitude of places and new contexts, and details of lifestyles in what specialists call "Late Antiquity".

It is precisely this which forms the power of the prodigious and patient work of Jean-François Lavère. This work in fact gives evidence of an astonishing agreement between the recent discoveries of science and the visionary descriptions of Maria Valtorta which are spread over thousands of pages: without erasures, without contradictions, and in a unity of times and places as demonstrated by very rigorous research. All that, a half century ago: from the depth of her bed of suffering, without documentation and with no connection to a scientific community, this woman "sees" in real time and by a kind of shortcut: describing what some scholars would much later laboriously deduce from archeological data two thousand years old! Names of villages in Aramean, cities and monuments that disappeared and then are found again today, a knowledge of manners and customs, of scenery, attire...a whole context whereby the author of this Work amply demonstrates that this tour de force is impossible if one leaves no place for what the "seer" herself affirms: it is God who shows her, it is Jesus who dictates to her the instructions which accompany [His] illustrating the Gospels without ever betraying them: in their cultural context and often with moving poetry, consecrating the union of the True, of the Good, and of the Beautiful which rises from Christ like water from its source.

...this Work is of an extraordinary origin. Without that it is simply inexplicable and even unthinkable for scientific objectivity. It is indeed astonishing to note that science could be so rigorous that, in order to remain consistent—and if it wants to remain honest—it must posit as a hypothesis the existence of a supernatural origin to a series of phenomena where the law of causality on which all science is based, is not called into question, but seen to be defective by the very facts which it analyzes. Every miracle enters into this type of process. In the case of Maria Valtorta, after a reading of this brilliant Work, science—which is a tool all the more effective as it gives rise to new facts unrecognized for two thousand years—sees itself, not immersed in epistemological subtleties, but confronted by a brutal contradiction of its own experience: How had this simple woman been able to know what was buried for two thousand years and which emerged again a half-century after her!

This true enigma joins two other great enigmas of Christian history in this domain: one, related to Christ Himself, and the other to the Holy Virgin, His Mother: I mean the Holy Shroud of Turin and the "Tilma" of Our Lady of Guadalupe. There again, it was necessary to await our time for the scientific tools and precision to stumble against facts extremely resistant to the logic of phenomena. Science exhausts itself in refining the analysis of the facts, and the more it advances the more it stumbles on its own contradiction in the demands of its own logic. A moment comes when, to escape absurdity, it is quite necessary to posit the hypothesis of the supernatural and the intuition of its emergence in the field of experience.

It is to be noted that some other mystics' visions have been confirmed by science as well, although it does not appear to be anywhere near to the same degree as Maria Valtorta's visions. Nevertheless, I want to provide the greatest example I know of a proof of the authenticity of one of the visions of Blessed Anne Catherine Emmerich. The best example I can give is how the actual house of the Blessed Virgin Mary was discovered in Ephesus due to Anne Catherine Emmerich's vision and detailed description of it. Here is an excerpt that describes this story:<sup>1187</sup>

This is by way of prelude and background to the story of the finding of Mary's House in modern times. This magnificent story would have to wait for the visions of Anne Catherine Emmerich, who was the impetus to its finding. Before she died in 1824 the German poet, Clemens von Brentano, sat at her bedside over the course of her illness and recorded Anne Emmerich's visions. But they would wait for another fifty years to be published. In fact, it was not until 1880 when a copy of Brentano's work caught the attention of the French abbot, Fr. Julien Gouyet, who traveled to Ephesus by way of Smyrna, to find Our Lady's house, which he did. And still the story of this special house was little known as some Church authorities were not inspired to look into its authenticity. A decade later a Lazarist Father, Fr. Eugène Poulin of the Sacred Heart college in Smyrna, had occasion to read *The Life and Dolorious Passion of Our Lord Jesus Christ*, by Emmerich, and which account moved him immensely, so much so that he acquired a copy of her *Life of the Holy Virgin*, which gave a description of Our Lady's House, her death, and burial. When he told others of this book he was met with skepticism. So to find out what was the truth about Mary's House, an expedition which included Fr. Poulin, was put together. The house was discovered almost by chance, although with God there is no such thing as "a coincidence" or "by chance." This is how it happened: On their search they became thirsty and asked some local women working in the field where they might get some water. The women told them to go to "the monastery" up the mountain. The "monastery" was but a pile of stones and some crude inhabited buildings and most importantly, a ruin in the center. Its construction and layout seemed to match the description given by Emmerich and recorded by von Brentano. So the party asked about burial sites nearby. One of the inhabitants knew of the location of the tomb of St. Mary Magdalene.

On the second ascent to the same place they found an old stone cistern which was connected to the house. It had Hebrew inscriptions. That evening they learned from the locals that for generations the people had a habit of going to that spot to pray to the Blessed Virgin. Upon closer inspection, Fr. Poulin was certain that the dimensions and floor plan corresponded to Emmerich's account.

Later it was discovered that the foundations of the House dated to the first century. The original soot-blackened hearthstones were discovered beneath the existing floor at the exact place where Sister Catherine said that a fireplace was located. The House was restored and soon a trickle of pilgrims began to go there.

The original House was shaped like a T. The upper left top was a cloakroom that was not restored. The upper right top was Mary's bedroom. The front measures 20' wide by 50' deep and the attached bedroom measures 12'x12'.

Archbishop Timoni of Izmir convened a commission to investigate the discovery in the late nineteenth century. He composed a lengthy document that was signed by every member of the commission. It listed in detail the priests' findings and showed how they conformed exactly to the descriptions of Catherine Emmerich's. The document concluded, "The ruins are truly the remains of the House inhabited by the Virgin Mary."

"Mary's house . . . received an unexpected boost in this direction when in 1902 the first apparition of the Madonna was witnessed at the house, followed by the first reports of cures after drinking the water from the spring. Even the death in 1903 of Pope Leo XIII, a strong believer in the uniquely sacred character of Mary's house, didn't appear to damage its chances of worldwide recognition, because Leo's successor, Pope Pius X, was quick to send his congratulations and apostolic blessing to the Lazarist Fathers and to encourage them to continue their explorations. Indeed, in 1914 he granted a plenary indulgence for the remission of the sins of pilgrims to the shrine."

This is an excellent example of how God has not failed to make use of descriptions in other mystics' visions to bring about substantiation or scientific proofs of the visions. Note that there is disagreement about where Mary's house is. Some claim it is in Ephesus, some claim it is in Loreto, and some claim it is in Jerusalem. The discrepancy has actually already been solved. There were at least three houses Our Lady lived in during her life on Earth. The Holy House of Nazareth has been miraculously transported by angels to Loreto in Italy. Our Lady once stayed with St. John the Apostle in a house in Ephesus for a time (the second house). Lastly, Our Lady lived for a time in a little house in Gethsemane in Jerusalem, where she was Assumed into Heaven. Hence, the finding

of the house in Ephesus is true, and an authentic find based on the writings of Blessed Anne Catherine Emmerich. I discuss all of these houses in detail in the chapter of this e-book entitled “*A Discussion on Real or Apparent Contradictions Between the Different Mystics*”.

It is still important to note that the *Poem of the Man-God* has even more accounts of ancient unknown places being discovered that were described by Maria Valtorta in great detail, and which confirmed her revelations, than those found by or which confirmed the revelations of Anne Catherine Emmerich and Mary of Agreda. In fact, the above account with the finding of Our Lady’s house in Ephesus is the only instance I know of something like this happening with the latter two mystics. For more details about these confirmations or finds based on Maria Valtorta’s revelations, see the subchapter of this e-book entitled “*Proof by Geography and Topography and Archaeology (Including Her Describing Palestine and Over 350 Geographical Locations in the Holy Land with a Level of Precision in Multiple Fields that She Could Not Possibly Have Known Without Modern Electronic Scholastic Resources or Access to an Extensive Collection of Books/Atlases in the 1940s that Eyewitnesses and Common Sense Confirm She Did Not – Nor Could Have Had – Access to and Which Itself Arguably Would Have Been Insufficient to Complete Her Work)*”.

Our Lady even makes reference to this phenomenon of finding holy places based on the visions of mystics in a dictation she gave to Maria Valtorta:<sup>1188</sup>

Mary says:

« The conception of My Son was an ecstasy. A greater ecstasy to give birth to Him. The ecstasy of ecstasies was My passage from the Earth to Heaven. Only during the Passion no ecstasy made My cruel suffering endurable.

The house, from which I was Assumed into Heaven, was one of the countless generousities of Lazarus, for Jesus and His Mother. The little house of Gethsemane, near the place of His Ascension. It is useless to look for its remains. In the destruction of Jerusalem by the Romans, it was devastated, and its ruins were scattered in the course of ages. »

Obviously, Our Lady knew that people might look for it if she did not mention it was destroyed. Also, she probably knew that many other places would be discovered in the future to substantiate these visions, just as the finding of her house in Ephesus had done for one of the visions of Blessed Anne Catherine Emmerich. Therefore, it was worth mentioning this fact concerning the house of Gethsemane.

Since God intended to make Maria Valtorta's revelations and the transcription of them into a written format preserved from error to a very high degree (more so than previous similar mystics' revelations), it is not surprising to find that historical and scientific evidence matches her revelations and attests to its divine origin even more than previous mystics. I think that part of the reason that God intended the visions to be historically accurate and the recording of them to be so accurate was so that it *could* be scientifically substantiated for modern man, who is such an arid rationalist and skeptic and is so allured by all the marvels of modern inventions.

I'll give an example. An article relates:<sup>1189</sup>

*The Diary of Jesus*, a book by Jean Aulagnier, is not a real diary of Jesus, of course. It is a chronology of Jesus' life, based mostly on Maria Valtorta's *The Poem of The Man-God*. Though fatally flawed, *The Diary of Jesus* pioneered in a new field. Studying all the passages in which Maria mentioned

- the current month of the year,
- the upcoming Jewish feast days,
- the current phase of the moon,
- or the day of the week,

he was able to establish a consistent chronology of Jesus' life: Maria Valtorta did not contradict herself over the course of thousands of pages.

When Jean Aulagnier tried to do the same with the writings of Mary of Agreda and Anne Catherine Emmerich, he discovered inconsistencies. But not in Maria Valtorta's *The Poem of The Man-God*.

We find the same thing in other areas of science as well. The geography, topography, archaeology, history, ethnology, etc. of Maria Valtorta's revelations prove to be more accurate than those of many previous mystics. And most certainly, they are more detailed in their description in her writings!

When Jesus was commenting about how He gave the miraculous image of His face on Veronica's Veil as a gift to His Mother to remind her of His presence, Jesus also speaks about the topic of modern man using science to prove things, including with regard to this image.

*The Poem of the Man-God*, Volume 5, Chapter 633, p. 865; *The Gospel as Revealed to Me*, Volume 10, Chapter 637, pp. 440-441. Jesus speaking:<sup>1190</sup>

The veil of Veronica is also a stimulus to your skeptical souls. Compare – you who proceed with arid investigations, o rationalists, o lukewarm people, o you unsteady in the faith – the Face of Veronica’s Veil with that of the Shroud. One is the Face of a living Person, the other of a dead One. But the length, width, somatic types, shape, and distinctive features are the same. Superimpose the images. You shall see that they correspond. It is I. I who wanted to commemorate for you what I looked like and what I became out of love for you. If you were not astray or blind, those two Faces should be enough to bring you to love, to repentance, to God.

Keep in mind that Maria Valtorta wrote this dictation on February 22, 1944. It wasn’t until many decades later that scientists (of their own accord) did just that very thing (even though I imagine that they were unaware of this passage in Maria Valtorta’s writings).

And guess what? When the Holy Face of Veronica’s Veil is superimposed over the image of the Face of the Shroud of Turin, [they perfectly match](#), *just as Christ said in the Poem of the Man-God decades earlier*. For more details, see the subchapter of this e-book entitled “*Proof (or a Substantiating Factor) by the Fact Maria Valtorta’s Visions of Christ’s Passion Perfectly Match Detailed Findings on the Miraculous Shroud of Turin that Recent Modern Scientific Tests Have Revealed Decades After Her Writings Were Published and the Fact Her Writings Foretold Something Amazing About the Veil of Veronica Which Has Been Scientifically Proven for the First Time Decades After Her Death*”.

Jesus speaks again in the *Poem of the Man-God* about science when He talks about the Holy Shroud:<sup>1191</sup>

Your scientists, to give proof to your incredulity with regard to that evidence of My suffering, which is the Shroud, explain how the blood, the cadaveric perspiration, and the urea of an overfatigued body, when mixed with the spices, could have produced that natural drawing of My dead tortured Body.

It would be better to believe without the need of so many proofs to believe. It would be better to say: "That is the work of God" and bless God, Who has granted you an indisputable proof of My Crucifixion and of the tortures preceding it!

But as now you are no longer able to believe with the simplicity of children, but you need scientific proofs – how poor is your faith, that without the support and the spur of science cannot stand up straight and walk – you must know that the cruel bruises of My kidneys have been the most powerful chemical agent in the miracle of the Shroud.<sup>38</sup> My kidneys, almost crushed by the scourges, were no longer able to work. Like those of people burnt by fire, they were unable to filter, and urea accumulated and spread in My blood, in My body, bringing about the sufferings of uremic intoxication and the reagent that oozed out of My corpse and fixed the impression on the cloth. But any doctor among you, or anyone suffering from uremia, will realize what sufferings the uremic toxins caused Me, as they were so plentiful as to produce an indelible impression.

Notice how Christ said that it is better to believe without so many proofs to believe. This matches the same words He spoke to St. Thomas the Apostle, when He allowed St. Thomas to put his hands into His wounds, as related in Sacred Scripture:

Then [Jesus] saith to Thomas: Put in thy finger hither, and see My hands; and bring hither thy hand, and put it into My side; and be not faithless, but believing. Thomas answered, and said to Him, “My Lord and my God!” Jesus saith to him: Because thou hast seen Me, Thomas, thou hast believed: blessed are they that have not seen, and have believed. Many other signs also did Jesus in the sight of His disciples, which are not written in this book. (John 20: 27-30)

The book entitled *The Holy Shroud and the Visions of Maria Valtorta* is a scholarly work written by a Shroud of Turin expert which describes the detailed findings on the miraculous Shroud of Turin by modern scientific studies and its exact agreement with the visions of Christ’s Passion, Death, and Burial in the writings of Maria Valtorta.

He also goes into detail regarding all the dictations where Christ specifically mentions the Holy Shroud, including the one quoted above. For more details about his book, see the subchapter of this e-book entitled *“Proof (or a Substantiating Factor) by the Fact Maria Valtorta’s Visions of Christ’s Passion Perfectly Match Detailed Findings on the Miraculous Shroud of Turin that Recent Modern Scientific Tests Have Revealed Decades After Her Writings Were Published and the Fact Her Writings Foretold Something Amazing About the Veil of Veronica Which Has Been Scientifically Proven for the First Time Decades After Her Death”*.

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<sup>38</sup> For information about scientific studies that confirm the possibility that urea may have been one of the components that formed part of the miracle of the Shroud, and for a discussion on how this dictation sheds light on the substance for the miracle rather than explaining the entire process apart from a supernatural explanation, read this discussion in this e-book [here](#).

The proofs are subservient to the main purpose of her revelations, which is to help one grow in the love of God and neighbor. The proofs should not be ignored out of a blind, overly cautious attitude, nor should they be put above the greatest aspect of the *Poem of the Man-God*: its spiritual value.

Prof. Leo A. Brodeur, M.A., Lèsl., Ph.D., H.Sc.D., wrote:<sup>1192</sup>

No one should be surprised or worried if scientific or historical errors are found in *The Poem of the Man-God*, or if she contradicts what other mystics have said. Even if *The Poem of the Man-God* were full of historical errors, that would be no reason to reject it, as it was approved in 1948 by Pope Pius XII, a doctor in Canon Law.

Now it must be admitted that as a whole, that writing by Valtorta is astonishingly precise even from the viewpoints of archeology, history, and experimental sciences. No one should worry if some small errors have crept in; but wouldn't the great overall historical and scientific accuracy of the work be an act of condescension by the Lord for our times which attach great importance to science? Maria Valtorta, to all practical purposes an ignoramus without documentation, could never have invented the historical or scientific details in her visions: she would have blundered and many details would have turned out to be false. Since she did not know enough to be able to invent them, she must have received them from another source.

[...] Before such testimonies [of science] it is fitting to conclude that one must not attach too much importance to the historical and scientific details in Valtorta's work. As a whole they help to establish its authenticity; but that does not prevent that some details may turn out to be wrong. Once its authenticity has been acknowledged, we must rather consider it from the point of view of the mystical and spiritual life. For this work was given essentially to feed the soul and help it to love Jesus and Mary—not primarily to satisfy intellectual curiosity.

I conclude this subchapter by summarizing the main point: Maria Valtorta's revelations are being proven by science to a degree much greater than most (if not all) previous mystics of the Church. Besides religious spheres (theology and biblical exegesis), these areas of science in which she shows expertise beyond what she could have known by herself include geography, geology, topography, archaeology, astronomy, history, flora and fauna, ethnology, intricate calendar systems, agricultural knowledge, as well as writing about a medical phenomenon which few consummate physicians of her day would know how to describe with such exactness and detail.

Also, I have shown the evidence in other subchapters of this e-book that when the Holy Face of Veronica's Veil is superimposed over the image of the Face of the Shroud of Turin, they *perfectly*

match, and are scientifically proven to match in ten congruence points also substantiated by 3D analysis, *just as Christ predicted in the Poem of the Man-God decades before any of these tests were done and decades before a religious sister got the idea one day to superimpose the images.* On top of this, there is proof that Maria Valtorta's visions of Christ's Passion perfectly match detailed findings on the miraculous Shroud of Turin that recent modern scientific tests have revealed decades after her writings were published, as shown by a Shroud of Turin scholar in his book *The Holy Shroud and the Visions of Maria Valtorta*. Try to find the writings of another mystic that has the same amount and the same depth of scientific substantiation of his or her revelations! This is something unprecedented.

## How, in Many Respects, Maria Valtorta's Revelations Are Greater than Most Previous Mystics' Revelations and Are Especially Suited for Our Time

I want to first start out by saying that Venerable Mary of Agreda's *Mystical City of God* and the writings of the other mystics of the Church are phenomenal private revelations. They should never be scorned or considered useless. These works are treasure houses and gold mines despite their imperfections and the minor theological errors and major historical errors in some of them. I also want to state that it is perhaps possible that certain types of people or personalities may find the writings of other mystics more suited to them than *The Poem of the Man-God / The Gospel as Revealed to Me*, because these different works focus on different aspects of Our Lord's and Our Lady's lives and are written in a different time period and writing style, and there is nothing wrong with that if someone prefers one type over the other. Popes granted apostolic blessings to readers and promoters of the *Mystical City of God* and to various other writings of mystics, and they had good reasons for doing so! Far be it from me that I would ever recommend you to not read these private revelations.

However, when it comes to revelations about Our Lord's and Our Lady's life, Maria Valtorta stands unique in the history of the great mystics. It is needless to say that Maria Valtorta's revelations are greater than previous revelations in its vast scope and in its detail. From 1943 to 1951, Valtorta produced over 15,000 handwritten pages in 122 notebooks. Her total writings include a series of almost 700 visions of Jesus' earthly life with Mary, the Apostles, and many of His contemporaries, about 800 dictations from Jesus, and around 300 other revelations from God the Father, the Holy Spirit, Our Lady, and various angels and saints.

The *Poem of the Man-God* is the longest, most vivid, and most true-to-life revelation of Our Lord's and Our Lady's life ever given to the Church with its almost 4,200 printed pages of visions and descriptions of the Gospel. Approximately 98.5% of all the Gospel passages in the canonized Scriptures that relate the lives of Jesus and Mary have been described in unprecedented detail in the *Poem of the Man-God*, in addition to an abundance of previously unrecorded events. Her other writings (especially *The Notebooks*) also have many visions of events of the early Church. The Gospel writers, all combined, recorded much abbreviated accounts of events occurring on only **141 days** of Jesus' Public Ministry (which is approximately **12%** of the total days of His Public Ministry). The *Poem of the Man-God* covers approximately **500 days** of the 1200-day period comprising Jesus' Public Ministry (this amounts to covering approximately **42%** of the total days of His 3 year, 4 month long Public Ministry).<sup>1193</sup> The *Poem* describes in detail 179 miracles Jesus performed, only 30 of which are mentioned in the canonized Gospels; and it gives 97 parables in full (most of which are pages long), only 39 of which are summarized in the canonized Gospels.<sup>1194</sup>

The three volumes published under the title *The Notebooks* is a total of over 1900 printed pages on a whole range of topics from visions of the early Church, the Eucharist as the greatest miracle, commentaries on Old Testament prophecies pertaining to our times, mystical theology and the spiritual life, and even the End Times and the Book of the Apocalypse.

Her *Book of Azariah* has 336 printed pages of dictations from her guardian angel of lessons for the 58 Sunday Masses found in the traditional Roman Missal. She also has 310 printed pages on a commentary on the Epistle of St. Paul to the Romans dictated by the Holy Spirit.

The English translation of the *Poem of the Man-God* contains 647 visions of the life of Our Lord and Our Lady in its 4,196 pages – and many experts have verified that it does not contain any significant errors, mix-ups, or mistakes, nor is a single person, place, or thing out of place, even though it includes 500+ personalities, 350+ named locations, 950 quotations and references to 40 Old Testament books in Jesus’ speeches, a newly proposed chronological arrangement and dating system of the Gospels, and a vast amount of geographical, climatic, agricultural, historical, astronomical, and cartographical information, which authorities in these fields have verified the accuracy of with appropriate astonishment.

Her revelations also have unprecedented detail, especially in the spoken words of Jesus and His contemporaries. There has never been such an insight into the actual words spoken in any other private revelation. And these aren’t just any words, but the words of Christ, Who said to His contemporaries:

“Blessed are the eyes that see the things which you see. For I say to you, that many prophets and kings have desired to see the things that you see, and have not seen them; and to hear the things that you hear, and have not heard them.” (Luke 10: 23-24)

We ourselves can now understand the astonishment and wonder of those of His day, as Scripture records:

“And all that heard Him *were astonished* at His wisdom and His answers. And seeing Him, they wondered.” (Luke 2: 47-48)

“The ministers answered: *Never* did man speak like this man.” (John 7:46)

“...He began to teach in the synagogue: and many hearing Him were in admiration at His doctrine, saying: *How came this man by all these things? And what wisdom is this that is given to Him...?*” (Mark 6:2)

“And they were astonished at His doctrine: for His speech was with power.” (Luke 4:32)

“And coming into His own country, He taught them in their synagogues, so that they wondered and said: *How came this man by this wisdom?*” (Matthew 13:54)

“And they said one to the other: *Was not our heart burning within us, whilst He spoke in this way, and opened to us the Scriptures?*” (Luke 24:32)

“And many more believed in Him because of His own word. And they said to the woman: We now believe, not for thy saying: *for we ourselves have heard Him, and know that this is indeed the Savior of the world.*” (John 4: 41-42)

The revelations of Maria Valtorta help to fill in the gap mentioned by St. John the Beloved in Scripture:

“This is that disciple who giveth testimony of these things, and hath written these things; and we know that his testimony is true. *But there are also many other things which Jesus did; which, if they were written every one, the world itself, I think, would not be able to contain the books that should be written.*” (John 21: 24-25)

History shows us (and Vatican investigations have confirmed) that the poet Brentano ruined Anne Catherine Emmerich’s work by embellishing things and adding false information from other sources. Mary of Agreda’s spiritual directors ruined her work by one commanding her to burn her original work, another commanding her to burn her second work, and then her third spiritual director commanding her to rewrite the third work 18 years after she had her original visions. This process caused many of her visions to be flawed and no longer accurate since she wrote about her visions from memory 18 years after she had them. To the contrary, Maria Valtorta’s revelations were recorded with the ideal circumstances and a plethora of scientific evidence shows that the *Poem of the Man-God* is extremely accurate and realistic to the way things actually were in Christ’s and Mary’s time.

Another way in which Maria Valtorta’s revelations are unique in comparison to previous mystics’ revelations is that it presents an unprecedented, and I daresay, even superior, insight into Mariology and in understanding Jesus as both God and Man.

I will give some quotes and short excerpts to explain the unique nature of Maria Valtorta’s revelations in the long line of history of approved Catholic mystics. The first excerpt is from Blessed Gabriel Allegra, a world-renowned exegete, theologian, and missionary priest, and who is

the first one to translate the entire Bible into Chinese. He compares Maria Valtorta's revelations with the writings of other mystics and other well-known writings of the life of Our Lord and Our Lady. The excerpt following this is from Fr. Gabriel Roschini, O.S.M., a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints. He lists the 18 greatest female mystics of all time, and then describes how, in his opinion, the Mariology in Maria Valtorta's revelations exceeds the sum total of all of them. Now we will begin with the first excerpt.

The following is an excerpt from the writings of Blessed Gabriel M. Allegra, O.F.M. Blessed Gabriel Allegra was a very learned and world-renowned exegete, theologian, and missionary priest in the Order of the Friars Minor, which he entered into at the age of 16. After being ordained in 1930, he departed to China and distinguished himself as an exemplary missionary and man of culture. As a St. Jerome of our time, he was the first to translate the entire Bible into Chinese, and his work had the support and acknowledgement of successive popes from Pius XI to Paul VI. His Cause was opened in 1984, just eight years after his death; he was elevated to "Venerable" only 10 years later in 1994, and the decree of a miracle and his beatification was approved by the Holy See in 2002. He was finally beatified on September 29, 2012, at the Cathedral of Arcireale, Catania, in Sicilia. Gabriel Allegra is the only biblical scholar of the 20<sup>th</sup> century who has been beatified. He was an outspoken and avid long-time supporter of Maria Valtorta, and his latter years were spent reading, studying, promoting, and defending the *Poem of the Man-God*. In this excerpt, Blessed Allegra comments on Maria Valtorta's genius writing ability, and the extraordinary theological and scientific knowledge in the *Poem*, especially in its superiority in these areas to other works of great renown:<sup>1195</sup>

### Comparison With Other Works

Whoever starts out to read [the *Poem of the Man-God*] with an honest mind and with commitment can well see for himself the immense distance that exists between *The Poem* and the *New Testament Apocrypha*, especially the *Infancy Apocrypha* and the *Assumption Apocrypha*. And he can also notice what distance there is between this work and that of Venerable Catherine Emmerich, Mary of Agreda, etc. In the writings of these latter two visionaries, it is impossible not to sense the influence of third persons, an influence which it seems to me must on the contrary be absolutely excluded from our *Poem*. To be convinced of this it suffices to make a comparison between the vast and sure doctrine – theological, biblical, geographical, historical, topographical – which crowds every page of the *Poem*, and the same material in the [other visionary] works mentioned above. I am not going to speak of literary works, because there are none which cover the life of Jesus beginning from the Birth

to the Assumption of the Madonna, or at least none known to me. But even if we limit ourselves to the basic plots of the most celebrated ones, like: *Ben Hur*, *The Robe*, *The Great Fisherman*, *The Silver Chalice*, *The Spear...*, these could not quite bear comparison with the natural, spontaneous plot welling up from the context of events and characters of so many persons – a veritable crowd! – which forms the mighty framework of the *Poem*.

I repeat: it is a world brought back to life, and the writer rules it as if she possessed the genius of a Shakespeare or a Manzoni. But with the works of these two great men, how many studies, how many vigils, how many meditations are required! Maria Valtorta, on the contrary, even though possessing a brilliant intelligence, a tenacious and ready memory, did not even finish her secondary education; she was for years and years afflicted with various maladies and confined to her bed, had few books – all of which stood on two shelves of her bookcase – did not read any of the great commentaries on the Bible – which could have justified or explained her surprising scriptural culture – but just used the common version of the Bible of Fr. Tintori, O.F.M. And yet she wrote the ten volumes of the *Poem* from 1943 to 1947, in four years!

I continue with a few other short quotes from Blessed Gabriel M. Allegra, O.F.M.:<sup>1196</sup>

I assure you that the *Poem of the Man-God* immensely surpasses whatever descriptions — I do not say of mine, because I do not know how to write — *but of any other writer...* It is a work which makes one grow in the knowledge and love of the Lord Jesus and of His Holy Mother... I hold that the work demands a supernatural origin.... I find knowledge: and *such knowledge in the theological (especially mariological), exegetical, and mystical fields*, that if it is not infused I do not know how a poor, sick woman could acquire and master it, even if she was endowed with a signal intelligence... I find in her doctrine: and doctrine such as is sure; *it embraces almost all fields of revelation. Hence, it is multiple, immediate, luminous...* Gifts of nature and mystical gifts harmoniously joined explain this masterwork of Italian religious literature, and perhaps I should say [a masterwork] of the world's Christian literature... After the Gospels, *I do not know another life of Jesus that can compare to the Poem.* [emphasis added]

Regarding Valtorta's exegesis, it would be necessary to write a book; here I limit myself to reaffirming that I find no other works of eminent scripture exegetes which complete and clarify the Canonical Gospels so naturally, so spontaneously, with such liveliness as does *The Poem* of Valtorta.

As to the Mariology of this work, I know of no other books which possess a Mariology so fascinating and convincing, so firm and so simple, so modern and at the same time so ancient, even while being open to its future advances.

On this point the *Poem* even, or rather above all, enriches our knowledge of the Madonna and irresistibly also our poor love, our languid devotion for Her.

In treating the mystery of the Compassion of Mary, it seems to me that Valtorta, by her breadth, depth, and psychological sounding of the Heart of the Virgin, surpasses even St. Bonaventure and St. Bernard.

Now I will quote Fr. Gabriel Roschini. Fr. Gabriel Roschini, O.S.M., was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints. An article on Gabriel Roschini relates:<sup>1197</sup>

During the pontificate of Pope Pius XII, he worked closely with the Vatican on Marian publications. In light of the encyclopedic accuracy of his work, Roschini is considered as one of the top two Mariologists in the 20th century. His first major work, a four-volume Mariology, *Il Capolavoro di Dio*, is judged to be the most comprehensive Mariological presentation in the 20th century. Several theologians called him "one of the most profound Mariologists" and "irreplaceable".

Another article relates:<sup>1198</sup>

Renowned Mariologist Father Gabriel Roschini, OSM was an outstanding advocate of Maria Valtorta's writings. Pope John Paul II often referred to Father Gabriel M. Roschini as one of the greatest Mariologists who ever lived. He was a decorated professor at the Marianum Pontifical Faculty of Theology in Rome, and an advisor to the Holy Office. He wrote over 130 [totally orthodox] books on the Blessed Mother, all of which are in the Vatican Library. In his last book (which Father Gabriel said was his greatest), *The Virgin Mary in the Writings of Maria Valtorta*, the first two pages contain a letter of endorsement by Pope Paul VI. Page one displays a photocopy of the original letter in Italian complete with Vatican insignia, and page two contains the English translation.

Fr. Gabriel Roschini, O.S.M., in his last book, *The Virgin Mary in the Writings of Maria Valtorta*, outlines the greatest female Marian mystics of all time:<sup>1199</sup>

### III. THE GREATEST FEMALE MARIAN MYSTICS

The greatest female Marian mystics in ancient and modern times are:

- St. Hildegarde of Bingen, Benedictine (1098-1179), known as “the Sibyl of the Rhine”;
- St. Mechtildis of Helfta (St. Matilda), Cistercian (1241-1299);
- St. Gertrude the Great, Cistercian (1256-1302 or 1309), the greatest mystic of the 13th century;
- Blessed Angela of Foligno, secular Franciscan (1246-1309);
- St. Bridgèt of Sweden (Birgitta) (1309-1373), “the Northern Mystic”;
- St. Catherine of Siena, tertiary Dominican (1347-1380), Doctor of the Church;
- St. Mary Magdalen of Pazzi, Carmelite (1566-1607);
- Venerable Maria de Agreda, Franciscan (1602-1665);
- St. Veronica Giuliani, Capuchin (1660-1727);
- Blessed Mary-Magdalen Martinengo, Capuchin (1687-1737);
- Servant of God Mary of St. Theresa Petit, Third Order Carmelite (1623-1677);
- Venerable Mary-Archangel Biondini, of the Handmaids of Mary (1641-1712);
- Servant of God Cecil Bay, Benedictine (1694-1766);
- Venerable Anne Catherine Emmerich, Augustinian (1774-1824);
- Servant of God Marie Véronique of the Heart of Jesus, founder of the Institute of the Victims of the Sacred Heart of Jesus (1825-1883);
- Guglielmina Ronconi (1864-1936);
- Servant of God Lucia Mángano, Ursuline (1896-1946);
- Maria Valtorta, tertiary of the Order of Servants of Mary (1897-1961).

Fr. Gabriel Roschini, O.S.M., then writes in the preface of this same book, *The Virgin Mary in the Writings of Maria Valtorta*:<sup>1200</sup>

I have been studying, teaching, preaching, and writing Mariology for half a century already. To do this, I had to read innumerable works and articles of all kinds on Mary: a real Marian library.

However, I must candidly admit that the Mariology found in all of Maria Valtorta's writings – both published or unpublished – has been for me a real discovery. No other Marian writings, not even the sum total of everything I have read and studied, were able to give me as clear, as

lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.

It seems to me that the conventional image of the Blessed Virgin, portrayed by myself and my fellow Mariologists, is merely a paper mache Madonna compared to the living and vibrant Virgin Mary envisioned by Maria Valtorta, a Virgin Mary perfect in every way.

...whoever wants to know the Blessed Virgin (a Virgin in perfect harmony with the Holy Scriptures, the Tradition of the Church, and the Church Magisterium) should draw from Valtorta's Mariology.

If anyone believes my declaration is only one of those ordinary hyperbolic slogans abused by publicity, I will say this only: let them read before they judge!

Fr. Roschini has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long. Most of his writings were devoted to Mariology.

For a theologian, such as Fr. Roschini, O.S.M., to be so well-read and so learned as to have written 130 totally orthodox books about Our Lady, and to be a decorated professor at the Marianum Pontifical Faculty of Theology in Rome (which he founded), an advisor to the Holy Office, and to be called by a Pope “one of the greatest Mariologists who ever lived”, it is not presumptuous to assume that he has probably read every single great work ever written about Our Lady – including Venerable Mary of Agreda’s *Mystical City of God*, the revelations of Blessed Anne Catherine Emmerich, the revelations about Our Lady given to St. Bridget of Sweden, and almost every single other major work about Our Lady. Yet – even so – Fr. Roschini declared: “No other Marian writings, **not even the sum total of everything I have read and studied**, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.” Such a declaration from such a theologian as he carries a *lot* of weight! In fact, Fr. Gabriel Roschini, O.S.M., had personally met Valtorta, but admitted that, at first, like many others, he was a respectful and condescending skeptic. But after carefully studying her writings for himself, he underwent a radical and enthusiastic change of heart, later declaring Valtorta to be “one of the eighteen greatest mystics of all time.”<sup>1201</sup> As material for a course which he taught at the Marianum Pontifical Theological Faculty in Rome on the Marian intuitions of the great mystics, Fr. Gabriel Roschini used both Maria Valtorta’s *The Poem of the Man-God* as well as her other mystical writings as a basis for his course.<sup>1202</sup>

In Fr. Roschini's book, *The Virgin Mary in the Writings of Maria Valtorta*, he comments on how the Mariology in Maria Valtorta's writings shows us Mary in new ways that exceed what has come before:<sup>1203</sup>

### Private revelations are useful

Though they do not add and cannot add anything substantially new to public revelation (already complete in Christ), we should not regard private revelations as useless. In fact, they are very useful to the souls of those they are communicated to. In several ways: they nourish and develop the Church's faith and piety; they promote a greater intelligence of the truth and documents of public revelation. By means of private revelations, God helps us draw a greater profit from public revelation.

### Characteristics of Valtorta's Mariology

On January 6, 1960, the *Osservatore Romano* published an article about *Il Poema dell'Uomo-Dio* [the *Poem of the Man-God*] as well as a stern censure against it. However, in the article it frankly admitted that we can find in this work "lessons in Marian Theology which show a complete knowledge of the latest studies by present day specialists on the matter.... These theological lessons are written in the very terms which a professor of our day would use." The article went so far as to insinuate that a knowledgeable Marian theologian could have helped Valtorta to write her work! This admitted that the Marian doctrine in this work is accurate; which is undeniable. But, it is also undeniable that Maria Valtorta never read a Mariological treatise. She never took courses or lessons on that subject, nor was there a Mariologist to suggest to her what she wrote on the Blessed Virgin.

Maria Valtorta did not invent her Mariology on her own; that much is obvious. Nor is it in the slightest [way] possible that it could be the devil's invention. As Most Reverend Carinci, Secretary of the Sacred Congregation of Rites, cleverly put it: "the devil has too little in common with the Blessed Virgin." (*Poema*, IX, 219, note 69) As we shall see, Maria Valtorta's writings constitute the most melodious hymn rising from earth to the noble Queen of Heaven.

"My dear daughter," [the Virgin Mary told Maria Valtorta,] "write about Me. All your grief will be comforted." (*Poem*, Vol. 1, p. 11) [Jesus said:] "Find your happiness in My Mother!" (*Quaderni dal 1943*. p. 699. December 6)

She obeyed, she wrote and she found her delight in Mary.

There are basically three characteristics of Valtorta's Mariology:

1. It is a *new* Mariology in several respects;
2. It is a *vivid* Mariology, for various reasons;
3. It is an eminently *biblical* Mariology.

### **1. A New Mariology**

Valtorta's Mariology is *new* in several respects. It sheds more light on *old*, traditional Mariology as it completes and renews it (always, however, "in eodem sensu eademque sententia" – "In the same sense and along the same line of thought").

One of the many reasons which led our divine Master to give us *The Poem of the Man-God* is:

"To restore both the characters of the Son of Man and of Mary back to their original truth. They were true children of Adam according to flesh and blood, but of Adam from when he was innocent." (*Poem*, Vol. 5, p. 947)

The idea is to restore our perception of Christ and Mary. This restoration implies the overcoming of obvious omissions in the Canonical Books about the Blessed Virgin.

Jesus Himself told Maria Valtorta:

"The Gospels had described Me well enough to save souls, at least. The Blessed Virgin, however, was little known. Her personality was described incompletely; too many things were left in the dark. *Now I have revealed Her*. I Myself have given you this perfect account of My Mother. She is the Glory of Orderliness. . . . Her name adorns the Orderliness [of all things]. . ." (Text dictated on Jan. 6, 1949).

The goal of this extended knowledge of Mary is to increase our love for Her. The Blessed Virgin told Maria Valtorta:

"Presently you are a child who does not know much about Me, your Mother, but one day you will know many things about Me. You will no longer know Me as one knows a nameless, distant star from its ray of light. Nor will you know Me only as an ideal or idealized being. You will know Me as a *living* and loving reality. You will know the heart of the Mother of God and the dear Mother of Jesus. I am a woman who understands the sufferings of women; I understand because I was not spared the worst sufferings of all. To understand the sufferings of others, I have only to remember

My own. When you see all this, you will love Me as I loved My Son, with your whole being.”  
(*Quaderni dal 1943*. p. 639. December 8)

This explains why Maria Valtorta, as a writer, spared neither labor nor sacrifice.

“I don’t feel well at all,” [she admitted]. “To write wears me out. After writing, I turn into a rag doll. But I don’t hold back: I want to make other people know Her better and love Her better. My shoulders hurt? My heart fails? I get headaches? My temperature goes up? So what! As long as Mary is known, beautiful and lovable as I see Her, thanks to God’s goodness and Hers too, that’s enough for me.” (*Quaderni dal 1944*. p. 381. June 7)

Maria Valtorta’s work, going in Italian under the title of *Il poema dell’Uomo-Dio*, could just as well have been called *Il poema of the Mother of God*. Besides restoring and completing the evangelical form of Christ, it also restores and completes Mary’s.

We could also say that Maria Valtorta’s Mariology is new, because it presents the Blessed Virgin in a new light, it presents Her as a new creature. While apparently similar to all other pure creatures<sup>39</sup> [see footnote 39 below], in reality She is very different. She is a creature always engulfed in the infinite light of Her Creator, in the light of the One God in three Persons. She is a creature surrounded with an exceptional and fascinating splendor which emanates from Her unique mission. God

“conceived Her, gathering all graces in Her. She is the Virgin. She is the Only One. She is the Perfect One. The Complete One. Conceived as such [by God]. Generated as such. Remained such. Crowned such. Eternally such. She is the Virgin. She is the {abyss} of intangibility, of purity, of grace that is lost in the Abyss from which it emerged: in God: most perfect Intangibility, Purity, Grace.” (*Poem*, Vol. 1, p. 32)

Finally, Maria Valtorta’s Mariology is new, because she presents the Blessed Virgin in a new form, with new developments and new, attractive images.

One example of new developments in Maria Valtorta’s writings is the famous classical parallel Eve/Mary. None of the Fathers or ecclesiastical writers, not even all of the Fathers and writers put together, have developed this parallel in such a captivating, expansive, or complete a way

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<sup>39</sup> The expression *pure creature* refers to any creature except the humanity of Jesus. Christ, superior to His Mother Mary, is not a pure creature, since He is at once Creator and creature. As God, He is the Creator; as man, He is a creature.

as Maria Valtorta did. What is amazing is that she was totally independent of these traditional sources: they were totally unknown to her.

Lastly, Maria Valtorta's revelations are especially for our time. Oftentimes, a mystic is given revelations to combat the prominent heresies and errors *of that time*. Hence, when Jansenism was the prominent heresy ravaging the Church, Our Lord gave the revelations about His Sacred Heart to St. Margaret Mary Alacoque, revealing His great love for mankind to combat the rigid, cold, unloving portrayal of God that Jansenism poisoned people's minds with. The apparitions of Our Lady of Lourdes helped to firmly establish the reality of Our Lady's Immaculate Conception – just four years after it was defined and declared a dogma of the Faith. There are many other examples of how mystical revelations and apparitions are often suited for the particular time or era in which they take place.

With regards to the key to the renewal of the world and the potential to mitigate or eliminate God's coming chastisement upon the human race, millions of Catholics (and more and more each year) recognize that no other private revelation has as much importance and relevance for our times as the apparitions and messages of Fatima (particularly, the Third Secret) and the need for the Holy Father to perform the long overdue consecration of Russia to the Immaculate Heart of Mary in union with all of the bishops of the world. That is the solution to the world's problems that will cut to the core with unbelievable speed and magnificence. The proper consecration of Russia according to all the conditions Our Lady laid out will happen. It's just a matter of how long until it happens, and consequently, how many tribulations the world must undergo until it happens.

To speak of another very important and relevant private revelation for our times, the Church-approved apparition and messages of Our Lady of Good Success also reveal very helpful details and insights into our current situation as well as prophecies about the coming angelic Pope who will restore the world in union with the prophesied Great Catholic Monarch mentioned in other Catholic prophecies down through the ages which will occur after the consecration of Russia.

However, in the sphere of biblical exegesis and gaining a very detailed, intimate knowledge of Our Lord and Our Lady that is tremendously helpful for personal sanctification, conversion, and strengthening of the soul, Maria Valtorta's revelations shine in an eminent position in the great line of Catholic mystics (in my opinion, to a degree far greater than any other mystic of post-apostolic times who had visions of historical scenes). Since much of modernism is based on a distorted and incorrect understanding of Jesus and His words and actions during His historical time on Earth, Maria Valtorta's revelations are especially helpful at combating this great heresy of our era. Her revelations also help you to better understand – in a way perhaps no other work has ever been able to accomplish – how the dual nature of Christ operated (His human nature and divine

nature), just as Bishop John Venancio (Bishop of Fatima from 1954 to 1972) emphatically exclaimed to John Haffert as the latter testifies in his booklet about Valtorta:<sup>1204</sup>

I happened to be in Rome with the Most Rev. John Venancio, the Bishop of Fatima, when he sought out a special bookstore to purchase the ten volumes of the Italian edition [of the *Poem of the Man-God*]. It had been recommended by a highly esteemed friend in Paris, the celebrated author-editor, Abbé André Richard.

Years later, after Bishop Venancio retired, whenever I visited him our conversation seemed to turn to the *Poem*. In his last years *the Bishop read from it every day*. He must have read all ten volumes over and over. *I began to wonder what could be so special about it*. The Bishop was widely read and had a sizable library. He had been a professor of dogmatic theology in Rome before becoming the Bishop of Fatima. Yet now, when he had ample time to read anything he wished, he seemed to spend all his time on this one book... Having struggled – like millions before me – with the mystery of the dual nature of Jesus, I said one day to Bishop Venancio, before I myself had begun to read the *Poem*: "Does it help you to understand Jesus at once as God and man?"

The holy bishop (and let it be remembered he was a learned theologian who had taught dogmatic theology at the university in Rome) seemed to be looking into the Divine Light, as he sighed: "*Oh, more and more!*"

Most who read the *Poem* will have this experience. They will discover Jesus. But how... except by those more than 3,000 pages... will they be able to tell others what He is really like?



**Above: Most Rev. John Venancio, Bishop of Fatima, with John Haffert.**

If you read the last chapter of the *Poem* where Christ gives the reasons for this work, He gives many reasons, the main one being to combat modernism (the great heresy of our era, which Pope St. Pius X called “the synthesis of all heresies” in his encyclical [Pascendi Dominici Gregis](#)):<sup>1205</sup>

The most profound reason for the gift of this work is that in the present time, when modernism, condemned by My holy Vicar Pius X, becomes corrupted in more and more harmful doctrines, the Church, represented by My Vicar, may have further material to fight against those who deny:

the supernaturalness of dogmas;

the Divinity of the Christ; the Truth of the Christ God and Man, real and perfect both in the Faith and in the history that has been handed down on Him (Gospel, Acts of the Apostles, Apostolic Letters, Tradition);

the doctrine of Paul and John and of the councils of Nicaea, Ephesus, and Chalcedon, as My true doctrine verbally taught by Me;

My unlimited science, as it is divine and perfect;

the divine origin of the dogmas of the Sacraments of the Church One, Holy, Catholic, Apostolic;

the universality and continuity, until the end of time, of the Gospel given by Me and for *all* men;

the perfect nature, from the beginning, of My doctrine that has not been formed, as it is, through successive transformations, but was given as it is: the Doctrine of the Christ, of the time of Grace, of the Kingdom of Heaven and the Kingdom of God in you, divine, perfect, immutable. The Gospel for all those thirsting for God.

Now what about her other writings outside of *The Gospel as Revealed to Me / The Poem of the Man-God* (the latter of which only represents 1/3 of her total literary production)? Since we are speaking in this subchapter of mystics who relate messages from Heaven that are particularly helpful and relevant for our time, it is important to note that many of the other revelations she received from Heaven give us a divine commentary on quite a few contemporary/modern issues. This is a surprise to many Catholics since many modern Catholics have fallen into a state of mind where they find it hard to imagine that we would have the good fortune of hearing God speak

about contemporary issues at any significant length, and I believe they fall into this frame of mind for two primary reasons:

- (1) Many Catholics recognize that the most important apparition for our time, Our Lady of Fatima, had monumentally important messages from Heaven (which are obviously still tremendously relevant now), but the messages were relatively short, and so these Catholics presume that if the most important apparition and message for our time was relatively short, God wouldn't have messages of greater length to say through other avenues/channels of other authentic mystics. Some might even presume that, in punishment for the world not responding properly and sufficiently to the requests of Our Lady of Fatima, God wouldn't send us any further prophets or mystics (apart from relatively short visits such as Our Lady of Akita in 1973) who would deliver mankind messages of any significant duration.
- (2) Some of the most well-informed and savvy Catholics have grown rather suspicious and cynical after seeing massive amounts of false prophets and false apparitions abound all over the place, time and time again, such as Bayside, Mary McGovern, etc. It makes them almost think that God no longer gives prophetic messages to mankind during the last half century and they fall into a mindset where they presume that if there is a claim that God has given many messages of notable duration in modern times, it must necessarily be false.

Both of these presumptions are so wrong and short-sighted! In response to the first above potential reason, I must say that it is foolish to presume. So many errors and even so many human tragedies (history would also confirm even some wars) happen because groups of people or individuals *presume* wrongly. Professor Isaac Asimov said, "Your assumptions are your windows on the world. Scrub them off every once in a while, or the light won't come in." Prior to the prophets who foretold of the Messiah, what man in his right mind would have ever imagined or presumed that God (who created Heaven, the entire universe, and legions of angels) would have humbled Himself to become incarnated into human form and then undergo crucifixion for us? Our Lord even revealed to another Catholic mystic that even Satan and the demons were surprised that God went to such extremes to redeem man when even the angels were not given so much and given the fact that the angels have a much higher nature and hierarchical place than man. It was impossible for Satan to imagine such humility and love. To presume that God wouldn't do something so radical (I say radical in terms of love) would have been wrong. Many of the Hebrews also presumed that the prophesied Messiah would be wealthy and have the pomp and glory of a carnal earthly king. They presumed wrong. In fact: very few men avoid presuming wrong at least in some area. Men also presume the afterlife to be a certain way in our attempts to imagine it with our limited imaginations/minds. We have no idea... (*cf.* 1 Corinthians 2:9, Luke 16: 24-25).

Someone wrote: "If others tell us something we make assumptions, and if they don't tell us something we make assumptions to fulfill our need to know and to replace the need to communicate. Even if we hear something and we don't understand we make assumptions about what it means and then believe the assumptions. We make all sorts of assumptions because we don't have the courage to ask questions."<sup>1206</sup> Let's start asking questions!

St. Thomas Aquinas wrote: "God sends prophets to every generation, not to give a new doctrine, but to remind the faithful what they must do to save their souls" (*Summa Theologica* II-II, Q. 174, Art. 6). St. Thomas Aquinas didn't say, "God sends prophets only to the generation that lived during the time of Fatima, and the newer generations after that are out of luck." No: he said, "every generation." Yes, the consecration of Russia to the Immaculate Heart of Mary is the key to world peace and the Miracle of the Sun is the greatest physical or material miracle of the 20<sup>th</sup> century, but it doesn't mean that God won't still send messages through other channels as well to those who will listen (albeit few they may be). God doesn't abandon His sheep or fail to give all the means and helps for salvation possible just because most men messed up responding properly to the supremely important apparition and message of Our Lady of Fatima!

Christ said to Maria Valtorta in 1943:<sup>1207</sup>

One of the greatest sorrows I have is seeing how rationalism has infiltrated into hearts, even into hearts that say they are Mine. It would be useless to let the other priests share in such a gift [His revelations to Maria Valtorta]. It is precisely among them that one finds those who, while preaching Me and My past miracles, deny My Power, as if I were no longer the Christ, capable of speaking again to souls who languish for lack of My Word; nearly admitting a current incapacity on My part for miracles and for making grace powerful in a heart.

To believe is a sign of purity as well as of faith. To believe is intelligence as well as faith. One who believes with purity and with intelligence distinguishes My Voice and gathers it in.

The others quibble, argue, criticize, deny. And why? Because they live from their heaviness and not from their spirit. They are anchored to the things they have found, and do not consider that these are things that have come from men who have not always seen correctly; and even if they have seen and written correctly, they have written for their own times and have been badly understood by those of the future. They do not consider that I could have something else to say, suitable to the needs of the times, and that I am Master of saying it however and to whomever I please, since I am God and the Eternal Word Who never ceases being the Word of the Father.

In fact, in one dictation Our Lord mentions the famous Miracle of the Sun of Fatima:<sup>1208</sup>

How often, in the course of millennia, have the Earth's inhabitants remained astonished at stellar phenomena of inconceivable grandeur: meteors with strange lights, nighttime sun, comets and stars arising like flowers in a garden, in God's garden, and being launched into space as if by child's play, to amaze you?!

Your scientists give ponderous explanations of the disaggregation and nucleation of cells or of stellar bodies to make the incomprehensible development of the skies human. No. Be silent. *Say a single word: God.* Here is the shaper of those shining, rotating, burning lives! God is the one who, as a warning to you that are forgetful, tells you *that He exists* by way of the northern lights, the darting meteors tingeing the ether furrowed by them with sapphire, emerald, ruby, or topaz, the comets with a flaming tail like the mantle of a heavenly queen flying across the firmaments, the opening of the eye of another star in the vault of heaven, and the whirling of the sun perceptible at Fatima to convince you of God's will. *Your other inductions are the smoke of human science and envelope error in the smoke.*

*Everything is possible for God. But as far as you are concerned, know that God requires only faith from you in order to act. You act as a barrier to God's power with your distrust. And your prayers are contaminated with distrust. And I am not counting those who do not pray, but curse.*

Another point in Mark's Gospel is verse 13 in the same sixth chapter: "...And they anointed the sick with oil and healed them." In empirical medicine at that time oil played a leading role. Nor can it be said that it was more harmful or less effective than your complicated medicines at present. Indeed, it was certainly more innocuous. But it was not in the oil that the power of healing lay for the sick upon whom My apostles carried out the anointings.

As always, a visible sign was needed for human dullness. Who could have thought that a touch of the hand of those poor men who were My apostles, known to be fishermen and common people, could heal? If they had thought so, they would have said, "You heal by the power of the prince of the demons," as they said to Me. And they would have accused them of being possessed by devils. That was not to be. I thus gave them the human means to be believed by the empirical, if nothing else. But the power was God, who infused it into them to make proselytes for His doctrine.

I said, "Those who believe in Me will be able to walk upon serpents and scorpions and do the works I do." *I never lie, and into the hand of a child believing and living in Me I can infuse divine power.* Isn't the history of Christianity filled with such miracles?

The early centuries are strewn with them, and the flowering of them has gradually diminished, not because God's power has diminished, but because you are not equal to the task of being the ministers of God.

Have faith. Have faith. Have faith. It will save you.

Now I want to respond to the second reason some may doubt that God would send us detailed commentary on contemporary issues; namely, the most well-informed and savvy Catholics have grown rather suspicious and cynical after seeing massive amounts of false prophets and false apparitions abound all over the place, such as Bayside, Mary McGovern, etc. It makes them almost think that God no longer gives prophetic messages to mankind during the past half century. Before I respond to this, I want to first point out what a bishop once wisely wrote:<sup>1209</sup>

Down the ages Mother Church has officially approved of numberless private revelations as being believably from Heaven. Shall Heaven be accused of having wasted its time? Obviously not! Obviously such "private revelations" have frequently given souls access precisely to public Revelation. For instance, how many hundreds of thousands of souls suffocating in modern materialism have not reinvigorated or rediscovered their Catholic Faith at or through Lourdes, a "private revelation" of our Lady in 1858? Authentic "private revelation" is the invaluable servant of public Revelation. Public Revelation may well be the one and only launching-pad for Heaven, still it would not be reached by many souls without the stepping-stones leading to it of "private revelations". Can these be reasonably dismissed as unimportant when without them many souls could, but would not, have been saved? Each thing in its place.

For precisely by its closedness, the Deposit of Faith, or public Revelation, can no longer change, whereas the Devil is constantly laying all around it fresh snares and diversions. Then is it to be wondered at that the Mother of God should in all ages obtain from her divine Son permission to lay down fresh stepping-stones? Not that we should open our arms to every new craziness passing itself off as apparitions of Our Lady, but that in St. Paul's words we should "Despise not prophecies. But prove all things; hold fast that which is good" (1 Thess. 5: 20-21). If none of Our Lady's apparitions were true, what would the Devil have to imitate, and how could he get his forgeries into circulation?

If the Devil is constantly springing up false prophets all of the time even for those born in my generation (born well after the Fatima apparitions, World War II, the revolutionary moral decline of the 1960s, etc.) to deceive the faithful, do you think that Heaven is just idly sitting by without providing true prophets to assist Christ's flock and to combat such false prophets? Is only the Devil active nowadays but Heaven is not? To think such shows a lack of faith and a lack of understanding of the boundless mercy, generosity, and love of God.

I quote this:<sup>1210</sup>

If anyone finds it difficult to believe that in our own day Our Lord should speak again from the tabernacle to chosen souls who have shared in His suffering life, the answer given by Father Galliffet, S.J., who was a contemporary of St. Margaret Mary, to those who had similar difficulties about the favors which she received, might help to solve his doubts. It is as follows:

“These favors seem extraordinary, but if it should appear to any Catholic strange or extraordinary that Our Savior should give His Heart to St. Gertrude or to St. Margaret Mary, is it not more extraordinary that He should give His Body and Blood to ordinary sinful mortals? If we had not this doctrine and reality of the Mass and the Blessed Eucharist and the Real Presence in the tabernacle, and if we were told that Our Savior, for some privileged soul, should put Himself under the appearance of bread, to give that privileged person His Body and Blood; and that, to console that person He should consent to remain always near at hand under these species, would it not seem incredible? So we are not to measure with our feeble minds the infinite love of Christ.”

In a dictation, Christ addresses why He gave this immense revelation to Maria Valtorta, and how He will continue to speak through His “voices” (His prophets/mystics/saints) until the end of time:<sup>1211</sup>

Providence acts benevolently towards its creatures. General corruption, existing before the war and ever on the increase, the laxity of the clergy, the tremendous war, the pernicious doctrines, the pride of the...experts, or those who think they are, have diminished faith to such a point that it would end up dying of consumption. And—it is painful to say so—the agent doing the most damage to faith is the clergy, on whose faults I have dictated to you *many* times. Consequently, as on a moonless night the stars light up in greater numbers and even the smallest ones are visible and all of them serve to provide a minimum of light to guide night travelers, in the society of Catholics, who lack greater lights – that is, an active clergy – stars and starlets are given. The last time will be the time of the spirit. And these lights, these voices, will abound to provide guidance for the upright of heart, groping in the haze of the

forms of materialism, rationalism, and sectarianism in which priests will take an active part. And God will always be known to His children with His true vitality, not with the cold, automatic mechanism offered by those who no longer believe, though they cry out, "Faith! Faith!" because that is their profession. Oh, what are the ones who cry out that way? Hired mourners or paid salesmen? Men and women who, once their work is done, go off, not at all convinced about the worth of what they have exalted, nor saddened by the sorrows they have wept over. In truth, in truth I tell you, that a "little voice" – even if it makes some grammatical mistakes but speaks words coming from God – will have more power than the utilitarian and unconvinced action of too great a part of the clergy! For this reason I go and inspire My "voices" here and there. And I will always do so, even if I am combated through them. And the more I see My flock at the mercy of idol-shepherds, the more I will do so.

Hence, in summary, I encourage all Catholics to open themselves up in humility and with an open mind to the possibility that God indeed has given us lengthy messages through a modern prophet on contemporary issues directed towards the newest generations of souls, in addition to *The Gospel as Revealed to Me / The Poem of the Man-God* revelations, which are the historical visions.

There are hundreds of dictations from which I could draw samples showing how God speaks on contemporary issues and even clears up mysteries that mankind has not had the privilege of understanding as in depth until now (such as mysteries surrounding limbo and a better understanding of what it means to belong to the soul of the Church even if a particular soul has not grown up in areas of the world where it was reasonably possible – in human terms – and due to circumstances outside of a person's control – to become exteriorly or nominally Catholic). Most of these dictations are in the publications entitled *The Notebooks* and *Lessons on the Epistle of St. Paul to the Romans*. Some example excerpts can be read online here:

[A Contemporary Mystic: Maria Valtorta](#) (Scroll down to the section "Selections from Maria Valtorta's Other Mystical Revelations")

[Maria Valtorta Readers' Group: Some Favorite Passages](#)

I will give just a few excerpts here as an example of just how "contemporary" (if you will) and how targeted these messages from God are for modern generations.

*The Notebooks: 1943*, September 17, 1943, pp. 315-316.<sup>1212</sup>

*God does not change. He adapts to your changes, to your – let's even call it – evolution, in the settings of His work, but the core of it, the true content of His teaching in what is not a matter*

*of the passing life, but a question of the soul that does not die, remains and always will remain that, even if the Earth were still to remain the Earth for a thousand or ten thousand years and man were to reach such material evolution – note carefully – as would enable him to abolish the laws of space, gravity, and velocity and became nearly omnipresent through instruments annulling separation, towards which man is headed and which you designate with scientific names such as television, telephoto, and other similar ones, or, through other instruments, he were to abolish the impossibility of acting at a distance, creating radio controls which will unleash on earth the demoniacal vengeance of deflagrations at a distance, lethal rays, and similar creations with a Satanic mark.*

*I can never tell you – even if you manage to become the assailants of other planets and the creators of rays as powerful as the ray of my sun and the interceptors of waves which abolish the most immense distances for hearing and sight – that it is licit to abolish the Law of Charity, Contenance, Sincerity, Honesty, and Humility. No, I can never, ever tell you that. But, rather, now and always I tell you, and will tell you, “May you be blessed if you use the intellect for discoveries serving the common good. May you be accursed if you prostitute your intelligence by illicit commerce with Evil to give birth to works of wickedness and destruction”.*

He goes on to address other modern patterns of thought of our time:<sup>1213</sup>

*[...] It is useless to speak of political power and of the world. If anything, you may attribute the name of *human Power* to the first [Beast] and *human Science* to the second [Beast]. *While human Power by itself produces rebels, when Science is merely human it corrupts without producing rebellion and drags to perdition a countless number of followers. How many are lost through intellectual pride which makes them despise the Faith, and how many kill their souls with the pride that separates them from God!* For though I will reap on the last day the harvest of the world, *there is already a reaper in your midst. It is this spirit of Evil, who mows you down and does not turn you into ears of eternal grain, but into fodder for the dwelling places of Satan.**

One, one science alone is necessary. I will repeat a thousand times: to know God and serve Him, to know Him in all things, to see Him in events, and to be able to distinguish Him from His adversary so as not to fall into perdition. Instead, you are concerned about increasing your human knowledge *to the detriment of superhuman knowledge.*

*I do not condemn Science. In fact, I am pleased that man should deepen the insights he has been gradually building up by knowledge, so as to be more and more able to understand Me and admire Me in My works. I have given you intelligence for this purpose. But you must use it*

*to see God in the law of the stars, in the formation of flowers, in the conception of beings, and not use intelligence to violate life or deny the Creator.*

Rationalism, Humanism, Philosophism, Theosophism, Naturalism, Classicism, Darwinism: you have schools and doctrines of all kinds and you are concerned with all of them, though the Truth is much perverted or eliminated in them. It is only the school of Christianity that you do not want to follow and examine closely.

Such resistance is natural, after all. If you examined your religious culture closely, you would have to either follow the Law, and you do not want to, or openly confess that you want to trample upon the Law, and again you do not want to. And so *you do not want to become learned in supernatural Science.*

You poor fools! What will you do with your little schools and your little words when you have to take *My* examination? You have extinguished in yourselves the infinite light of true Science and you thought you could enlighten your souls with makeshift light, just like some poor lunatics who would think they have put out the sun and made a new one with many little lamps. But even if fog hides the sun, the sun is always there in *My* firmament. *Even if with your doctrines you create a fog which veils Knowledge and Truth, Truth and Knowledge still exist because they come from Me, who am eternal.*

*Seek true Wisdom and you will understand Science as it should be understood. Clear your souls of all their artificial superstructures and set up in them the true Faith. Like spires of a spiritual cathedral there shall flower in your souls Science, Wisdom, Intellect and Fortitude, Humility and Temperance, for the true sage and scholar knows not only what is humanly knowable, but knows what is the most difficult of all: how to master himself with self-control in the passions of the flesh and make his lower part the pedestal to lift up his soul and launch his spirit Heavenwards, towards Me, who come and am in all things and who loves to be the true and holy Master of My brothers and sisters.*

How many contemporary topics for contemporary generations does God speak through she whom Fr. Gabriel Roschini (the greatest and most learned Mariologist of the 20th century) called “one of the eighteen greatest mystics of all time”!<sup>1214</sup>

When you read Maria Valtorta’s writings, it is plainly obvious that these revelations are especially suited for our time and go into far greater depth on many subjects than many other authentic mystics of previous generations. This is not something new: God speaking His Word through people! How many, many prophets of the Old Testament spoke God’s Word and wrote it down

without error! Moses, Daniel, Isaiah, Jeremiah, Ezekiel, Samuel, Joshua, David, Solomon, Jonas, Micah, Nehemiah, Zacharias, Malachias, Hosea, Joel, Amos, Obadiah, Jonah, Nahum, Habakkuk, Zephaniah, Haggai, Malachi, and the list goes on!

Do you think this line of prophets/mystics ends with the New Testament? Not in the slightest! Scripture itself prophesies through the mouth of one of these aforementioned prophets: “And it shall come to pass after this, that I will pour out My Spirit upon all flesh: and your sons and your daughters shall prophesy: your old men shall dream dreams, and your young men shall see visions. Moreover upon my servants and handmaids in those days I will pour forth My Spirit.” (Joel 2: 28-29) Both before and after the coming of Christ, God has sent prophets and mystics to *every* generation, and He will continue to do so until the end of time – and He does so *for a reason*.

The great Apostle St. Paul wrote in Scripture: “Extinguish not the Spirit. Despise not prophecies; but test all things, and hold fast that which is good.” (1 Thessalonians 5: 19-21)

With this, I recommend the next chapter entitled “*The Seven Reasons for Valtorta’s Main Work*” in order to understand why Christ gave this revelation to us at this time in history.

## ***The Seven Reasons for Valtorta's Main Work***

*The Poem of the Man-God*, Volume 5, Last Chapter, pp. 946-952; *The Gospel as Revealed to Me*, Volume 10: pp. 541-553 (ch. 652).<sup>1215</sup>

### **Seven Reasons for the Work. Farewell to the Work.**

28th April 1947

Jesus says:

« The reasons that have induced Me to enlighten and dictate episodes and words of Mine to Little John [Maria Valtorta] are, in addition to the joy of communicating an exact knowledge of Me to this loving victim-soul, manifold.

But the moving spirit of all of them is My love for the Church, both teaching and militant, and My desire to help souls in their ascent towards perfection. The knowledge of Me helps to ascend. My word is Life.

I mention the main ones:

1. The reasons mentioned in dictation dated 18th January 1947 and which Little John will put here integrally. This is the most important reason because you are perishing and I want to save you.

The most profound reason for the gift of this work is that in the present time, when modernism, condemned by My holy Vicar Pius X, becomes corrupted in more and more harmful doctrines, the Church, represented by My Vicar, may have further material to fight against those who deny:

the supernaturalness of dogmas;

the Divinity of the Christ; the Truth of the Christ God and Man, real and perfect both in the Faith and in the history that has been handed down on Him (Gospel, Acts of the Apostles, Apostolic Letters, Tradition);

the doctrine of Paul and John and of the councils of Nicaea, Ephesus, and Chalcedon, as My true doctrine verbally taught by Me;

My unlimited science, as it is divine and perfect;

the divine origin of the dogmas of the Sacraments of the Church One, Holy, Catholic, Apostolic;

the universality and continuity, until the end of time, of the Gospel given by Me and for *all* men;

the perfect nature, from the beginning, of My doctrine that has not been formed, as it is, through successive transformations, but was given as it is: the Doctrine of the Christ, of the time of Grace, of the Kingdom of Heaven and the Kingdom of God in you, divine, perfect, immutable. The Gospel for all those thirsting for God.

To the red dragon with seven heads, ten horns, and seven diadems on its head [Rev. 12:3], which with its tail drags a third of the stars from the sky and drops them – and I solemnly tell you that they drop even lower than the earth – and persecutes the Woman; to the beasts of the sea and of the earth that many, too many worship, allured as they are by their appearance and prodigies, I ask you to oppose My Angel flying in the middle of the sky [Rev. 14:6], holding the Eternal Gospel well open, also at the Pages so far closed, so that men, through its light, may be saved from the coils of the huge serpent with seven jaws, that wants to drown them in its darkness, and upon My return I may find again faith [Lk. 18:8] and charity in the hearts of those who persevere [Mt. 24:12], and they may be more numerous than the work of Satan and of men allow one to hope they may be.

2. To rouse a keen love for the Gospel and for everything pertaining to the Christ in priests and in laymen. First of all, renewed love for My Mother, in Whose prayers lies the secret of the salvation of the world. She, My Mother, is the Conqueress of the cursed Dragon. Assist Her power by means of your renewed love for Her and of your renewed faith and knowledge of what pertains to Her. Mary has given the Savior to the world. The world will receive salvation again from Her.

3. To give spiritual masters and directors assistance in their ministry, by studying the different souls of the world in which I lived and the different methods used by Me to save them.

Because it would be foolish to have *only one* method with all the souls. The way to attract to perfection a just person who spontaneously tends to it, is different from that to be used with a believer in sin, and from that to be used with a Gentile. You have many of them also among you, if you succeed in judging, as your Master did, as Gentiles the poor people who have replaced the true God with the idols of power and arrogance, or of gold, or of lust, or with the idol of the pride of their knowledge. And different is the method to be used to save modern proselytes, that is those who have accepted the Christian idea, but not the Christian citizenship, as they belong to separated churches. No one is to be despised, and these lost sheep less than everyone. Love them and try to lead them back to the Only Fold, so that the desire of the Shepherd Jesus may be

fulfilled.

Some people, when reading this Work, will object: "It does not appear from the Gospel that Jesus was in touch with Romans and Greeks, and consequently we reject these pages". How many things do not appear from the Gospel, or can just be detected behind thick curtains of silence, drawn by the Evangelists on episodes, of which they did not approve, because of their unbreakable Jewish frame of mind! Do you think that you know everything I did?

I solemnly tell you that not even after reading and accepting this illustration of My public life will you know *everything* about Me. I would have killed My little John [Maria Valtorta], in the fatigue of reporting *all the days of My ministry and all the actions performed on each day*, if I had made him acquainted with *everything* so that he might transmit everything to you! "Then there were other things done by Jesus, which, if written one by one, I think that the world would not be able to contain the books that should be written" says John [Jn. 21:25]. Apart from the hyperbole, I solemnly tell you that if all My single actions had to be written, all My particular lessons, My penances, and prayers to save a soul, it would have taken the halls of one of your libraries, and one of the largest, to contain the books speaking of Me. And I also solemnly tell you that it would be much more advantageous for you to burn so much *useless* dusty poisonous *science*, to make room for My books, than to know so little of Me and worship so much that press that is almost always soiled with lust and heresy.

4. To reinstate in their truth the figures of the Son of Man and of Mary, true children of Adam by flesh and blood, but of an innocent Adam. The children of the Man were to be like Us, if our First Parents had not depreciated their perfect humanity – in the sense of man, that is of a creature in which there is the double nature, spiritual, in the image and likeness of God, and the material nature – as you know they did. Perfect senses, that is, subject to reason even in their great efficiency. In the senses I include both the moral and the corporal ones. Therefore total and perfect love both for Her spouse, to whom She is not attached by sensuality, but only by a tie of spiritual love, and for Her Son. Most loved. Loved with all the perfection of a perfect woman for the child born of Her. That is how Eve should have loved: like Mary: that is, not for what physical enjoyment her son was, but because that son was the son of the Creator and out of obedience accomplished His order to multiply the human race.

And loved with all the ardor of a perfect believer who knows that that Son of *Hers*, is not figuratively but *really* the Son of God. To those who consider Mary's love for Jesus too affectionate, I say that they should consider who Mary was: the Woman without sin and therefore without fault in Her love towards God, towards Her relatives, towards Her spouse, towards Her Son, towards Her neighbor; they should consider what the Mother saw in Me besides seeing the

Son of Her womb, and finally that they should consider the nationality of Mary. Hebrew race, eastern race, and times very remote from the present ones. So the explanation of certain verbal amplifications, that may seem exaggerated to you, ensues from these elements. The eastern and Hebrew styles are flowery and pompous also when commonly spoken. All the writings of that time and of that race prove it, and in the course of ages the eastern style has not changed very much.

As twenty centuries later you have to examine these pages, when the wickedness of life has killed so much love, would you expect Me to give you a Mary of Nazareth similar to the arid superficial woman of your days? Mary is what She is, and the sweet, pure, loving Girl of Israel, the Spouse of God. The Virgin Mother of God cannot be changed into an excessively morbidly exalted woman, or into a glacially selfish one of your days.

And I tell those, who consider Jesus' love for Mary too affectionate, to consider that in Jesus there was God, and that God One and Trine received His consolation by loving Mary, Who requited Him for the sorrow of the whole human race, and was the means by which God could glory again in His Creation that gives citizens to His Heavens. And finally, let them consider *that every love becomes guilty when, and only when, it causes disorder, that is, when it goes against the Will of God and the duty to be fulfilled.*

Now consider: did Mary's love do that? Did My love do that? Did She keep Me, through selfish love, from doing *all* the Will of God? Through a disorderly love for My Mother, did I perhaps repudiate My mission? No. Both loves had but one desire: *to accomplish the Will of God for the salvation of the world.* And the Mother said all the farewells to Her Son, and the Son said all the farewells to His Mother, handing the Son to the cross of His public teaching and to the Cross of Calvary, handing the Mother to solitude and torture, so that She might be the Co-Redeemer, without taking into account our humanity that felt lacerated and our hearts that were broken with grief. Is that weakness? Is it sentimentalism? It is perfect love, o men, who do not know how to love and who no longer understand love and its voices!

And the purpose of this Work is also to clarify certain points that a number of circumstances has covered with darkness and they thus form dark zones in the brightness of the evangelic picture and points that seem a rupture and are only obscure points, between one episode and another, indecipherable points, and the ability to decipher them is the key to correctly understand certain situations that had arisen and certain strong manners that I had to have, so contrasting with My continuous exhortations to forgive, to be meek and humble, a certain rigidity towards obstinate, inconvertible opponents. You all ought to remember that God, after using all His mercy, for the sake of His own honor, can say also "Enough" to those who, as He is good, think it is right to take advantage of His forbearance and tempt Him. It is an old wise saying.

5. To have an exact knowledge of the complexity and duration of My long passion, that culminates in the sanguinary Passion accomplished in few hours, *that had consumed Me in a daily torture that lasted for years and years, and that had increased more and more*, and with the passion of My Mother, Whose heart was pierced by the sword of sorrow for the same length of time. And urge you, through this knowledge, to love us more.

6. To show the power of My Word and its different effects according to whether the person receiving it belonged to the group of men of good will, or to that of those who had a sensual will, which is never righteous.

The Apostles and Judas. Here are the two opposed examples. The former, very imperfect, rough, ignorant, violent, but with good will. Judas, learned more than most of them, refined by living in the capital and in the Temple, but of evil will. Watch the evolution of the former in Good, their ascent. Watch the evolution of the latter in Evil, and his descent.

This evolution in perfection of the Eleven good ones should be watched above all by those who, through a visual mental fault, are accustomed to perverting the nature of the reality of saints, making of the man who reaches holiness by means of a *hard, very hard struggle against heavy obscure powers*, an unnatural being without incentives and emotions, and therefore without merits. *Because merit is really consequent on the victory over disorderly passions and temptations, a victory achieved through love for God* and to attain the final aim: to enjoy God forever. It should be watched by those who claim that a conversion should come only from God. God gives the means to be converted, but He does not do violence to the will of man, and if man *does not want* to be converted, in vain he has what serves other people to be converted.

Let those who examine the situation consider the manifold effects of My Word not only on the human man, but also on the spiritual man. Not only on the spiritual man, but also on the human man. My Word, when it is received with good will, transforms both, leading to external and internal perfection.

The Apostles who through their ignorance and My humility treated the Son of Man with excessive familiarity – a good master among them, nothing more, a humble and patient master with whom it was permissible to take liberties at times excessive; but it was not irreverence on their part: it was ignorance, and it is to be excused – the Apostles quarrelsome with one another, selfish, jealous of their love and of Mine, impatient with the people, somewhat proud of being "the Apostles", eager for stupendous capacities, which point them out to the crowds as gifted with an extraordinary power, slowly but continuously change into new men, bridling their passions first to imitate Me and make Me happy, then, as they become more and more acquainted with My true

*Ego*, changing manners and love so much as to see Me, love Me, and treat Me as the Divine Lord. At the end of My life on earth, are they still perhaps the superficial merry companions of the early times? Are they, above all after the Resurrection, the friends who treat the Son of Man as a Friend? No, they are not. They are the ministers of the King, first. They are the priests of God, later. They are completely different and completely transformed.

This should be considered by those who will find the Apostles' nature, which was as it is described, strong, and will judge it unnatural. I was not a difficult doctor and a proud king. I was not a master who judges other men unworthy of him. I was indulgent to people. I wanted to form using raw materials, and fill empty vases with all kinds of perfections, proving that God *can do everything*. He can raise a son of Abraham from a stone, a son of God, and from a nonentity a master to confuse masters proud of *their* science, which has very often lost the scent of Mine.

7. Finally: to make you acquainted with the mystery of Judas, that mystery which is the fall of a spirit that God had favored in an extraordinary manner. A mystery that is repeated too often and is the wound that aches in the Heart of your Jesus.

To let you know how people fall changing from servants and sons of God into demons and deicides, who kill the God in them by killing Grace, so that such knowledge may prevent you from setting foot on the paths from which one falls into the Abyss, and it may teach you how to behave when trying to hold back the imprudent lambs that push on towards the Abyss. Apply your intelligence to study the horrible and yet common figure of Judas, *a complex in which are agitated like snakes all the capital vices that you find and have to fight in this or that person. It is the most important lesson to be learned by you, because it is the one that will be more useful to you in your ministry of spiritual masters and directors.* How many people, in every state of life, imitate Judas giving themselves to Satan and meeting eternal death!

Seven reasons, as seven are the parts:

1. The Hidden Life (from the Immaculate Conception of the Blessed Virgin Mary to the death of Saint Joseph)
2. The First Year of the Public Life
3. The Second Year of the Public Life
4. The Third Year of the Public Life

5. Preparation for the Passion (from Tebeth to Nisan, that is from the agony of Lazarus to the supper at Bethany)

6. The Passion (from the farewell to Lazarus to My Burial and following days until dawn on Easter Sunday)

7. From the Resurrection to Pentecost

This division of the parts is to be kept as indicated above, because it is the right one.

And now? What do you say to your Master? You are not speaking *to Me*. But you are speaking in your hearts, and only if you may be able to do so, you speak to little John [Maria Valtorta]. But in neither of these two cases you speak with the justice that I should like to see in you. Because you speak to little John to grieve him, trampling on the charity for the Christian sister and the instrument of God. I truly tell you once again that to be an instrument of Mine is not a placid joy: *it is continuous fatigue and effort, it is sorrow in everything, because the world gives the disciples of the Master what it gave the Master: sorrow; and at least priests, and in particular confreres, ought to help these little martyrs who proceed under their crosses...* And because in your hearts, speaking to yourselves, you utter a complaint of pride, of envy, of incredulity, and other things. But I will give you a reply to your complaints and to your scandalized surprise.

In the evening of the Last Supper, I said to the Eleven who loved Me: "When the Comforter comes, He will *remind* you of everything I told you". When I spoke I always bore in mind, in addition to those who were present, all those who would be My disciples in spirit, and with truth and a will to want. The Holy Spirit, Who already with His Grace instills the faculty of remembering God into you, freeing your souls from the hebetude of the Original Sin and relieving them of the obscurities that, because of the sad inheritance of Adam, envelop the brightness of the spirits created by God to enjoy His sight and spiritual knowledge, *completes His work of Master by "reminding" the hearts of those who are led by Him and who are the children of God, of what I said, and which constitutes the Gospel.* To remind here means to *enlighten* the spirit of it. Because it is nothing to *remember* the words of the Gospel, if its spirit is not understood.

*And the spirit of the Gospel, which is Love, can be made understood by the Love, that is, by the Holy Spirit, Who, as He has been the true Writer of the Gospel, is also its only Commentator, because only the author of a work knows the spirit of it and understands it, even if he does not succeed in making its readers understand it.* But where a human author fails, because every human perfection is rich in deficiencies, the Most Perfect and Wise Spirit succeeds. *So only the Holy Spirit, the Author of the Gospel, is also He Who remembers and comments and completes it in the inmost*

*parts of the soul of God's children.*

*"The Comforter, the Holy Spirit, Whom the Father will send you in My Name, will teach you everything, will remind you of everything I told you." (John 14:26)*

*"When the Spirit of Truth comes, He will teach you all the truth: because He will not speak by Himself, but will say everything He has heard and will announce to you the future. He will glorify Me, because He will take what is Mine and will announce it to you. Everything the Father has is Mine; that is why I said that He will receive what is Mine and will announce it to you." (John 16: 13-15)*

Then if you object that, as the Holy Spirit is the true Author of the Gospel, one fails to understand why He did not remember what is mentioned in this work and what John makes one understand did happen, in the last words that close his Gospel, *I reply to you that the thoughts of God are different from those of men, and are always just and not liable to criticism.*

Further: *if you object that the revelation was closed with the last Apostle, and there was nothing further to add, because the same Apostle says in Revelation: "If anyone adds anything to them, God will add to him every plague mentioned in the book" (22:18) and that can be understood for all the Revelation, the last completion of which is the Revelation by John, I reply to you that with this work no addition was made to Revelation, but only the gaps, brought about by natural causes and by supernatural will, were filled in. And if I wanted to take pleasure in restoring the picture of My Divine Charity, as a restorer of mosaics does replacing the tesserae damaged or missing, reinstating the mosaic in its complete beauty, and I have decided to do it in this century in which mankind is hurling itself towards the Abyss of darkness and horror, can you forbid Me from doing so?*

Can you perhaps say that you do not need it, you whose spirits are dull, weak, deaf to the lights, voices, and invitations from Above?

*You ought really to bless Me for increasing with new lights the light that you have and that is no longer sufficient for you to "see" your Savior. To see the Way, the Truth, and the Life, and feel that spiritual emotion of the just of My time rise in you, attaining through this knowledge a renewal of your spirits in love, that would be your salvation, because it is an ascent towards perfection.*

*I do not say you are "dead", but sleeping, drowsy. Like plants during their winter sleep. The Divine Sun gives you its refulgence. Awake and bless the Sun that gives itself, receive it with joy that it may warm you, from the surface to deep inside you, it may rouse you and cover you with flowers*

*and fruits.*

Rise. Come to My Gift.

"Take and eat. Take and drink" I said to the Apostles.

"If you only knew the gift of God and Who it is that is saying to you: 'give me a drink', you would have been the one to ask, and He would have given you living water" I said to the Samaritan woman.

I say that also now: to doctors [of the Church] and to Samaritans as well. Because both extreme classes need it, and also those need it, who are between the two extremes. *The former not to be underfed and deprived of strength also with regard to themselves, and of supernatural nourishment for those who languish with lack of knowledge of God, of the God-Man, of the Master and Savior.* The latter because souls need living water, when they perish far away from the springs. Those in the middle, between the former and the latter, the great mass of those who are not big sinners, and also of those who are static in not making any progress, through laziness, tepidness, because of a wrong concept of holiness, those who are scrupulous of not being damned, of being observant, of becoming entangled in a labyrinth of superficial practices, but dare not take a step on the steep, very steep road of heroism, so that from this Work they may receive the initial incentive to come out of that immobility and set out on the heroic way.

I tell you these words. I offer you this food and this drink of living water. My word is Life. And I want you in the Life, with Me. And I multiply My Word to counterbalance the miasmata of Satan as they destroy the vital strength of the spirit.

Do not reject Me. I am anxious to give Myself to you, because I love you. And My anxiety is inextinguishable. I ardently wish to communicate Myself to you to make you ready for the banquet of the celestial nuptials. And you need Me in order not to languish, to dress yourselves with dresses adorned for the Wedding of the Lamb, for the great feast of God after overcoming the affliction in this desert full of snares, of brambles, and snakes, which is the Earth, to pass through flames without suffering damage, to tread on reptiles and have to take poisons without dying, as you have Me in you.

And I say to you: "Take, do take this Work and '*do not seal it*', but read it and have it read '*because the time is close.*'" (Revelation 22:10) "And let those who are holy become holier." (Revelation 22:11)

May the grace of your Lord Jesus Christ be with all those who in this book see an approach of Mine and urge it to be accomplished, to their defense, with the cry of Love: "Come, Lord Jesus!" (Revelation 22: 20-21) »

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And to me in particular then Jesus says:

« As introduction to the Work you will put the first chapter of the Gospel by John, from verse one to eighteen inclusive, integrally, as it is written. John wrote those words, as you have written all those related in the Work, from dictation of the Spirit of God. There is nothing to be added or to be taken away, as there was nothing to be added or taken away from the prayer of the Our Father and from My prayer after the Last Supper. Every word of these points is a divine gem and is not to be touched. There is only one thing to be done with regard to these points: *ardently pray the Holy Spirit that He may enlighten them to you in all their beauty and wisdom.*

When you arrive at the point where My public life begins, you will copy the first chapter of John, also integrally, from verse nineteen to verse twenty-eight inclusive and the third chapter of Luke from verse three to verse eighteen inclusive, one after the other, as if they were only one chapter. There is all the Precursor, an ascetic of few words and hard discipline, and there is nothing else to be said. Then you will put My Baptism and you will go on as I told you from time to time.

And your fatigue is over. Now love remains and the reward to be enjoyed.

My soul, and what should I say to you? With your spirit lost in Me you ask Me: "And now, Lord, what will You do with me, Your servant?"

I could say: "I will break the clay vase to extract its essence and take it where I am". And it would be the joy of both. But I need you for a short while, and a little more, here, to exhale your perfumes which are still the scent of the Christ dwelling in you. So I will say to you as I said to John: "If I want you to stay until I come to get you, what does it matter to you to remain?"

Peace to you, My little untiring voice. Peace to you. Peace and blessings. The Master says to you: "Thanks". The Lord says to you: "May you be blessed". Jesus, your Jesus, says to you: "I will always be with you because it is pleasant to Me to be with those who love Me."

My peace, little John. Come and rest on My Chest. »

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And with these words also the suggestions for the drawing up of the Work have come to an end and the last explanations have been given.

Viareggio, 28th April, 1947.

Viareggio 28 aprile millesimamente  
trenta.  
Maria Valente.

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## ***Maria Valtorta's Detailed Description of Jesus: What He Looked Like and the Effect that His Divine Countenance Had on His Contemporaries***

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### **The Appearance and Personality of Jesus Christ**

In order to gain a thorough and accurate understanding of Jesus' personality as seen by Maria Valtorta, one needs to read her entire work, *The Poem of the Man-God*. But, Maria Valtorta, in a couple of excerpts, has given us a good introduction to the look, countenance, personality, and power of Jesus Christ, Who is the Messiah and Promised One – both God and Man, perfect in every way: physically, spiritually, mentally, psychologically, emotionally, and in His divinity.

Maria Valtorta – who has seen Jesus' Face hundreds and possibly thousands of times – describes it in great detail in this excerpt:<sup>1216</sup>

Hair parted in the middle of the head and hanging down in long locks as far as the shoulders. Wavy for a whole span, then ending in real curls. Glossy, fine, very neat, bright blond with a definite shade of copper especially in the final curls. Forehead very high, very handsome, smooth as the side of a violin. Temples slightly concave. On them, light blue veins cause faint traces of indigo showing through the whitest skin, that special white of some red-blond individuals: a milk-white with a shade barely verging on ivory but with an ever so slight touch of light blue. A very delicate skin that looks like petals of white camellia, and so fine that the smallest veinlet shows through and so sensitive that every emotion is sketched with greater paleness or bright flushes.

...Nose long and straight, with barely a light curve at the top, near the eyes, a very handsome nose, thin and well-shaped. Eyes deep-set, very beautiful, of the color of very dark sapphires, as I have so often described. Eyebrows and eyelashes thick, but not too much, long, handsome, glossy, of the color of dark chestnuts but with a microscopic spark of gold at the end of every small hair....

Mouth symmetrical, somewhat small, well-shaped, very similar to the Mother's mouth. Lips just the right thickness, neither too thin so as to look serpentine, nor too prominent. In the middle they are rounded and strong in a beautiful curve, on the sides they almost fade away, making the mouth appear smaller than it is. Mouth very beautiful, a healthy red, opens on regular, strong dentition, with rather long, very white teeth....

Cheeks thin but not skinny. A quite narrow, long oval, but very handsome, with cheek-bones neither too prominent nor too receding. The beard, thick on the chin and divided in two curly

points, surrounds the mouth as far up as the lower lip, but does not cover it. It grows shorter as it climbs towards the cheeks; on a level with the mouth corners, it becomes short, short being no more than a shadow, a dusting of copper against the pale cheeks. Where thick, it is dark copper: a dark blond red. Same with the mustache. Not very thick, kept short, so that it hardly covers the upper lip between the nose and the lip and ends by the corners of the mouth. Ears small, well-shaped, joined closely to the head. They do not protrude at all.

In her autobiography, Maria Valtorta said that no religious painting has ever captured the perfect Face of Jesus as she saw It. However, there is one photo that did (but it wasn't made by human hands). Here is what she wrote:<sup>1217</sup>

In all the art and religious article shops I have looked for a Face of Jesus like the one I saw [by supernatural means]. But I have never found one. On one there was the oval, but not the gaze. On another, the gaze, but not the mouth. On still another, the mouth, but not the cheeks. I am convinced that a human hand cannot recreate that Face... I have often dreamed of Jesus, after that occasion, and He always had that Face, that stature, and those Hands. For some time I have been having something more than a dream... [visions] And I always see Jesus with that Face, that stature, those Hands. When you gave me that book, Father, on the Holy Shroud, it shook me, for, though it was altered by the sufferings undergone, I saw that Face, along with that stature and those Hands...

At the beginning of a vision describing the arrival of Jesus at the marriage feast of Cana, Maria writes about Jesus' presence:<sup>1218</sup>

Love excels everything and it is given in the right form and measure, that is, not to the guest, who is probably also a distant relation, but still a man, but to the Master Guest Whose true Nature is known and acknowledged and Whose Word is venerated as something divine. The hearts in Cana, therefore, love with their whole selves the Great Friend, Who appeared in His linen tunic at the garden entrance, in the green of the garden and the red of the sunset, beautifying everything with His presence, communicating His peace not only to the hearts to whom He addresses His greeting, but also to things.

And it really seems that a veil of solemn joyful peace is laid out wherever He turns His blue eyes. Purity and peace flow from His eyes, wisdom from His lips, and love from His heart. What I am about to say may seem impossible to the reader of these pages. And yet, the same place, which before Jesus' coming was an ordinary place, or a busy place excluding the possibility of peace, which supposedly should be free from work bustling, is ennobled as soon as He appears there, and the bustling becomes orderly and does not bar the possibility of

supernatural thoughts mingled with manual labor. I do not know whether I have made myself clear.

Jesus is never sullen, not even when He is more disgusted with something that has happened, but is always majestically dignified and communicates such supernatural dignity to the place in which He moves. Jesus is never a jolly fellow or a complainer laughing coarsely or looking hypochondriac, not even in the moments of greatest delight or deepest depression. His smile is inimitable. No painter will ever be able to reproduce it. It is like a light emanating from His heart, a bright light in the hours of greatest joy because a soul has been redeemed or approaches Perfection: I would say a rosy smile, when He approves of the spontaneous deeds of His friends or disciples and enjoys their company; a blue angelical smile, to remain in the field of hues, when He bends over children to listen to them, teach them, and then bless them; a smile mitigated by piety when He looks at the miseries of the flesh or the spirit; finally a divine smile, when He speaks of His Father or Mother, or looks at or listens to His Most Pure Mother.

I have never seen Him hypochondriac, not even in the hours of bitter torment. During the torture of being betrayed, during the anguish when He sweated blood, and the spasm of His Passion, if melancholy overwhelmed the sweet refulgence of His smile, it was not sufficient to cancel the peace, which is like a diadem shining with heavenly gems on His smooth forehead and enlightening His divine person. Neither have I ever seen Him indulge in immoderate merriment. He is not averse to a hearty laugh, when the case demands it, but He immediately resumes His noble serenity. But when He laughs, He prodigiously looks younger, to the extent of looking like a twenty-year-old man and the world seems to blossom through His lovely, hearty, loud, melodious laughter. Neither can I say that I have seen Him do things hurriedly. Whether He moves or speaks, He does so calmly, without, however, being sluggish or listless. It is probably because, tall as He is, He can stride, without running, to go a long way and He can likewise reach at distant things without having to stand up to do so. Even the way He moves is certainly gentlemanly and majestic.

And what about His voice? Well: I have heard Him speak for almost two years, and yet at times I lose the thread of His speech as I become so engrossed in studying His voice. And Jesus, very kindly and patiently, repeats what He said and He looks at me with His smile of the good Master to ensure that nothing is missing in His dictation because of my delight in enjoying and listening to His voice and studying its tone and charm. But after two years I am not in a position to say precisely what the tone is. I definitely exclude the bass tone and also the light tenor tone. But I am always doubtful whether it is a powerful tenor voice or a perfect baritone voice with a very wide vocal range. I would say that it is the latter because His voice

at times takes bronze-like notes, mellow and so deep, particularly when He speaks to a sinner, to lead him back to Grace or He points out human deviations to crowds. But when He analyzes or condemns forbidden things or He shows the hypocrisy of men, the bronze notes of His voices become clearer; and they are as sharp as the peal of thunder when He imposes the Truth or His will and they vibrate like a sheet of gold struck with a crystal hammer when He sings the praises of Mercy or exalts the work of God; but the timbre of His voice is a most loving one when He speaks to or about His Mother. Jesus' voice is then really imbued with love: the reverent love of a son, and the love of God Who praises His most perfect work. And He uses the same tone, although not so strongly, when speaking to His favorites, to converts, and to children. And His voice never tires, not even in very long speeches, because it colors and completes His thoughts and words, emphasizing their power or kindness, according to the case.

And at times I remain still, with the pen in my hand, listening, and I then realize that He has gone too far ahead, and that it is impossible to catch up with Him... and I remain still, and Jesus kindly repeats the words. He does the same when I am interrupted, to teach me to patiently endure bothersome things or people, and I make Him understand how “bothersome” they are when they deprive me of the beatitude of listening to Jesus...

She described above an introduction to the power and perfection of Christ's look, countenance, and personality. But there is no way to describe the power of Christ's Words until you read them, and it is evident when you read them in the *Poem*. All perfections are present in Christ and in His Words. And there is a perfect balance to both sides of Divine Love: both Mercy and Justice.

Modern man tends to equate the love of God with mercy alone, and tends to forget His justice. In fact, many make Jesus out to be a sappy, almost feminine, soft man. But that's not reality! They never read the Gospels, particularly when He was talking to the scribes and Pharisees (“woe to you...”), condemning Corozain and Bethsaida, describing hell, talking about the necessity of penance, driving the merchants out of the Temple with whips, etc. These Words and acts are not absent in the *Poem*, as well as His well-known great acts of mercy and love.

His countenance changes when He must be severe. For example, Maria Valtorta writes in three such instances:<sup>1219</sup>

“He now looks taller. His face is terribly severe and potent. His eyes are two burning sapphires. His voice is like thunder.”

“Jesus is formidable. He looks like the archangel posted on the threshold of Eden. He has no flashing sword in His hand but the beams from His eyes strike the impious mockers like lightning.”

“Jesus' eyes sparkle with majesty and His voice thunders. They all look at Him amazed, because before He was speaking quietly.”

Maria Valtorta described Christ's appearance in the excerpts given on the past few pages, but you need not see Him to sense His love, His mercy, His justice, and His wisdom. It is apparent and you sense it when you read the *Poem*. That is precisely why there is such a strong reaction in those who read a sufficient amount of the *Poem* and give it a good, honest try: those of good will find it amazing and love it, those of bad will who are unrepentant scorn it and hate it: just as it was in Christ's day and just as He said would happen.

## ***Maria Valtorta Conferences Around the World (Italy, France, Australia)***

Valtorta conferences are important events for the discussion, sharing, and promotion of Maria Valtorta's writings throughout the world. Conferences are an opportunity for scholars and experts to give talks about their research into Maria Valtorta's writings, her history, and the impact her writings have, are having, and will have on the hundreds of thousands of readers in dozens of countries around the world. It is also an opportunity for Valtorta readers to gather together and share their mutual love of Valtorta and her writings, as well as their insights and experiences.

There have been numerous Valtorta conferences in Italy and Australia over the years. Most of the Italian conference materials have not yet been translated into English, but you can watch a video clip and find out more information about the 2011 Italian Valtorta Conference [here](#). This web page includes an English translation of an excerpt from Archbishop Nuncio Apostolic Pier Giacomo De Nicolò's homily about Valtorta that he preached in the Basilica of the Most Holy Annunciation in Florence on the occasion of the 50th anniversary of Maria Valtorta's entrance into Heaven.

On this page, we will give information about the Italian, French, and Australian Valtorta conferences.

The first **International Italian Valtorta Conference** took place in Pisa, Italy, on October 22-23, 2016. Six professors, two other doctors, an engineer, a geologist, a professional astronomer, a professional artist, a professional musician, a publisher, and a devout father gave presentations about Maria Valtorta and her writings. Each talk focused on a different topic. I will list each of the speakers further below.

You can read my comments about the conference in the Maria Valtorta Readers' Group [December 2016 newsletter](#). I spoke at the conference and you can view my talk here: [Promoting Valtorta's Extraordinary Writings Around the World](#).

Zenit, a popular international news agency, published two articles about this conference (one of which specifically discusses Stephen's talk):

[Discovering the "Gospel" of Maria Valtorta](#)  
[Maria Valtorta: Science and Faith Converge](#)

My talk is mentioned in the second article. An excerpt from the second article is below:

[...] In the same vein as Lavère, ranks the work of another engineer, Stephen Austin, from the United States, a young thirty-year old man. He originally ran up against this mystic's work for the sole purpose of repudiating it, but he then ended up subdued by the completeness and beauty of her *The Poem of the Man-God* (now known as *The Gospel as Revealed to Me*) to such extent that he dedicated four years of research to compile his e-book in English *A Summa & Encyclopedia to Maria Valtorta's Extraordinary Work* and present it to the public, at this first International meeting. Constantly updated, Stephen's work has 13 chapters and 49 subchapters, in which he introduces *The Gospel as Revealed to Me* to readers. The theological objections of the Church against private revelations are eviscerated in this e-book by a careful investigation of the approval that Valtorta's work has received from saints and prelates: Saint Padre Pio and Saint Teresa of Calcutta; Pope Pius XII; cardinals, archbishops and bishops; 23 doctors of theology, divinity, or canon law; 16 university professors; etc. Stephen Austin then compares Valtorta's visions with those of the other mystics, Blessed Anne Catherine Emmerich and Venerable Mary of Agreda, both of which are less detailed and less accurate. He also emphasizes the almost absolute correlation between the Gospel and the text of Viareggio's mystic, with the difference that, compared with the 141 days of Jesus' ministry in the Sacred Scriptures, there are in *The Gospel as Revealed to Me* about 500 days, presented in much greater detail, historically valid, on account of the valuable and unique information on botany, geography, ethnology, and astronomy. Austin's e-book is known as far as Oceania and Australia, thanks to his promotional work, which included participating in an interview on the Australian TV program of a religious nature *Spirit of Life*.

To view the informational video for this international Valtorta conference which gives details and showcases the speakers, see: [Video Convegno Valtortiano Internazionale Ottobre 2016 \(versione ridotta\)](#).

You can also download the poster for the International Italian Valtorta Conference (showcasing all the conference speakers) here: [2016 International Italian Valtorta Conference Poster \(PDF\)](#).

The official page for the first International Italian Valtorta Conference is: [Primo Convegno Valtortiano Internazionale](#). The videos of the other speakers are available on that page.

I will list each of the speakers below. Next to their name will be the title of their talk in Italian or French (with an English translation of the talk title). Click on the title of their talk to watch it.

**Don Ernesto Zucchini** is president of the Maria Valtorta Foundation (distinct from the Maria Valtorta Foundation CEV Onlus) and is a Professor of Theology since 2009 at the School of Theological Formation (Scuola di Formazione Teologica) of the diocese of Massa Carrara. He is the

main speaker in a Radio Maria broadcast on the mystic and a parish priest at Pontremoli, in the province of Massa Carrara and in four other, neighboring localities. He hosted the first International Italian Valtorta Conference took place in Pisa, Italy, on October 22-23, 2016. Zenit, a popular international news agency, published two articles about the conference (mentioned earlier):

[Discovering the “Gospel” of Maria Valtorta](#)  
[Maria Valtorta: Science and Faith Converge](#)

The first article is an interview with Don Zucchini and the second article discusses the conference. You can find out more information about the conference and listen to Don Zucchini’s talk which will be uploaded in the near future on the [conference](#) page.

**Professor Fernando La Greca:** [Ci sono anacronismi storici nell'Opera di Maria Valtorta? \(Are There Historical Anachronisms in the Work of Maria Valtorta?\)](#)

**Professor Maria Grazia Sovrano:** [Gesù e i gentili \(Jesus and the Gentiles\)](#)

**Professor Emilio Biagini:** [La Sacra Sindone e Maria Valtorta \(The Holy Shroud and Maria Valtorta\)](#)

**Dr. Liberato De Caro:** [L'opera valtortiana al vaglio dell'astronomia \(Valtorta's Work from an Astronomical Viewpoint\)](#)

**Geologist Thomas Dubé:** [Chronology, History, and Astronomy in the Writings of Maria Valtorta](#)

**Professor Francesco Rizzi:** [L'Assunta in Maria Valtorta, Dante e San Tommaso \(The Assumption in Maria Valtorta, Dante, and St. Thomas\)](#)

**Professor Anna Maria Costa:** [Maria Ss. Corredentrice nella vita quotidiana \(Most Holy Mary as Redemptrix in Everyday Life\)](#)

**Professor Ruben Pineda Esteban:** [L'Immolazione nelle opere di Maria Valtorta \(Immolation in the Works of Maria Valtorta\)](#)

**Professor Giuseppe Fioravanti:** [Considerazioni sul laicato al tempo di Maria Valtorta \(A Reflection on the Laity in Maria Valtorta's Time\)](#)

**Monsieur Bruno Perrinet:** [L'histoire et les différentes activités de l'Association Maria Valtorta \(The History and the Various Activities of the Maria Valtorta Association\)](#)

**Engineer Stephen Austin:** [Promoting Maria Valtorta's Extraordinary Writings Around the World](#)

**Maestro Giovanni Mezzasalma:** [Riflessioni sull'arte sacra alla luce dell'Opera valtortiana \(Reflections on Sacred Art in the Light of the Work of Valtorta\)](#)

**Ivano Conti:** [concerto su Maria, testi e canzoni sulla vita della Madre di Gesù \(Concert of Maria, Texts and Songs About the Life of the Mother of Jesus\)](#)

**Signore Michael Mellner:** [Maria Valtorta e la Chiesa Cattolica \(Maria Valtorta and the Catholic Church\)](#)

The **first French Valtorta Conference** took place in Paris on May 28, 2016. You can view videos (in French) of some of conference talks [here](#) and [here](#). Titles of some of the talks include “Maria Valtorta: Le don extraordinaire pour notre temps” [Valtorta: The Extraordinary Gift for Our Time], “Maria Valtorta, un don de Dieu validé par la science” [Maria Valtorta, a Gift from God Validated by Science], “Que lire de Maria Valtorta?” [Why Read Valtorta?], and “Maria Valtorta: La meilleure formation pour un prêtre à la pastorale” [Valtorta: The Best Training for a Priest in Pastoral Care].

Details about two of the speakers are given below:

**Fr. Yannik Bonnet, D.Sc.**, is a Doctor of Science from Polytechnique School, which is the most famous school in France for engineers as well as for chairmen in many domains. In France, Polytechnique may be compared to Yale, MIT, or Harvard. In France, D.Sc. is considered a higher doctorate than a Ph.D. Fr. Bonnet was not only a professor, but was for eleven years the director of Ecole Supérieure de Chimie de Lyon (a university for engineers). After being widowed in 1995, he was ordained a priest in 1999, and is now writing in many religious newspapers. Fr. Yannik Bonnet, D.Sc., spoke at the French Maria Valtorta Conference on May 28, 2016, where he gave his testimony about how the work of Maria Valtorta entered into his life and discussed various aspects of her work. He discusses the characters in her work in his talk here: [Maria Valtorta / Quelques personnages dans l'oeuvre / Père Yannik Bonnet - 28 mai 2016](#). He gives his talk “Maria Valtorta: The best training for a pastoral priest” here: [Maria Valtorta: La meilleure formation pour un prêtre à la pastorale](#). Fr. Bonnet also gave a talk at the second French Valtorta Conference on May 20, 2017, and appeared on Radio Notre Dame. Fr. Bonnet and Florian Boucansaud (former professional soccer player) talk about Maria Valtorta on the program “Ecclesia” by Maxime Dalle

on Radio Notre Dame on May 19, 2017. You can listen to this show here: [Maria Valtorta: Le père Yannik Bonnet et Florian Boucansaud sur Radio Notre Dame](#).

**Peter Bannister** is an exceptionally talented musician who holds graduate degrees in music from King's College Cambridge and systematic/philosophical theology from the University of Wales. He has been the recipient of numerous awards and has been invited to give concert performances in many countries. His bio is [here](#). He gave his testimony at the 2016 French Valtorta Conference and wrote an article in favor of Maria Valtorta on the Sciences & Religion website. His article is available here: [Les écrits de Maria Valtorta \(1897-1961\) - imagination surchauffée ou percée pour l'exégèse biblique?](#)

The **Australian Valtorta Conference** took place on October 22-23, 2016, headed up by Catherine Loft of the Maria Valtorta Readers' Group. You can read about the events of the conference and testimonials from attendees in our [December 2016 newsletter](#). You can also download the conference flyer here: [2016 Australian Valtorta Conference Flyer \(PDF\)](#).

The **second French Valtorta conference** took place in the Parish of Notre-Dame d'Auteuil in Paris on May 20, 2017. Over 400 people from all over France attended. Here is an account by one of the attendees, Fr. Ernesto Zucchiniaria:<sup>1220</sup>

We were in Paris to attend the Second International Day of the Friends of Maria Valtorta. By the grace of God, we arrived in the evening of 19 May after travelling 1,044 km by car (from Italy). The day consisted of Mass, prayers and various speakers. We returned home happily and safely on 21 May. Thanks to God.

For me and Gabriele Cajano, it was our first time, but it was Francesco Penati's second time. He was there last year and he knew the best way to get there.

All three of us congratulated Bruno Perrinet and Jerome Bayle for this wonderful initiative taking place in France. The purpose of this day was to involve as many people as possible within the financial constraints and [to cut costs] by using the Parish of Notre-Dame d'Auteuil in Paris as a venue. This conference took place entirely in this church, and at least 400 people attended from all over France. Unfortunately, the famous engineer Jean-François Lavère and Monsignor René Laurentin (Mariologist and French theologian) were unable to attend, but that did not detract from the day.

In the morning, Holy Mass was celebrated in the crypt along with the Holy Rosary (interspersed with passages from Maria's writings) led by Bruno Perrinet. Everyone was then

invited to go down the side street to a building on the grounds, which I presume belongs to the parish, where there were books for sale and time for lunch. In the afternoon from 2:00 pm, various speakers addressed the group. It started with Père Yannik Bonnet on Valtorta's works, then Mrs. Vèronique Lèvy with a wonderful dramatic reading of a passage from Valtorta where Jesus comments on his Passion (*Poem*, Vol. 5, Chapter 613; *Gospel*, Vol. 9, Chapter 613). Then a former professional footballer, Florian Boucansaud, gave a testimony on his profound conversion to Jesus through reading the works of Maria Valtorta.

There was a brief address made by the Italian CEV [Centro Editoriale Valtortiano], and then Bruno Perrinet, the president of the Maria Valtorta Association, concluded the conference.

The solemnity of the place (the crypt and the church) and the Holy Mass did not allow any opportunity for a dialogue to take place between those who attended and the guest speakers, and this somewhat detracted from the day, but I do not think it could have been done any differently due to the time constraints and the venue.

However, I must admit that I did not realize that the room where the conference took place was actually the central nave of the church of Notre-Dame d'Auteuil. I thought it was another part of this church or the parish hall. To my utter astonishment, in allowing the nave to be used, the parish priest of this church literally gave his consent to people to talk about Maria Valtorta. We all constantly know the reluctance of priests to allow people to speak about Maria Valtorta in parishes in Italy. And the "allergic reaction" of priests towards Maria Valtorta is also very strong here in France, so I thought this was impossible. Had it been a church run by traditionalists, then I believe it may have been possible because in that environment, Maria Valtorta would have been accepted, but that this could happen in a "normal" parish dumbfounded me.

I praise and applaud this wonderful parish priest, Fr. Antoine de Romanet, for his courage.

**Florian Boucansaud**, a former professional soccer player in France for eight years in the clubs of Gueugnon, Nice, Troyes, and Caen, gave a testimony on his profound conversion to Jesus through reading the works of Maria Valtorta at the second French Valtorta Conference on May 20, 2017.<sup>1221</sup> For those who are curious, you can see his professional soccer game stats [here](#) and a noteworthy image of him in the middle of the air during a game [here](#). He also gave an [interview](#) on March 31, 2017, about his professional soccer career and his journey in finding God, and consequently, peace and joy.

## ***Supplemental Resources for the Poem of the Man-God and Additional Maria Valtorta Reading***

### **First-Rate Resources for the *Poem of the Man-God*: Atlases, Indexes, Scripture-Poem Cross-References, Chapter Summaries, Travel Guides, Date/Timeline Guides, and More**

The most extensive and comprehensive resources to use along with the *Poem of the Man-God* are David Webster's publications. I have purchased all of his publications, and I have found them to be high quality, very thorough, and tremendously useful for use with the *Poem of the Man-God*. Note that although these were made for use with the original five-volume hardcover edition of the *Poem of the Man-God*, they also work just fine with the new ten-volume softcover edition of the *Poem* (now entitled *The Gospel as Revealed to Me*), and I explain why later in this subchapter.

His publications can be ordered by check or money order using the order form at the end of his bookstore catalog. His catalog is a downloadable PDF at the following website link, and contains more detailed information about these publications, including sample pages:

[David Webster's Catalog.](#)

See also: [David Webster's Main Website.](#)

An electronic version of David's two main guides for Valtorta's writings are also available together as one book in Kindle format on Amazon.com at the following link: [The Holy Gospels: Harmonized and Illuminated: The Rest of the Gospel Story & The Dated Parallel Harmony of the Gospels \(Kindle Format\).](#)

David Webster, M.Div., is a devout conservative Catholic. He was once a Protestant minister who converted to Catholicism by reading the *Poem of the Man-God*. I do not agree with everything he has written in his other publications concerning other private revelations and the solutions for the crisis in the Church. However, his *Poem of the Man-God* publications are excellent and that's what I recommend buying from him.

The Maria Valtorta Readers' Group also offers a guide to both the first English edition *The Poem of the Man-God* and the second English edition *The Gospel as Revealed to Me* that is similar to David Webster's main publication, *The Rest of the Gospel Story*. The latter has many additional things not present in the Readers' Group guides, but both are excellent publications. Differences between the two are discussed later on in this e-book [here](#).

The Maria Valtorta Readers' Group also sells an indispensable guide covering those writings of Maria Valtorta's that were outside of the *Poem of the Man-God* (which includes her autobiography, *The Notebooks* in 3 volumes, *The Book of Azariah*, and *The Lessons on the Epistle of St. Paul to the Romans*). The Maria Valtorta Readers' Group also offers a very large assortment of books, booklets, and audio recordings containing excerpts of Maria Valtorta's writings organized according to various themes. They are fantastic. Full details of these are given in the upcoming subchapter "*Other Writings of Maria Valtorta and Recommended Books*".

Note that Thomas Dubé is preparing to release a forthcoming chronology (which is expected to be completed and published in coming years) which will showcase the research findings that have been done on the astronomy and the chronological dating of the *Poem* over the course of the past few decades. This chronological research is built upon the extensive work of Jean Aulagnier (ancient calendar specialist) and was begun in collaboration with Professor Van Zandt of Purdue University and Paul T.Y. Atworth. At a later date, he will also publish a book on the Nativity, which will also incorporate research endeavors into history, geography, astronomy, and Scriptural studies. These publications will be groundbreaking works in this novel field of fitting Maria Valtorta's work to a historical timeline. Future updates of this e-book will discuss them as they become available. In the meantime, David Webster's publications provide a fairly accurate dated chronology of Maria Valtorta's work, but you must keep in mind that it only represents the latest research findings of over a decade ago and does not include the extensive revisions, corrections, and additional research completed by Thomas Dubé since then which his more accurate *Poem* chronology will contain. You can gain more information from Thomas Dubé's talk that he gave at the first International Italian Valtorta Conference on October 23, 2016. In it, he discussed his research into Valtorta's writings during the past 25 years, his work with Professor Van Zandt and others, his findings and challenges, details about determining the birth year of Our Lord according to a Valtortian chronology, and more. His talk is available here: [Chronology, History, and Astronomy in the Writings of Maria Valtorta](#).

David Webster's *Poem of the Man-God* publications are described on the following pages. For each listing, I will give the official description taken directly from his catalog. For his three biggest publications, I will also provide my own description to explain it more in depth to supplement his catalog information.

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## ***The Rest of the Gospel Story***

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### **David Webster's Catalog Description**

A complete "travel guide" for all readers of *The Poem*. It will keep you fully orientated!

- Every Gospel account is now dated and chronologically arranged according to *The Poem*.
- Every Gospel account is geographically identified and traveling distances are noted to every place of our Lord's ministry.
- Fully cross-linked to *The Poem* and to *The Parallel Harmony of the Gospels* for instant access.
- With these expanded Gospel episode summaries are summaries of every chapter and subchapter of *The Poem* that are extra-Biblical narrations.
- Includes eight different indexes totaling some 150 pages (equals 300 pages for regular book size). Includes Scripture indexes, several charts, and an appendix proving the divine origin of this work. More details on these are below:

**With Charts:** The Priestly and Royal Inheritance of Christ with the lineage of the Holy Family, the families of Joseph's brother Alphaeus, and his sister Sarah; Timeline of the 70 Week Messianic Prophecy of Daniel; and The Palestinian Agricultural and Climatic Calendar.

**With 150 Pages of Indexes to:** *The Poem of the Man-God*, *The Rest of the Gospel Story*, and *The Dated Parallel Harmony of the Gospels*

- \*The Chronological Summary / Index – The dated compact travel guide for the ministry of Christ. Distances in miles to every destination
- \*The Geographical Index – a complete listing of Jesus' travels arranged by location
- \*The Regional Gospel Episode Index – Gospel episodes listed according to geographical region
- \*The Regional *Poem* Chapter Index – *Poem* chapters listed according to geographical region
- \*Biographical Index – an encyclopedic listing for over 500 characters in the *Poem of the Man-God*
- \*Subject Index – an encyclopedic listing of nearly 500 subjects in the *Poem of the Man-God*
- \*Index of Parables and Miracles – keyed to *The Poem* and *The Dated Parallel Harmony*
- \*Chapter Index – includes the date each revelation was given to Maria Valtorta and a summary of every subchapter in *The Poem*

**With an Appendix** – The Supernatural Origin of the *Poem of the Man-God*:

-*The Poem's* Radical Departure from Previously Understood Sequence

-*The Poem* and the Rheims New Testament – an examination of 71 textual variants in the Gospels

-*The Poem* chapters in the order they were revealed proves the work is supernatural

*The Rest of the Gospel Story*, over 300 double-sized pages of illumination and insight into the Gospels!

327 pages, Heavy Duty Soft Cover, Hard Bound. \$35.00

A sample page of *The Rest of the Gospel Story* is available in the catalog.

### **My More Detailed Description of *The Rest of the Gospel Story***

*The Rest of the Gospel Story* has an amazing feature which is the bulk of the work. It has a dated chronological summary of the New Testament Gospels and the *Poem of the Man-God* in synthesis. This feature is 154 pages long. It gives the following information for every single chapter in the *Poem of the Man-God* in chronological order according to the chapter number:

- Chapter title, chapter number, volume number, and page number for each entry.
- A summary of each chapter (usually a paragraph or two long). Within the summary, information that is in the canonized Gospels is in regular print. New information exclusively in the *Poem* and not in the canonized Gospels is in bold print.
- It gives the actual historical date for each chapter in the *Poem*, including the part of the month (early, middle, late) and year; and oftentimes even the day when it can be determined. For a few passages, it will give even the time of day for events when it can be known.
- Geographic location for every chapter in the *Poem* (which can be found quickly and easily on his 19-map atlas book).

The above chronological summary alone is worth the price of *The Rest of the Gospel Story* and there is nothing like it in any other *Poem*-related publication.

*The Rest of the Gospel Story* also includes a smaller, more compact chronological summary/index called the compact travel guide. This has the same information as the big feature described above except without the summary of each chapter, thus making it more compact and easier to flip

through to find chapter information (it is 13 pages to flip through instead of 154 pages). It gives the following information for every single chapter in the *Poem of the Man-God* in chronological order according to the chapter number:

- Chapter title, chapter number, volume number, and page number for each entry.
- It gives the actual historical date for each chapter in the *Poem*, including the part of the month (early, middle, late) and year; and oftentimes even the day when it can be determined. For a few passages, it will give even the time of day for events when it can be known.
- Geographic location for every chapter in the *Poem* (which can be found quickly and easily on his 19-map atlas book).

*The Rest of the Gospel Story* also has a *Poem* to Old Testament Scriptures and *Poem* to New Testament Scriptures index, and an Old Testament Scriptures to *Poem* and New Testament Scriptures to *Poem* index.

*The Rest of the Gospel Story* has the following charts: (1) The Priestly and Royal Inheritance of Christ (genealogy), (2) A detailed Timeline of the 70 Week Messianic Prophecy of Daniel, and (3) The Palestinian Agricultural and Climatic Calendar. The first chart helps you to visualize how Christ descended from King David and Aaron, as well as how Christ's relatives have also descended from King David. The second chart helps you to visualize the seventy weeks of Daniel's Messianic prophecy on a timeline in great detail. It takes into account the difference between lunar years and solar years mentioned in the *Poem*. The third chart shows (1) how Maria Valtorta's agricultural and climatic descriptions are incredibly consistent with the dating of each of the 647 chapters of the *Poem* (and note that this dating was determined by completely independent data, such as astronomic calculations, feast days and the lunar cycles connected with them, etc.), and (2) it shows how Maria Valtorta's agricultural and climatic descriptions are consistent with the unique agricultural and climatic differences in the areas she describes (that is, it shows how her visions are scientifically accurate in the fields of agriculture/botany and climatology).

*The Rest of the Gospel Story* regional index has 7 regions under which it lists which chapters of the *Poem* occurred in that region. The regions include Galilee, Syro-Phoenicia, Decapolis, Perea, Samaria, Judea, and Tetrarchy of Philip. If you know the geographical region for an event you are looking for, you can use this index to narrow down the list of possibilities to locate which chapter you want. He has two charts: one for Gospel episodes which are also in the canonized Gospels, and one for Gospel episodes which are not in the canonized Gospels. This helps you to easily further narrow down the list of choices to find the chapter you are looking for.

*The Rest of the Gospel Story* also has a chapter index with a summary of subchapters and dates these revelations were given. This is the same as the compact travel guide described earlier, and has all the same information, except for these two differences: (1) instead of the actual historical date that the chapter took place on (in Christ's time), this gives the date that this vision was given to Maria Valtorta in the 1940s, and (2) this not only gives the chapter title, but also the titles of subchapters in the *Poem* (subchapters are the dictations given at the end of some chapters).

*The Rest of the Gospel Story* also has an appendix which discusses proofs of the divine origin of the *Poem of the Man-God*. In this appendix, David Webster provides three amazing types of research. He gives a table showing the incredible number of rearrangements of the *Poem* in contrast to the generally accepted sequence given to the Gospels. This shows the radical departure of the *Poem* from the sequence and timing found in previous harmonies. This argues that if Maria Valtorta made a fictional account of the life of Our Lord, she made her job tremendously harder than it needed to be in order to be acceptable to the general public, and it makes it more amazing that her internal dating systems is remarkably consistent and there is not one person, place, or thing out of place in any of the 647 visions. For more details about this, see the chapter of this e-book entitled "*Proof by the Extraordinary, Unprecedented Way in Which it Was Written, Compiled, & Put Together...*" The second table he gives shows the sequence that the original Gospel writers used in relation to the *Poem*. Since we know the correct order of the Gospel events from the *Poem*, we can see the actual arrangement that the original Gospel writers used, which is very insightful and interesting. Lastly, he provides research that shows that the *Poem* gives surprising support to the Rheims New Testament (the most faithful English translation of the Bible available – a translation of the Latin Vulgate of St. Jerome). For more details about this, see the chapter of this e-book entitled "*Proof (or a Substantiating Factor) by Research that Shows that the Poem is Not Based on (or a Mere Expansion of) any Known Gospel Manuscript Standard, Version, or School of Critical Thought, Something Expected if a Work of This Magnitude, Detail, and Accuracy Had Been a Mere Human Effort*".

As I have discussed in the introduction subchapter "*A Comparative Analysis of the Poem of the Man-God...*", the *Poem of the Man-God* was originally released as five hardcover volumes. However, in 2012, this has been replaced with a new softcover ten-volume edition entitled *The Gospel as Revealed to Me*. *The Rest of the Gospel Story* was last updated in 2007 and so it is based on the original five-volume *Poem of the Man-God*.

However, I want to point out that you can use *The Rest of the Gospel Story* just fine with the new ten-volume softcover edition of Maria Valtorta's work now called *The Gospel as Revealed to Me*. In order to do so, you will need to use the tables I provide in the introduction subchapter of this e-book entitled "*A Comparative Analysis of the Poem of the Man-God (First English Edition) and The*

*Gospel as Revealed to Me (Second English Edition) and Tables to Convert the Chapter Numbers from One Edition to the Equivalent Chapter Numbers of the Other”.*

In *The Rest of the Gospel Story*, many of the indexes give you the chapter number, and you can use the tables I made to find out what the equivalent chapter number is in *The Gospel as Revealed to Me*. Hence, these indexes will work just fine with the new edition. Furthermore, even for those indexes in *The Rest of the Gospel Story* which do not give the chapter number (but instead only give you the volume number and page number), you can use the chronological summary in *The Rest of the Gospel Story* to easily find what chapter number corresponds to that volume number and page number, and hence still use my tables to find it in *The Gospel as Revealed to Me*. In such a case, you will get directed to the correct chapter for the reference, and since most of the chapters are relatively short, it will be easy to find what you are looking for within that chapter.

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## ***The Parallel Harmony of the Gospels***

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### **David Webster's Catalog Description**

And also, for the first time in the history of the Church there is available a *Parallel Harmony of the Gospels* that is historically accurate and completely dated! Read the Gospels in the order it occurred.

- This *Parallel Harmony* is supplemented with all sorts of information from *The Poem* and includes every chapter of the *Poem* in its proper chronological place.
- It is fully cross-linked for instant access to *The Poem* and *The Rest of the Gospel Story*.
- Chain links provide the reader ability to locate the original previous and following contexts of every Gospel text. Provides incredible insights into how the Evangelists created their Gospels!
- Numerous controversies over the Gospel texts are herein solved by information in *The Poem*!

This also includes these other indexes (also available in *The Rest of the Gospel Story*):

\*The Geographical Index – a complete listing of Jesus' travels arranged by location

\*The Regional Gospel Episode Index – Gospel episodes according to geographical region

\*Index of Parables and Miracles – keyed to *The Poem* and *The Dated Parallel Harmony*

\*Appendix – an examination of 71 textual variants in the Gospels revealing the accuracy of the *Poem*.

175 pages, Heavy Duty Soft Cover, Hard Bound. \$25.00

A sample page of *The Parallel Harmony of the Gospels* is available in the catalog.

### **My More Detailed Description of *The Parallel Harmony of the Gospels***

Near the beginning of *The Parallel Harmony of the Gospels*, David Webster describes this publication more in depth:<sup>1222</sup>

#### **[The Dated Parallel Harmony of the Gospels](#)**

The objective in the creation of this work was to enable any reader of *The Poem* to easily

compare the revelation given to us by the Evangelists and the revelation given to Maria Valtorta in a strict chronological order. Such a comparison will not only authenticate the accuracy of the Gospel accounts, though they were almost always condensed and sometimes paraphrased, but will establish with undisputed certainty the divine origin of *The Poem*. One will see that *The Poem* was no humanly contrived or artful expansion on the Gospel accounts, for the expansions are far too complex and are tied into even more complex contexts, all of which then form one completely flowing and consistent story of over 4,000 pages, involving, incredibly, over 500 different characters! Just as astonishing and conclusive is the fact that *The Poem* departs radically from the chronological order scholars have determined for the Gospel record. It is an altogether new arrangement of the Gospel record. (See Appendix: The Divine Origin of *The Poem*).

The Harmony will also enable the reader of the Gospels to quickly move back and forth between the Gospels, *The Poem*, and the summary accounts in *The Rest of the Gospel Story*. In addition, Key Links which direct the reader to the immediately preceding and immediately following text as found in the Gospel narrative will enable the reader to get a sometimes fascinating view of how the Gospel writers cut and pasted their accounts together from what was at one time a far more complete and more chronological record. Many of these obvious cut and paste locations are noted in the *Harmony*. These tools should provide textual critics studying the origin and construction of the Gospels with a most unique opportunity to advance their field of understanding. <sup>Tn</sup> notations direct one to the appendix, where some 71 alternate renditions from the Revised Version of 1884 are listed. These are the most significant differences in the existing original language manuscripts of the New Testament. Here one finds an amazing agreement between *The Poem* and the Rheims New Testament as opposed to the modern translations.

As I have discussed in the introduction subchapter “*A Comparative Analysis of the Poem of the Man-God...*”, the *Poem of the Man-God* was originally released as five hardcover volumes. However, in 2012, this has been replaced with a new softcover ten-volume edition entitled *The Gospel as Revealed to Me. The Parallel Harmony of the Gospels* was last updated in 2007 and so it is based on the original five-volume *Poem of the Man-God*.

However, I want to point out that you can use *The Parallel Harmony of the Gospels* just fine with the new ten-volume softcover edition of Maria Valtorta’s work now called *The Gospel as Revealed to Me*. In order to do so, you will need to use the tables I provide in the introduction subchapter of this e-book entitled “*A Comparative Analysis of the Poem of the Man-God (First English Edition) and The Gospel as Revealed to Me (Second English Edition) and Tables to Convert the Chapter Numbers from One Edition to the Equivalent Chapter Numbers of the Other*”.

In *The Parallel Harmony of the Gospels*, all of the indexes in this work (except the Index of Miracles) gives you the chapter number, and you can use the tables I made to find out what the equivalent chapter number is in *The Gospel as Revealed to Me*. Hence, these indexes will work just fine with the new edition. Furthermore, even for those indexes in *The Parallel Harmony of the Gospels* which do not give the chapter number (but instead only give you the volume number and page number), you can use the chronological summary in *The Parallel Harmony of the Gospels* to easily find what chapter number corresponds to that volume number and page number, and hence still use my tables to find it in *The Gospel as Revealed to Me*. In such a case, you will get directed to the correct chapter for the reference, and since most of the chapters are relatively short, it will be easy to find what you are looking for within that chapter.

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***The Atlas of Palestine As It Was In the Time of Our Lord and the Compact Travel Guide to the Public Ministry of Jesus Christ According to the Poem of the Man-God***

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**David Webster's Catalog Description**

*The Atlas of Palestine As It Was In the Time of Our Lord and the Compact Travel Guide to the Public Ministry of Jesus Christ According to the Poem of the Man-God:*

Also now available is *The Atlas of Palestine* (in English)! Made just for lovers of *The Poem*! Retrace all six cycles of our Lord's journeys throughout Palestine and beyond on your own maps!

19 - 8½ x 11 Maps of Judea, Galilee, Decapolis, Sea of Galilee, and Jerusalem with Complete Index to All Locations that Are Given in the *Poem*

45 pages. Bound with clear plastic protector cover. \$12.00

**My More Detailed Description of *The Atlas of Palestine in the Time of Our Lord***

This atlas book has 19 maps of Judea, Galilee, Decapolis, Sea of Galilee, and Jerusalem with a complete index to all locations that are given in the *Poem*. In this atlas, the travels of Jesus are color-coded (unlike the single 18x24 inch map of Palestine sold by David Webster separately). This atlas book also has a complete index alongside each map with not only the geographic location, but also the date, chapter title, *Poem* reference (with volume, chapter, page number), and distance in miles from the previous location. You can use this information in the atlas to easily find the location of Jesus on a specific historic date or for a specific chapter in the *Poem* (it covers all dates and every *Poem* chapter). It also provides information on where Christ traveled in between chapters of the *Poem* and all the distances traveled, in miles, from the previous location. Since these 19 maps are close-ups of the big map of Palestine, it is easier to follow Christ's journey alongside the index rather than using the big single map of Palestine. David Webster breaks Christ's journeys up into 12 separate main ministry cycles (6 Galilean and 6 Judean), exactly as it occurred in the *Poem*. At the end of the atlas, he also provides a map of Jerusalem and the Temple in the time of Christ with places marked according to the *Poem*. Obviously, this 19-map atlas trumps the single map of Palestine sold separately and it is an invaluable tool if you want to follow Christ's journeys geographically.

Note that there are 19 free maps of Christ's travels available for download online from [valtortamaps.com](http://valtortamaps.com). However, they are not as detailed and high quality as David Webster's atlases, and lack his indexes, correct dating system, and other features. However, it does have a few

advantages. I discuss these maps and compare them to David Webster's atlases in this e-book [here](#).

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### ***A Glossary for the Poem of the Man-God***

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- An 1800-page glossary created for those many difficult words in *The Poem!*

Compiled by Dave Frantz

29 Pages / 1800 Words

Bound with clear plastic protector cover. \$6.00

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### ***Other Items***

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Also available is:

- Large 18x24 inch map of Palestine with index and mini-map close-up of Jerusalem and the Temple. Note that this map is not color-coded like the 19 atlas maps and the index on this map does not contain any other information other than geographic locations. \$5.00
- 8x28 inch laminated Chronological Family Chart of the Holy Family and 31 Relatives. \$4.00

## Poem of the Man-God Website Resources

In this subchapter, I list website resources under various categories, which are given in the order outlined below:

1.	The Best <i>Poem of the Man-God</i> General Information Site
2.	Maria Valtorta Readers' Group
3.	Chronological History of the Events of the <i>Poem</i> with Rome (with Signed Documents)
4.	31-Page Article by David Webster and "The Valtorta Enigma" Article Which Are Both Discussed in the Subchapter " <i>Proof by Geography and Topography and Archaeology</i> "
5.	The Scientific Article Entitled <i>Astronomical Dating of The Poem of the Man-God</i> by Purdue University Theoretical Physicist Professor Lonnie Lee Van Zandt
6.	The Complete Critique of the <i>Poem of the Man-God</i> by Blessed Gabriel Allegra, O.F.M.
7.	Some of the Best "General Overview" Articles about Maria Valtorta and the <i>Poem of the Man-God</i>
8.	<i>Poem of the Man-God</i> Testimonials and Defense Articles
9.	Important Chapters and Excerpts from the <i>Poem</i> (Viewable for Free Online)
10.	Valtorta's Maps: Itineraries of Our Lord Jesus Christ According to Maria Valtorta's <i>Poem of Man-God</i>
11.	Audio Recordings of the <i>Poem of the Man-God</i>
12.	<i>Poem of the Man-God</i> Forum
13.	Vatican Website Article Which Mentions Maria Valtorta and the <i>Poem of the Man-God</i>
14.	Distributor and Reseller of Maria Valtorta's Works & The Maria Valtorta Foundation

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## ***The Best Poem of the Man-God General Information Site***

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The following link is the best website for a vast amount of information about Maria Valtorta and the *Poem of the Man-God*, including a host of articles detailing ecclesiastical approval, authoritative testimonies, excerpts from Maria Valtorta's writings, and other articles of interest: [A Contemporary Mystic: Maria Valtorta and Her Masterwork the Poem of the Man-God](#).

Note that this website and all of the materials on it was granted an imprimatur by Bishop Roman Danylak, S.T.L., J.U.D. You can read his full letter of imprimatur [here](#).

If you speak French, there is a fantastic French Valtorta website complete with the entire *Poem of the Man-God* in French online, indexes, studies, articles, authoritative testimonies, maps, and a plethora of other helpful resources: [Maria-Valtorta.org](#).

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## ***Maria Valtorta Readers' Group***

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Established in 1996, the Readers' Group is a non-profit organization, based in Melbourne, Australia, which has steadily grown over the years to include hundreds of members around the globe of lay faithful, priests, and religious, who all receive a quarterly bulletin and communicate with each other and support the use and spreading of Maria Valtorta's writings. The Maria Valtorta Readers' Group offers publications of Maria Valtorta's writings in books and booklets as well as audio CD's and other supporting materials. Bulletins and supplements are sent to members at 3-month intervals. Simply e-mail them to be added to the list. All previous bulletins and supplements as well as a catalogue of what they offer are available on their website. I own all of their publications and have found them to be top quality, engaging, and, in fact, several of them were indispensable in my research.

Their main home page is: [Maria Valtorta Readers' Group Home Page](#).

Their books, booklets, and audio page: [Maria Valtorta Readers' Group Books, Booklets, and Audio](#).

Their books and ordering PDF is here: [Maria Valtorta Readers' Group Ordering Catalog](#).

Note that the books and ordering PDF is more comprehensive than the website and includes items not listed on the latter.

They also have a quarterly bulletin which they send out to Readers' Group members for free, which contains information pertaining to Maria Valtorta and her works, such as news, important excerpts, letters from other members, etc. You can sign up for this bulletin for free (which is postal mailed to those in Australia and e-mailed to those outside of Australia).

You can download all previous issues of their newsletter bulletins (all 86 and counting) at the following link: [Maria Valtorta Readers' Group Newsletter Archive](#).

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### ***Chronological History of the Events of the Poem with Rome (with Signed Documents)***

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For a brief chronological history of the events surrounding the *Poem of the Man-God* and Rome, I highly recommend the following website. This is by far the best website for this information. At this website there is given an overview of all the events – fully referenced – as well as fourteen viewable PDF's of signed documents to back up what is written. The link to this website is here: [A Brief History of Events of Maria Valtorta's The Poem of the Man-God](#).

Below is an excellent overview of the position of the Church on the *Poem of the Man-God*, including the actions and words of the Popes, the Congregation for the Doctrine of the Faith, and the *L'Osservatore Romano*, the Vatican's newspaper: [The Position of the Church on the Poem of the Man-God](#).

Note that the above overview is not nearly as thorough as what I have in the chapter of this e-book entitled "*Statements and Actions of the Popes, the Congregation for the Doctrine of the Faith (the Holy Office), and the Vatican Newspaper on Maria Valtorta's Primary Work*". In that chapter of this e-book, I incorporate information not only from the link I just gave above, but also many other excellent sources, and combine it into one organized package. Hence, consider the link above a simplified overview, but if you aren't convinced by that or want more information, see the chapter of this e-book I just referred you to.

A fantastic supplement to the above link is a thoroughly researched, well-written article from the same website, which shows how the explanatory letter of placement on the Index published in *L'Osservatore Romano* does not hold up to the *Norms in Proceeding in Judging Alleged Apparitions* promulgated by the Congregation for the Doctrine of the Faith (a.k.a. the Holy Office) and how all the reasons stated in this letter are either false, are spurious reasons, lack reasonable substantiation or evidence, or are subjective and ambiguous: [A Critical Analysis of the Explanatory Letter Published in 1960](#).

I provide a more in-depth refutation of the explanatory letter in the subchapter of this e-book entitled “*About the Anonymous Letter in the L'Osservatore Romano and a Thorough Analysis and Refutation of This Letter*”. It is about three times as thorough and in depth as the link given above.

Another excellent resource is the testimony of Fr. Corrado M. Berti, O.S.M., on Maria Valtorta, *The Poem of the Man-God*, his audience with Pope Pius XII, and his dealings with the Holy Office regarding Valtorta's work. Fr. Berti was a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He is one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* wherein Pope Pius XII commanded him to publish the *Poem of the Man-God* “just as it is”. Fr. Berti is also the one who supervised the editing and publication of the critical second edition of the *Poem* and provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions (totaling over 5,675 footnotes). His testimony is found here: [Testimony of Fr. Corrado Berti, O.S.M.](#)

This is the English translation of a photostated copy of Fr. Berti's original signed Italian typescript testimonial, which is in possession of Dr. Emilio Pisani in Isola del Liri, Italy. A photocopy of Fr. Berti's original signed Italian typescript is viewable and downloadable here:

[Original Signed Testimony of Fr. Corrado Berti, O.S.M.](#)

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***31-Page Article by David Webster and “The Valtorta Enigma” Article Which Are Both Discussed in the Subchapter “Proof by Geography and Topography and Archaeology”***

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To view and download the 31-page article by David Webster that was discussed in the subchapter of this e-book entitled “*Proof by Geography and Topography and Archaeology*”, see the following link: [PDF: "Maria Valtorta was an Eyewitness to the First Century Life and Ministry of Our Lord Jesus! Her Numerous Strikingly Accurate Descriptions of First Century Palestine Prove it!"](#).

The above document not only discusses, explains, and shows how it would be impossible for Maria Valtorta (or even a team of scholars at that time) to write in detail about the 255 geographical sites in Palestine mentioned in the *Poem*, but it lists all of these cities, villages, and natural geographical sites in an alphabetical index along with the following information for each entry:

- The name of the city, village, or geographical site
- Excerpts from the *Poem of the Man-God* that mentions the city, village, or geographical site and references as to where it is found in the *Poem*

- Verified historical or scientific facts that substantiate the existence of the geographical site or verify details about the site given in the excerpts in the *Poem of the Man-God*
- References to where the city, village, or geographical site is found on his map of Palestine
- A short index of other cultural entities accurately described in the *Poem* with accompanying historical and archeological information that substantiates her visions of these things

To view the article by engineer Jean-François Lavère that was discussed in the subchapter of this e-book entitled “*Proof by Geography and Topography and Archaeology*”, see the following link:

[The Valtorta Enigma](#).

The above article gives many examples of the substantiating proofs of the divine origin of the *Poem of the Man-God* from the perspective of geography, topography, and archaeology.

In addition, there is a website devoted to his research. An article relates:<sup>1223</sup>

Jean-François Lavère, a professional engineer, has been studying the works of Maria Valtorta for 25 years.

Convinced that the historicity of Maria Valtorta’s work would either prove itself, or show itself to be wrong, he undertook a systematic study of all of the details provided by her work.

He has methodically identified, over the years, more than 10,000 pieces of data from her work, in fields as diverse as the arts, astronomy, flora and fauna, ethnology, geography, geology, history and geopolitical science, technology, metrology [science of weights and measures], religions, social sciences, etc.

At present, 8,000 pieces of data have been analyzed and compared with different sources. This data is all shown to correspond to these sources with 99.6% accuracy!

For one who knows the life of the humble Maria Valtorta, it is difficult to attribute to her such encyclopedic knowledge that is so extensive and often so specialized.

Readers of *Christian Magazine* have already been able to discover several of the studies by Jean-François Lavère.

In the near future, devoted fans will undoubtedly have the opportunity to read more of his

publications. In the meantime, Jean-François Lavère offers [on this website] several examples of his studies and comments on a few of the passages from Maria Valtorta's works.

The website referenced in the above excerpt is in French. However, if you click on the following link, it will take you to a "Google Translate" version of the website in English. Note that this hyperlink uses the Google Translate service, and so the translation is *very imperfect* since it is being done by a computer algorithm and not by a human; but it's better than nothing for those who do not know French. Here is the link: [The Work of Jean-François Lavère](#).

Please note: if you initiate the "Google translate" service by clicking the above link, then any links clicked from *within* that page will also be automatically translated into English for you.

If you want additional articles about the evidence of the divine origin of Maria Valtorta's work, the above website is a good start.

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***The Scientific Article Entitled "Astronomical Dating of The Poem of the Man-God" by Purdue University Theoretical Physicist Professor Lonnie Lee Van Zandt***

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You can view the scientific article entitled "Astronomical Dating of The Poem of the Man-God" (Dated November 1, 1994) by Theoretical Physicist Professor Lonnie Lee Van Zandt, who was a professor of physics at Purdue University in Lafayette, Indiana, from 1967-1995. To further substantiate his creditability as a physicist and scientist, I quote from a website that relates:<sup>1224</sup>

VanZandt participated in the formation of the molecular biological physics group at Purdue and studied the dynamics of dissolved DNA polymers. He also performed pioneering research on the effect of microwaves on DNA. His PhD thesis in Physics at Harvard University focused on the "Effects of Static Spin Density Waves on Electron Transport".

For the most detailed source of information, please refer the following web page (a scan of the original booklet of these accounts is also available as a downloadable PDF on this web page): [Lonnie Lee Van Zandt \(1937-1995\): Reminiscences by Friends and Colleagues \(September 6, 1995\)](#).

You can view the scientific article entitled "Astronomical Dating of The Poem of the Man-God" by Theoretical Physicist Professor Lonnie Lee Van Zandt at the following link: [Astronomical Dating of "The Poem of the Man-God"](#).

Here is another website that has the scanned original article (which is posted on the official Purdue University College of Engineering website: [https://engineering.purdue.edu/~zak/Van\\_Zandt.pdf](https://engineering.purdue.edu/~zak/Van_Zandt.pdf)): [PDF: Astronomical Dating of “The Poem of the Man-God” \(Dated November 1, 1994\)](#).

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### ***The Complete Critique of the Poem of the Man-God by Blessed Gabriel Allegra, O.F.M.***

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At the following link you can read the entire critique of the *Poem of the Man-God* by Blessed Gabriel Allegra, O.F.M. Make sure to click onto “Go to Part I”, “Go to Part II”, “Go to Part III”, and “Go to Part IV” successively at the bottom of the screen to read the entire thing:

[Critiques, Notes, and Letters on the Poem of the Man-God by Blessed Gabriel Allegra, O.F.M.](#)

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### ***Some of the Best “General Overview” Articles about Maria Valtorta and the Poem of the Man-God***

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This is one of the best “overview” articles about Maria Valtorta and the *Poem of the Man-God*: [An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God](#).

This following is an overview of the *Poem* and Maria Valtorta, written by Bishop Roman Danylak, S.T.L., J.U.D. (who issued an official [letter of endorsement](#) of the English translation of the *Poem* in 2001): [Maria Valtorta, Her Life and Work by Bishop Danylak, S.T.L., J.U.D.](#)

The following is another (short) overview of Maria Valtorta and the *Poem of the Man-God*: [Advanced Christianity's Events of Maria Valtorta's Poem of the Man-God](#).

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### ***Poem of the Man-God Testimonials and Defense Articles***

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The Maria Valtorta Readers’ Group provides one of the best articles for viewing the top anti-Valtorta articles in the English language and the refutation of them: [An Analysis and Refutation of All the Top Anti-Valtorta Articles](#).

Here is a website providing excellent answers to 13 of the most common questions and misconceptions about the *Poem*: [Answers to Common Questions and Misconceptions about the Poem](#).

The following website has listed many quotes of trustworthy clerics, authorities, experts, and scientists regarding the *Poem of the Man-God*: [Blessed Gabriel Allegra, O.F.M. – A Valtorta Advocate in Heaven. Bollettino Valtortiano: No. 63, January-June 2002.](#)

At the following link you can read the entire critique of the *Poem of the Man-God* by Blessed Gabriel Allegra, O.F.M. Make sure to click onto “Go to Part II”, “Go to Part III”, and “Go to Part IV” successively at the bottom of the screen to read the entire thing: [Gabriel M. Allegra, O.F.M. – Exegete – Theologian – Missionary. Bollettino Valtortiano: No. 6, September 1972, pp. 21-24.](#)

The following article is entitled “Apologia Pro Maria Valtorta” by Fr. Kevin Robinson: [Fr. Robinson’s Apologia Pro Maria Valtorta at Scribd.com \(Written 1999, Updated 2012\).](#)

David Webster, M.Div., a former Protestant minister who converted to Catholicism by reading the *Poem of the Man-God*, and who is a proficient researcher of it, wrote a compelling testimonial about the *Poem of the Man-God*, available here: [Concerning Maria Valtorta and the Poem of the Man-God by David Webster.](#)

The best website for responses to notable critics is the following website: [Responses to Notable Critics at Maria Valtorta.net.](#)

The best article I found so far as a general defense against the main objections of people regarding Church approval, the fact the *Poem* was put on the *Index of Forbidden Books*, and some of the other common arguments, is the following article by Dr. Mark Miravalle, S.T.D.: [In Response to Various Questions Regarding "The Poem of the Man-God"](#).

For an excellent overview of the position of the Church on the *Poem of the Man-God*, including the actions and words of the Popes, the Congregation for the Doctrine of the Faith, and the *L'Osservatore Romano*, the Vatican’s newspaper, see: [The Position of the Church on the Poem of the Man-God.](#)

Note that the above overview is not nearly as thorough as what I have in the chapter of this e-book entitled “*Statements and Actions of the Popes, the Congregation for the Doctrine of the Faith (the Holy Office), and the Vatican Newspaper on Maria Valtorta’s Primary Work*”. In that chapter of this e-book, I incorporate information not only from the link I just gave above, but also many other excellent sources, and combine it into one organized package. Hence, consider the link above a simplified overview, but if you aren’t convinced by that or want more information, see the chapter of this e-book I just referred you to.

A fantastic supplement to the above link is a thoroughly researched, well-written article from a website which shows how the explanatory letter of placement on the Index published in *L'Osservatore Romano* does not hold up to the *Norms in Proceeding in Judging Alleged Apparitions* promulgated by the Congregation for the Doctrine of the Faith (a.k.a. the Holy Office) and how all the reasons stated in this letter are either false, are spurious reasons, lack reasonable substantiation or evidence, or are subjective and ambiguous: [A Critical Analysis of the Explanatory Letter Published in 1960](#).

I provide a more in-depth refutation of the explanatory letter in the subchapter of this e-book entitled “*About the Anonymous Letter in the L'Osservatore Romano and a Thorough Analysis and Refutation of This Letter*”. It is about three times as thorough and in depth as the link given above.

Below are listed the topics I cover in this aforementioned subchapter:

1.	Addressing the Length of Speeches of Jesus and Mary
2.	Addressing What is Written About the Original Sin of Adam and Eve
3.	Addressing the Comment of Mary Being “Second Born of the Father”
4.	Addressing the Claim there are Historical or Geographical Blunders
5.	Refuting the Falsehood that the First Edition <i>Poem</i> Lacked an Imprimatur
6.	Addressing the Opening Comments of the Anonymous Letter
7.	Addressing the Concern About Certain Scenes and Exposing the False Insinuations of the Anonymous Author of the Vatican Newspaper Letter
8.	Refuting the Objection About the Quote on Volume 2, Page 772
9.	Addressing the Closing Comments of the Anonymous Letter
10.	Conclusion

For a more complete discussion of the critics and arguments against the *Poem of the Man-God* and answers to these arguments (refutations), see the chapter of this e-book entitled “*Refutations of Critics and Arguments Against the Poem of the Man-God*”.

John Haffert was a co-founder and the head of the famous Blue Army of Our Lady of Fatima, which is a public international association promoting Fatima that once consisted of 25 million members. John Haffert met with Sr. Lucy (the Fatima visionary) and worked with her to develop the “Fatima Pledge” in 1946 that all members had to ascribe to. He was also the editor of *Scapular Magazine*, which was responsible for helping one million Americans become enrolled in the Blue Army of Our Lady of Fatima.<sup>1225</sup> John Haffert was a very significant figure in the Catholic Church from the 1940s

until his retirement in 1987. He was a strong advocate of the *Poem of the Man-God*, and wrote a 17-page booklet about it entitled *That Wonderful Poem!* which is available online here:

[That Wonderful Poem! by John M. Haffert.](#)

Antonio Socci is a leading Italian journalist, author, and public intellectual in Italy. He had his own television show, which he hosted, and is a prominent media personality, especially for topics on the Catholic Church. He has regularly held press conferences for cardinals (including Cardinal Ratzinger and Cardinal Bertone). Antonio Socci wrote an article about *The Gospel as Revealed to Me / The Poem of the Man-God* that was originally published in an Italian newspaper and which he also published on his blog on April 7, 2012. In this article, he introduces Maria Valtorta and her great work, describes its strong appeal, discusses its extraordinary features, and pronounces the highest words of praise for this extraordinary work, saying, “The world had not seen – nor will ever see – anything comparable.” An English translation of his article is available here: [A Wonderful Gift to Our Generation by Antonio Socci.](#)

Bishop Roman Danylak, S.T.L., J.U.D., until later given new responsibilities in Rome, had been Chancellor of the Toronto Eparchy (Diocese) and Consultor of the Pontifical Commission for the Revision of Eastern Canon Law. He was also pastor of St. Josaphat (Ukrainian Catholic) Cathedral in Toronto. Bishop Danylak has a License in Sacred Theology and Doctorates in both Canon Law and Civil Law from the Pontifical Lateran University in Rome. He issued a [letter of endorsement](#) of the English translation of the *Poem of the Man-God* in 2001. He wrote an article called “In Defense of the Poem”, available here: [In Defense of the Poem by the Most Rev. Roman Danylak.](#)

Note that in this article Bishop Danylak answers an objection raised against the *Poem of the Man-God* based on the fact that Christ says in the *Poem* that there is a word missing in many modern translations of the Bible with regards to His Words to Mary at the Wedding in Cana. I believe that the explanation in this e-book is more thorough and accurate than Bishop Danylak’s answer, and so I refer you to [these pages](#) of this e-book for a more thorough understanding of how a missing word in modern translations can be the case even though the Vulgate was dogmatically defined as free from errors in faith and morals by the Council of Trent.

Bishop Danylak also wrote a letter to EWTN about a seriously flawed “Question and Answer” about the *Poem* written by Bill Bilton of EWTN. Bishop Danylak’s letter is viewable here:

[Letter to EWTN by the Most Rev. Roman Danylak, S.T.L., J.U.D.](#)

Valtorta Publishing has a page listing many authoritative testimonials concerning the *Poem of the Man-God*: [Valtorta Publishing Authoritative Testimonials About the Poem of the Man-God.](#)

There is even an example of a famous political figure who admired and read the *Poem of the Man-God*. William F. Buckley, Jr., is considered the godfather of the American conservative movement. He was also a devout Roman Catholic who greatly admired Maria Valtorta's writings. To read about it, see: [William F. Buckley Jr's Fascination with Italian Mystic Maria Valtorta](#).

The Maria Valtorta Readers' Group also has many testimonials concerning the *Poem of the Man-God* and related publications from every day readers: [Reader Testimonials About the Poem of the Man-God](#).

There are also many testimonials given in their quarterly bulletins which are available at the following link: [Maria Valtorta Readers' Group Newsletter Archive](#).

There are 49 reviews of the *Poem of the Man-God* from people at Amazon.com here (by far a majority are enthusiastically positive): [Poem of the Man-God \(5-Volume Set\) Reader Reviews at Amazon.com](#).

Note that the person who wrote the main critical review at the above link doesn't know what he is talking about: he falsifies information, misunderstands what Cardinal Ratzinger's letters actually said in reality, and gets tripped up on a non-problem. To answer his objection about the title being "Man-God" rather than "God-Man", see: [Answers to Common Questions and Misconceptions about the Poem](#) (he should note that many saints have used the term "Man-God"; furthermore, this title was chosen by the publisher, is now being replaced with a new title in the newest editions, and has nothing to do with Maria Valtorta or the doctrinal integrity of the work itself). His other arguments are completely refuted in the chapter of this e-book entitled "*Refutations of Critics and Arguments Against the Poem of the Man-God*".

There are also 37 reviews of the *Poem of the Man-God* by people at Amazon.com here (almost all of them are enthusiastically positive): [Poem of the Man-God \(Volume 1\) Reader Reviews at Amazon.com](#).

Note that the critical reviewer at the above link is just rehashing old, unfounded arguments that are completely refuted in the chapter of this e-book entitled "*Refutations of Critics and Arguments Against the Poem of the Man-God*".

As can be seen by all of the testimonies at the links in this section, there is a *tremendous* number of people who testify that the *Poem of the Man-God* is one of the greatest (if not the greatest) books that they have ever read (after the Bible): and this comes not just from ordinary lay faithful,

but also from trustworthy clerics, ecclesiastical authorities, biblical and theological experts, and even scientists of diverse kinds.

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### ***Important Chapters and Excerpts from the Poem (Viewable for Free Online)***

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Valtorta Publishing has posted 800 pages (20% of the *Poem of the Man-God*) online, which is viewable for free here: [Read 800 Pages of the Poem of the Man-God at Valtorta Publishing](#).

The following site provides text of parts of the *Poem of the Man-God* and *The Notebooks* in English and other languages. Make sure to click on “English” in the language column on the right-hand side of the website. Note that the formatting of the downloadable text isn’t perfect; and in places may not be as good as the actual books themselves and the free samples available at Valtorta Publishing’s website. Note that the PDF’s at this website are samples and don’t include everything in *The Poem* or in *The Notebooks* (the Table of Contents in these PDF’s is the Table of Contents for the entire work but doesn’t reflect what is actually in these PDF’s): [Free Downloadable Maria Valtorta Writings](#).

One of the best sources for whole chapters and excerpts from Maria Valtorta’s writings (especially the *Poem*) is Valtorta Publishing. Find the chapters and excerpts on the navigation menu on the left side of the website after scrolling down a little bit. Note that these chapters have themed names, such as “Peter Given the Keys”, “Jesus Feeds 5000”, etc.: [Home Page of Valtorta Publishing: The Poem of the Man-God Written By Maria Valtorta](#).

An excellent website that has 42 important selections from Maria Valtorta’s writings (including from the *Poem*), see: [A Contemporary Mystic: Maria Valtorta and Her Masterwork the Poem of the Man-God](#).

One of the most important chapters of the *Poem of the Man-God* is the last chapter entitled “Seven Reasons for the Work. Farewell to the Work.” This is taken from Volume 5, pp. 946-952, and is dated April 28, 1947. This entire chapter is viewable online here (as well as in this e-book in the chapter entitled “*The Seven Reasons for Valtorta’s Main Work*”): [The Last Chapter of Volume 5: Seven Reasons for the Work & Farewell to the Work](#).

Another interesting set of excerpts from Maria Valtorta’s writings is what she wrote about Anne Catherine Emmerich’s writings. See the following article to see what she wrote about them: [Maria Valtorta's Writings and Dictations About the Writings Attributed to Anne Catherine Emmerich](#).

When Maria Valtorta wrote down 15,000 handwritten pages in 122 notebooks from 1943 to 1951, about 9,000 pages constituted the Gospels, which is published in the well-known work entitled the *Poem of the Man-God*. However, that still leaves about 6,000 other pages, which were published as various other works. Many of these 6,000 other pages are published under the title *The Notebooks*, which are released as three volumes. These volumes are differentiated into three volumes by the years in which they were written. It is reported by many readers (and I agree with them) that *The Notebooks* are just as great as the *Poem of the Man-God* and are well worth reading. These writings, just like the *Poem of the Man-God*, have a divine origin, and consists of dictations from Heaven. For more information see the heading “*Maria Valtorta’s ‘The Notebooks’ (Three Separate Published Works)*” under the upcoming chapter in this e-book entitled “*Other Writings of Maria Valtorta and Recommended Books*”.

In order to sample some excerpts from *The Notebooks*, visit the following links. *The Notebooks: 1943* is completely viewable at the following links:

[The Notebooks: 1943 at issuu.com](http://www.issuu.com/mariavaltorta)

[The Notebooks: 1943 at Scribd.com](http://www.scribd.com/mariavaltorta)

These links utilize two different online reading systems, so choose whichever reading system you prefer.

If you want to see all of Maria Valtorta’s original writings and published works on a timeline which shows when she wrote them and the general contents of these works, see the following “Timeline of Essential Books” published by the Maria Valtorta Readers’ Group: [Timeline of Maria Valtorta's Essential Books \(PDF\)](#).

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### ***Valtorta’s Maps: Itineraries of Our Lord Jesus Christ According to Maria Valtorta’s Poem of Man-God***

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At the following website, you can download 19 maps which detail Christ’s travels from Chapter 2 (His Hidden Life) to Chapter 636 (Pentecost), including his entire 3½ year Public Ministry. These maps are available in English, Spanish, Italian, and French at the website here: [Valtorta’s Maps: Itineraries of Our Lord Jesus Christ According to Maria Valtorta’s Poem of Man-God](#).

These itineraries show maps of Palestine with a map key which includes the *Poem* chapters, historic dates for these chapters, and symbols and color-coding for the map. On the maps are drawn lines to account for Christ’s travels with the *Poem* chapters labeled on the maps. What is particularly useful is the fact that the lines indicating His travels are color-coded to indicate how

many Apostles were with Him at any given time. There are also close-ups of Jerusalem when relevant. These maps are a huge achievement and aid when following Christ's travels in the *Poem of the Man-God*.

These maps are not as detailed, high quality, and informative as the 19 maps in David Webster's *The Atlas of Palestine in the Time of Our Lord* (described and discussed in this e-book [here](#)). In David Webster's atlases, the lines are not bulky straight lines, but thin lines that actually curve around mountains and other obstacles in the greatest detail to show more precisely where Christ traveled. The advanced dating and location indexes in his atlases are also absent in the online maps. Furthermore, I believe David Webster's dates are more correct, and the online maps have a very different dating of Our Lord's life, which my research would indicate is incorrect.

However, the two advantages that the online maps have over David Webster's atlases are (1) they provide the unique feature that the lines indicating His travels are color-coded to indicate how many Apostles are with Him at any given time, and (2) you can more quickly determine Christ's location for a given *Poem* chapter with these maps because with David Webster's atlases you need to use an index to do the same, which takes more time.

Considering all of this, you would get the most by using these maps and David Webster's atlases together. These online maps suffice if you just want a general idea or overview of where Christ traveled. However, if you want accuracy and to know His travels with precision, David Webster's atlases are essential.

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### ***Audio Recordings of the Poem of the Man-God***

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The absolute best and most comprehensive collection of audio recordings of the *Poem of the Man-God* and other works of Maria Valtorta are the four MP3 CD's made by the Maria Valtorta Readers' Group in Australia. This was done with the authorization of Centro Editoriale Valtortiano, the copyright owner of Maria Valtorta's writings in all languages. These four MP3 CD's have a total of 218 recordings, which are recordings of Maria Valtorta's writings which correspond to all the readings for all the Gospels read on Sundays, and for solemnities and many major feast days which can be celebrated on a Sunday. One member reads the Gospel, and another reads what Maria Valtorta has written about the Gospel. See the below website for more detailed information, feedback from customers, and ordering information: [218 Audio Recordings from the Poem of the Man-God by the Maria Valtorta Readers' Group](#).

If you would like to sample some of the above audio recordings, there are 24 audio recordings of the above Sunday Gospel readings available for download at this site: [The Sunday Gospels with the Writings of Maria Valtorta](#).

There are 61 audio recordings of chapters from the *Poem of the Man-God*, performed by Actress Nancy Ellen Mills, available at this site: [Assortment of Audio Recordings from the Poem of the Man-God by Nancy Ellen Mills](#).

There are 41 audio recordings of chapters from the *Poem of the Man-God*, performed by Catholic radio show host Mary Angela Nanginim. These are available at this site: [Assortment of Audio Recordings from the Poem of the Man-God by Mary Angela Nanginim](#).

The first 51 chapters of *The Gospel as Revealed to Me*, performed by Mary Angela Nanginim, is available on the HMWN Radio Maria website here: [Audio Recordings of the First 51 Chapters of The Gospel as Revealed by Me by Mary Angela Nanginim](#).

There are 32 audio recordings of chapters from the *Poem of the Man-God* at this site: [Audio Recordings About Mary from the Poem of the Man-God](#).

Father Vernard Poslusney, O. Carm. (Carmelites of the Ancient Observance), a respected theologian and advisor to the Holy office on private revelation, has 36 conferences about the *Poem of the Man-God* online at the following link: [Conferences on The Poem of The Man-God by Father Vernard Poslusney, O. Carm.](#) A website says this about Father Poslusney:<sup>1226</sup>

Father Vernard Poslusney is considered by many people throughout Austria, Canada, Rome, and the United States to be one of the finest Roman Catholic orators of our time. He served as a Carmelite retreat director, conducting well over three hundred conferences, days of prayer, homilies, lectures, retreats, seminars, sermons, teachings, and workshops. Some of these were with Archbishop Fulton J. Sheen in the 1970's. His stratospheric religious discernment and wisdom has enlightened many on the spirituality of Saint John of the Cross, Saint Teresa of Avila, and Saint Thérèse of Lisieux, as well as public and private revelation. He was an advisor to the Holy Office in the area of private revelation, as well as the author of four time-honored books: "Attaining Spiritual Maturity for Contemplation", "The Imitation of Christ, According to St. John of the Cross", "Prayer, Aspiration, and Contemplation", and "Union with the Lord in Prayer". Father Vernard was a very strong advocate of the writings of Maria Valtorta, particularly the "Poem of the Man-God". He was born in 1918, ordained in 1942, and entered Eternal Life on December 15, 2005 at the age of 87.

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## ***Poem of the Man-God Forum***

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There is a forum dedicated to discussing Maria Valtorta's Writings: [Maria Valtorta's Poem of the Man-God Forum](#).

Even though there are quite a few members registered for this forum, primarily one person (the founder of the forum) continually posts excerpts from Maria's writings. Even though there aren't very many discussions on this particular forum (it is functioning more like a news feed of excerpts from Valtorta's writings), reading his postings can be handy for sampling a variety of Valtorta's writings and this site visit counter shows this site has been viewed over 61,000 times by about 33,000 visitors from 186 different countries.

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## ***Vatican Website Article Which Mentions Maria Valtorta and the Poem of the Man-God***

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There is an article on the Vatican website that mentions Maria Valtorta's work. It is here: [http://www.vatican.va/roman\\_curia/synod/documents/rc\\_synod\\_doc\\_20070427\\_lineamenta-xii-assembly-traditional\\_zh.html#\\_ftnref9](http://www.vatican.va/roman_curia/synod/documents/rc_synod_doc_20070427_lineamenta-xii-assembly-traditional_zh.html#_ftnref9).

Here is a translation of the paragraph that mentions her and her work (endnote #9 in the above article):

In the first half of the 20th Century, during and after World War II, there was a lady named Maria Valtorta in Italy, who saw and heard the Gospel, writing a masterpiece in more than 4000 pages of works (calculated according to the English version: Maria Valtorta, "The Poem of the Man-God", 1986, five volumes). The book is divided into seven parts: 1st, the Hidden Life 1-43; 2nd, the first year of His Public Life 44-140; 3rd, the second year of His Public Life 141-311; 4th, the third year of His Public Life 312-538; 5th, the preparation for His suffering and death 539-598; 6th, the Passion 599-611; 7th, Glorification 612-647. In the first volume, "The Hidden Life", 43 chapters have been translated into Chinese and published in 2006. Hopefully, the rest of the Chinese version will continue to be published in succession, to help God's faithful savor the message of the Gospel.

A website reports:<sup>1227</sup>

Special Note: Chinese Catholics have a very special place in their hearts for Maria Valtorta's "Poem of the Man-God" as it was promulgated by renowned Bible scholar Fr. Gabriel M.

Allegra, O.F.M. Fr. Allegra is highly revered by Chinese Catholics for being the very first to translate the entire Catholic Bible into Chinese (for every one person who speaks English, there are five who speak Chinese). The cause for Fr. Allegra's canonization was started in 1984 by Bishop John Wu in Hong Kong, 8 years after his death. He was declared venerable by the Holy See in 1994 and his decree of beatification was promulgated in 2002.

On the occasion of the 50th anniversary of Maria Valtorta's death on October 12, 2011, [an online petition](#) was started to ask the Congregation for the Doctrine of the Faith/Vatican to actively promote Maria Valtorta's work. 587 people signed it. Undoubtedly, more people would have signed it if it was more well-known, but this was a petition that wasn't highly publicized. The petition was mailed to the Vatican on October 4, 2011, as reported by this website: [Campaign Maria Valtorta: Blog Accompanying the Petition to the Congregation for the Doctrine of the Faith](#).

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### ***Distributor and Reseller of Maria Valtorta's Works & The Maria Valtorta Foundation***

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The publisher and international distributor of Maria Valtorta's writings is the Centro Editoriale Valtortiano in Italy, and their website is: [Centro Editoriale Valtortiano](#).

The main reseller of Maria Valtorta's works in the United States is Valtorta Publishing. Their website is: [Valtorta Publishing](#).

If you are interested in making donations to promote the cause and works of Maria Valtorta, please consider donating to the Fondazione Maria Valtorta CEV (The Maria Valtorta Foundation). This foundation is a non-profit organization that is in charge of preserving and operating the Valtorta House-Museum in Viareggio, Italy, the digitalization and preservation of her original Italian manuscripts, Valtorta translation endeavors, and other activities in the promotion of Maria Valtorta's writings and the preservation of this cultural heritage.

To find out more information or to make a donation, please visit their website: [Fondazione Maria Valtorta CEV \(The Maria Valtorta Foundation\)](#).

The above website is mostly in Italian. However, if you click on the link below, it will take you to a "Google Translate" version of the website in English. Note that this hyperlink uses the Google Translate service, and so the translation is *very imperfect* since it is being done by a computer algorithm and not by a human; but it is good enough to give you information. Here is the link: [Fondazione Maria Valtorta CEV \(Web Page Translated into English\)](#).

You can contact them via their contact form on their web page. They do have people on staff who can read and reply in English.

## Other Writings of Maria Valtorta and Recommended Books

All of Maria Valtorta's writings that are available in the English language and some Valtorta-related books are available at the website of Centro Editoriale Valtortiano (in Italy), which is the publisher and worldwide distributor of Maria Valtorta's writings for all major languages. Their complete collection is viewable at the following link: [Books Available at the Centro Editoriale Valtortiano](#).

All of Maria Valtorta's writings that are available in the English language and some Valtorta-related books are also available at the website of Valtorta Publishing, which is the main reseller of Maria Valtorta's writings in the United States. Their complete collection is viewable at the following link: [Books Available at Valtorta Publishing](#).

There are also many Maria Valtorta-related resources (books, booklets, audio sets) sold by the Maria Valtorta Readers' Group at the following link: [Maria Valtorta Readers' Group Books, Booklets, and Audios](#).

If you want to see all of Maria Valtorta's original writings and published works on a timeline which shows when she wrote them and the general contents of these works, see the following "Timeline of Essential Books" published by the Maria Valtorta Readers' Group: [Timeline of Maria Valtorta's Essential Books \(PDF\)](#).

I will give complete details about all the above books, booklets, audio resources, and more on the following pages. On the next page is a list of all of the books, booklets, and audio resources that are covered in detail in their own upcoming sections.

Below is a list of all of the books, booklets, and audio resources that are covered in detail in their own upcoming sections. These sections are given in the order listed here, and are ordered from most important/significant to least important.

1.	Maria Valtorta's "The Notebooks" (Three Separate Published Works)
2.	The Lessons on the Epistle of St. Paul to the Romans by Maria Valtorta
3.	The Book of Azariah by Maria Valtorta
4.	Maria Valtorta's Autobiography
5.	Where Is It? A Guide to Maria Valtorta's The Gospel as Revealed to Me and A Pilgrim's Guide to the Poem of the Man-God
6.	A Reader's Guide to Maria Valtorta's Other Writings
7.	218 Audio Recordings of Maria Valtorta's Writings Available on MP3 CD's
8.	The Virgin Mary in the Writings of Maria Valtorta by Fr. Gabriel Roschini, O.S.M.
9.	The Holy Shroud and the Visions of Maria Valtorta
10.	Padre Pio and Maria Valtorta
11.	The End of Times Prophecies from "The Word of God"
12.	The Many Meanings of Love (From the Writings of Maria Valtorta)
13.	Mary, Mother of the Redeemer and the Church – Her Life Sufferings and Mission (From the Writings of Maria Valtorta)
14.	Maria Valtorta – Victim Soul – Her Saintly Life, Mission, and Writings
15.	Mercy and Justice (From the Writings of Maria Valtorta)
16.	Valtorta and Ferri: Over 300 Portraits and Drawings of Scenes Based on Maria Valtorta's Writings by Artist Lorenzo Ferri
17.	The Twenty Mysteries of the Rosary (From the Writings of Maria Valtorta)
18.	A Pocket-Book Edition of Praying the Rosary with the Writings of Maria Valtorta
19.	Mary Magdalene (From the Writings of Maria Valtorta)
20.	Selected Parables (From the Writings of Maria Valtorta)
21.	Prayers (From the Writings of Maria Valtorta)
22.	Audio CD Recordings of the Writings of Maria Valtorta Pertaining to the Mysteries of the Holy Rosary
23.	The Diary of Jesus
24.	Other Maria Valtorta Readers' Group Publications (21 Booklets)
25.	Books Available in Other Languages

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## ***Maria Valtorta's "The Notebooks" (Three Separate Published Works)***

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When Maria Valtorta wrote down 15,000 handwritten pages in 122 notebooks from 1943 to 1951, about 9,000 pages constituted the Gospels, which is published in the well-known work entitled the *Poem of the Man-God*. However, that still leaves about 6,000 other pages, which were published as various other works. Many of these 6,000 other pages are published under the title *The Notebooks*, which are released as three volumes. These volumes are differentiated into three volumes by the years in which they were written.

- *The Notebooks: 1943*. 640 pages. ISBN-13: 9788879870320

The dictations of Maria Valtorta's visions during the year 1943. These 200+ dictations from Jesus and Mary were the formation for Maria's purification, and preparation for her epic *The Gospel as Revealed to Me*. They provide guidance and light for our own spiritual growth, and include advice on love and suffering, trust in Jesus, prayer and sacrifice, and preparation for the difficult times ahead for humanity.

- *The Notebooks: 1944*. 648 pages. ISBN-13: 9788879870429

The dictations of Maria Valtorta's visions during the year 1944. In addition to those which comprise the *Poem*, there are more than 200 visions and dictations from Jesus and from many saints including John, Paul, Agnes, Catherine of Siena, Cecilia, Pius X, St. Therese of the Child Jesus, and others. Some of the visions include visions of early Christian martyrs and many great saints, as well as Mary Magdalene's death. Jesus teaches on many topics confronting our world.

- *The Notebooks: 1945-1950*. 621 pages. ISBN-13: 9788879870887

The dictations of Maria Valtorta's visions during the years 1945-1950. Some of the topics covered: the violent but faith-filled experiences of martyrs, both known and unknown; the treachery of Satan in trying to torment the writer with doubts and anguish over the genuineness of her labor and Christ's timely intervention to protect her; messages and instructions granted to those needing special guidance in their trials; clarification of specific problems facing contemporary thought, such as the error of Darwinist evolution; a description of the Lord's gestures of intimacy and closeness to those who are deeply and selflessly united to Him; and a long concluding commentary on the Book of Revelation. Some chapter themes: a Vision of Diomedes and the Martyrs. Commentary on Ezekiel 37: 1-14. Cain's and Seth's Progeny. Missing Parts of the Gospel. A Vision of Martyred Gladiators. Mercy Towards Sinners.

It is reported by many readers (and I agree with them) that *The Notebooks* are just as great as the *Poem of the Man-God* and are well worth reading. These writings, just like the *Poem of the Man-*

*God*, have a divine origin and consist of dictations from Heaven. *The Notebooks* consist of a series of hundreds of apparitions, dictations, and visions from God the Father, Jesus Christ, the Holy Spirit, Our Blessed Mother, and various angels and saints. The subjects covered are broad and are some of the most profound mystical theology and insight into the spiritual life you will be able to find anywhere.

In order to sample some excerpts from *The Notebooks*, visit the following links. *The Notebooks: 1943* is viewable at the following links:

[The Notebooks: 1943 at issuu.com](#)

[The Notebooks: 1943 at Scribd.com](#)

These links utilize two different online reading systems, so choose whichever reading system you prefer.

Bishop Roman Danylak, S.T.L., J.U.D. (who issued a [letter of endorsement](#) of the English translation of the *Poem*), wrote:<sup>1228</sup>

“I have studied *The Poem* in depth, not only in its English translation, but in the original Italian edition with the critical notes of Fr. Berti. I affirm their theological soundness, and I welcome the scholarship of Fr. Berti and his critical apparatus to the Italian edition of the works. I have further studied in their original Italian the *Quaderni* or *The Notebooks* of Maria Valtorta for the years from 1943 to 1950. And I want to affirm the theological orthodoxy of the writings of Maria Valtorta.”

All three books of *The Notebooks* are also available through the Centro Editoriale Valtortiano as an e-book in .ePub and .Mobi formats. ePub format is compatible with almost all major e-readers (except the Amazon Kindle). Mobi format is compatible with the Amazon Kindle as well as several other devices. Both of these formats can be read on a PC or Mac desktop or laptop computer using free software which can be downloaded online. Therefore, you can read *The Notebooks* on any device you want. Each e-book costs 14.90 euros, which, as of the June 2017 exchange rate, equals \$16.76 in US Dollars. Here is where you can order and download them: [The Notebooks e-books at Centro Editoriale Valtortiano](#).

If you want to order the hard-copy book version, the cheapest place to order *The Notebooks* is from Valtorta Publishing at the following links:

[The Notebooks: 1943 for \\$44.00 \(with \\$5.00 shipping\)](#)

[The Notebooks: 1944 for \\$44.00 \(with \\$5.00 shipping\)](#)

[The Notebooks: 1945-1950 for \\$44.00 \(with \\$5.00 shipping\)](#)

Other places tend to be too expensive (including Amazon.com).

You can also always order them directly from the [Centro Editoriale Valtortiano](#) in Italy, which is the publisher and worldwide distributor of Maria Valtorta's works. As of the June 2017 prices and exchange rates, each book costs \$31.49 in US Dollars with \$16.87 flat rate shipping to the United States (note that if you order many of these books, it will still only cost you \$16.87 for shipping all of them).

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## ***The Lessons on the Epistle of St. Paul to the Romans by Maria Valtorta***

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The book entitled *Lessons on the Epistle of St. Paul to the Romans* are the dictations which Maria Valtorta received about the Epistle of St. Paul to the Romans. This was written by Maria Valtorta during the years 1948-1950 and consists of 48 dictations by the Holy Spirit.

The Centro Editoriale Valtortiano website gives this description of this book:<sup>1229</sup>

The “Letter of St. Paul to the Romans” is one of the most exacting books of the New Testament; and it is for this very reason that there has always been keen interest in this Valtortian commentary. It precedes the unabridged text of the “Letter”.

For a sample reading from this book, see: [“Listening to, believing, and obeying God's Voice” from the Lessons on the Epistle of St. Paul to the Romans by Maria Valtorta.](#)

I personally testify that this book provides the most profound insight into the Epistle of St. Paul to the Romans that you will likely encounter anywhere.

The information on the book is the following:

Author: Maria Valtorta  
310 pages, softcover  
ISBN-13: 9788879871471  
Publication Date: 2007

This book is available at Valtorta Publishing at the following link for \$30.00 (with \$5.00 shipping) as of June 2017: [Lessons on the Epistle of St. Paul to the Romans at Valtorta Publishing.](#)

Other places tend to be too expensive.

If it is no longer available at Valtorta Publishing, you can always order this book directly from the [Centro Editoriale Valtortiano](#) in Italy, which is the publisher and worldwide distributor of Maria Valtorta’s works. As of the June 2017 prices and exchange rates, it costs \$21.24 in US Dollars with \$16.87 flat rate shipping to the United States. Therefore, it is advisable to purchase it at one of the above websites, if possible, since it is much less expensive that way.

*Lessons on the Epistle of St. Paul to the Romans* is also available through the Centro Editoriale Valtortiano as an e-book in .ePub and .Mobi formats. ePub format is compatible with almost all

major e-readers (except the Amazon Kindle). Mobi format is compatible with the Amazon Kindle as well as several other devices. Both of these formats can be read on a PC or Mac desktop or laptop computer using free software which can be downloaded online. Therefore, you can read *Lessons on the Epistle of St. Paul to the Romans* on any device you want. The e-book costs 9.90 euros, which, as of the June 2017 exchange rate, equals \$11.13 in US Dollars. Here is where you can order it and download it: [Lessons on the Epistle of St. Paul to the Romans e-book at Centro Editoriale Valtortiano](#).

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## ***The Book of Azariah by Maria Valtorta***

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*The Book of Azariah* is a book containing all of the dictations which Maria Valtorta received directly from her guardian angel, who is named Azariah.

A description of the book by Valtorta Publishing:<sup>1230</sup>

Azariah, Maria's guardian angel, gave her commentaries on the Sunday Masses of the entire liturgical year. Benefit from Azariah's purity and dazzling knowledge. A knowledge at once practical to guide us in everyday life, and lofty to increase our yearning for our heavenly goal.

David G. Murray, who translated this book into English, writes:<sup>1231</sup>

*The Book of Azariah* represents a series of "dictations" which Maria Valtorta ascribed directly to her guardian angel. These inspired "lessons" (1946-1947) take as their starting point fifty-eight Masses found in the Roman Missal of the Catholic Church which reflect the liturgy prior to the reforms introduced in the wake of the Second Vatican Council.

Above all, *The Book of Azariah* is mystical speech – that is, the inspired articulation of God's Being-in-Love with man and man's being-in-Love with God... Words are brands which both wound and heal, revealing God to be at once supremely powerful and supremely tender.

For a sample reading from this book, see: [Dictation from Azariah on the Mass readings and prayers for Pentecost Sunday from the Book of Azariah](#).

I personally testify that this book is one of the most profound books on the spiritual life and on the Blessed Trinity available anywhere. After reading this, it is not difficult to believe that a being far above human intelligence and understanding was the source of these insights and profound communications.

The information on the book is the following:

Author: Maria Valtorta  
336 pages, softcover  
ISBN-13: 9788879870139  
Publication Date: 1993

This book is available at the 101 Foundation at the following link for \$24.95 (with \$5.00 shipping) as of June 2017: [The Book of Azariah at the 101 Foundation](#).

This book is also available at Valtorta Publishing at the following link for \$30.00 (with \$5.00 shipping) as of June 2017: [The Book of Azariah at Valtorta Publishing](#).

Other places tend to be too expensive (including Amazon.com).

If it is no longer available at the above websites, you can always order this book directly from the [Centro Editoriale Valtortiano](#) in Italy, which is the publisher and worldwide distributor of Maria Valtorta's works. As of the June 2017 prices and exchange rates, it costs \$22.49 in US Dollars with \$16.87 flat rate shipping to the United States. Therefore, it is advisable to purchase it at one of the above websites, if possible, since it is less expensive that way.

*The Book of Azariah* is also available through the Centro Editoriale Valtortiano as an e-book in .ePub and .Mobi formats. ePub format is compatible with almost all major e-readers (except the Amazon Kindle). Mobi format is compatible with the Amazon Kindle as well as several other devices. Both of these formats can be read on a PC or Mac desktop or laptop computer using free software which can be downloaded online. Therefore, you can read *The Book of Azariah* on any device you want. The e-book costs 9.90 euros, which, as of the June 2017 exchange rate, equals \$11.13 in US Dollars. Here is where you can order it and download it: [The Book of Azariah e-book at Centro Editoriale Valtortiano](#).

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## ***Maria Valtorta's Autobiography***

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The autobiography of Maria Valtorta tells her amazing life story prior to her receiving her revelations. This autobiography is one of the best, most enlightening, and powerful books on the spiritual life I have read anywhere. It is similar in style to St. Thérèse of the Child Jesus' autobiography, *Story of a Soul*, as well as St. Augustine's *Confessions*. She finished her autobiography less than a month before she started to receive her revelations which comprised the *Poem of the Man-God* and her other mystical writings.

A description of the book by Valtorta Publishing:<sup>1232</sup>

Written not by her own desire for fame, but under obedience to her spiritual director, this autobiography is a testimony to Maria's heroic virtues, an important criterion when judging the authenticity of private revelations. Contains 47 pages of photographs.

Some highlights:

Maria's strange wet nurse. Find out about her harsh, authoritarian, unfeeling mother. Maria went through two broken engagements. Maria's early struggles with despair. Maria was injured by a young communist anarchist (1920). She had already been bedridden for nine years by the time she wrote her autobiography. Her prophetic dream about Jesus (1916). How Marta Diciotti became her housekeeper, friend, and confidant. Maria joined the Third Order of the Servites of Mary. Maria's offerings of herself to God. Her astonishing remark when she first saw a photo of the Holy Shroud.

Read in her autobiography about her progress from spiritual childhood to the heights of holiness and virtue. Read about her struggles, sacrifices, sufferings, and offerings, her insights into the spiritual life, her fruitful apostolate activities, her prediction of future events that came true (including events of the Second World War), the miraculous healings of others obtained by her prayers and sufferings, and about her treatments and the fact that competent doctors testified that it was a miracle in and of itself (even one greater than a healing) that she was still alive with her 5 grave major illnesses and 10 other minor ones (a result of her offering herself as a victim soul to God).

Maria Valtorta writes in her autobiography:<sup>1233</sup>

“In this story, I am myself with my whole self: my flesh with its human passions, my soul with its spiritual hopes, and my spirit with its adoring love.”

Blessed Gabriel Allegra (world-renowned biblical scholar and theologian) wrote about her autobiography:<sup>1234</sup>

The *Autobiography* of Maria Valtorta departs from other similar works, even if written by saints. It is powerful and original to the point of making me think often of that of B. Cellini from its style: robust, lively, and spontaneous.

It is moreover a dramatic book, because the drama stands out in the nature of things and facts: the drama is born, I would say, from the character of Valtorta's mother who, unfortunately, had little or nothing of the heart of a wife or mother. The description, so lively, of this egotistical woman weighs on the reader and makes him read with pain these pages of her daughter, of that daughter who becomes the "voice" of Jesus and who writes *The Poem of the Man-God*. What a difference of character between mother and daughter! And what sort of heroism, and how much, in Maria. What a trial, what crosses, what martyrdom of the heart!

The Valtorta family is completely opposite to that of St. Francis. In the latter, the father, Peter of Bernardone, does not understand his son, who instead was always understood by his mother, the gracious madonna Pica. In the Valtorta family, however, the father loves and understands his daughter, whom her mother does not understand at all and makes her always suffer.

The heart of this woman is still more gloomy than that of the Princefather of the nun of Monza, and one is left so grieved by it in reading these pages because they have been written – naturally in obedience – always by her daughter.

The style is vigorous and very lively, copious and so colorful that it perhaps surpasses that of *the Poem of the Man-God* itself. These are pages rich with thought and psychological soundings which help us to understand the spiritual physiognomy of the mouthpiece of Jesus: Maria Valtorta.

On May 24, 1969, Blessed Allegra wrote to Fr. Margiotti:<sup>1235</sup>

Dearest Fr. Margiotti,

...And now I thank you for the *Autobiography* of Maria Valtorta, which absolutely occupies a place apart among all the autobiographies of men and women saints which I have read; like that of B. Cellini, it stands out among all other similar works of our literature.

It is painful to read what it says of her mother, and yet it seems to me that it was this intimate, continuous, torturing martyrdom which prepared Maria Valtorta for the sublime gifts of the visions and contemplations which she later received; in sum, it was this that had prepared her to be the mouthpiece of the Lord Jesus.

The language seems to me more varied and vigorous than that of the *Poem of the Man-God*, which also is so fresh and lively. [...]

There is a very well-done video online that gives a timeline of important events in Maria Valtorta's life. Watch it here: [Maria Valtorta Timeline](#).

As a side note, I mentioned earlier how Maria Valtorta's autobiography is very similar to St. Thérèse of the Child Jesus' autobiography, *Story of a Soul*. If you are devoted to St. Thérèse of the Child Jesus and are interested in reading about all the mystical experiences that Maria Valtorta had with this saint, the following bulletin gives all of the known mystical occurrences between them described in her writings: [St. Thérèse of the Child Jesus and Maria Valtorta](#).

The information on Maria Valtorta's autobiography is the following:

Author: Maria Valtorta  
442 pages, 47 photos, hardcover  
ISBN-13: 9788879870689  
Publication Date: 1991

This book is available at Valtorta Publishing at the following link for \$25.00 (with \$5.00 shipping) as of June 2017: [Maria Valtorta's Autobiography at Valtorta Publishing](#).

If it is no longer available at Valtorta Publishing, you can always order this book directly from the [Centro Editoriale Valtortiano](#) in Italy, which is the publisher and worldwide distributor of Maria Valtorta's works. As of the June 2017 prices and exchange rates, it costs \$22.49 in US Dollars with \$16.87 flat rate shipping to the United States. Therefore, it is advisable to purchase it at Valtorta Publishing, if possible, since it is much less expensive that way.

Maria Valtorta's *Autobiography* is also available through the Centro Editoriale Valtortiano as an e-book in .ePub and .Mobi formats. ePub format is compatible with almost all major e-readers (except the Amazon Kindle). Mobi format is compatible with the Amazon Kindle as well as several other devices. Both of these formats can be read on a PC or Mac desktop or laptop computer using free software which can be downloaded online. Therefore, you can read Maria Valtorta's

*Autobiography* on any device you want. The e-book costs 9.90 euros, which, as of the June 2017 exchange rate, equals \$11.13 in US Dollars. Here is where you can order it and download it:

[Maria Valtorta's Autobiography e-book at Centro Editoriale Valtortiano.](#)

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## ***Where Is It? A Guide to Maria Valtorta's The Gospel as Revealed to Me and A Pilgrim's Guide to the Poem of the Man-God***

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The book entitled *Where Is It? A Guide to Maria Valtorta's The Gospel as Revealed to Me* is a book sold by the Maria Valtorta Readers' Group that provides indexes, scriptural cross-referencing, and an atlas for *The Gospel as Revealed to Me*. This is the successor of the former work entitled *A Pilgrim's Guide to the Poem of the Man-God (4th Edition)*, which was made for the five-volume *Poem of the Man-God* (first English edition). Since we now have the ten-volume *The Gospel as Revealed to Me* (second English edition), this new updated guide provides proper references for this newer version. Other than the updated references, it is virtually the same in content.

These publications are similar to David Webster's *The Rest of the Gospel Story*, which is described in the subchapter of this e-book entitled "*First-Rate Resources for the Poem of the Man-God: Atlases, Indexes, Scripture-Poem Cross-References, Chapter Summaries, Travel Guides, Date/Timeline Guides, and More*". I own the *Pilgrim's Guide to the Poem of the Man-God (4th Edition)* as well as David Webster's *The Rest of the Gospel Story* and have thoroughly compared them. I will show you the details of the comparison of these two publications below. Note that my comments about *A Pilgrim's Guide to the Poem of the Man-God* obviously also hold true for the new *Where Is It? A Guide to Maria Valtorta's The Gospel as Revealed to Me* when comparing it to *The Rest of the Gospel Story* because the former two publications are virtually the same as far as their features and indexes.

First, I'll summarize the differences by saying that David Webster's *The Rest of the Gospel Story* contains the same information as *A Pilgrim's Guide* and more, and in greater completeness and detail, with the exception of one index, which is better in *A Pilgrim's Guide*. His work *The Rest of the Gospel Story* is almost twice as many pages as *A Pilgrim's Guide to the Poem of the Man-God* and contains a large number of indexes and material not found in the *Pilgrim's Guide*. I'll start out by comparing those things that are in both publications, and afterwards describe the things that only *The Rest of the Gospel Story* has.

*A Pilgrim's Guide* has a general index which includes both general subjects/themes and people. *The Rest of the Gospel Story* has a separate subject/theme index and a separate biographical index which makes it easier to look things up since they are separated. For these indexes, I have discovered that one publication has subjects/themes and references that the other doesn't have, and vice versa. This is because when you are making a subject and biographical index for a 4000-page voluminous work like the *Poem of the Man-God*, it is impossible not to miss some references, and there is also an element of subjectivity to certain choices when making an index, such as which themes to make in the first place, and what qualifies as a reference or not under a certain

theme. Therefore, since one publication has some themes the other one doesn't have, and also within the same theme, one has references the other publication missed, it is ideal to use both of these publications in tandem with each other when you are looking up a subject or person.

Both publications have an alphabetical geographical index. *The Rest of the Gospel Story* is more detailed as it tends to include more entries and it gives the chapter title or a description with every entry while the *Pilgrim's Guide* rarely gives any description, which is usually only a two-word description when it does. The *Pilgrim's Guide* has entries *The Rest of the Gospel Story* doesn't, and vice-versa, although generally *The Rest of the Gospel Story* is more thorough. Using them in tandem with each other is ideal.

Both publications have a chronological sequence of localities (geographic locations). David Webster's *The Rest of the Gospel Story* and his atlas have a much more detailed system for viewing the chronological sequence of localities than the *Pilgrim's Guide*. Therefore, I recommend the former over the *Pilgrim's Guide* for this type of index.

Both publications have a list of the order Maria Valtorta's visions were originally given. For this, David Webster's *The Rest of the Gospel Story* has a better index than the *Pilgrim's Guide* because it has a more detailed description for each entry of what's in each chapter and subchapter, there is an asterisk next to each entry that was out of chronological order that enables you to better assess the order it was written in, and it lists the volume and page number in addition to the chapter number (unlike the *Pilgrim's Guide* which only lists the chapter number). Therefore, I recommend *The Rest of the Gospel Story* over the *Pilgrim's Guide* for this type of index.

Both publications have an index of parables and an index of miracles. They differ with regards to their organization into categories, and *The Rest of the Gospel Story* has one more parable listed than the *Pilgrim's Guide* and quite a few more miracles listed. They both make it clear which ones are in the canonized Gospels and which ones are only in the *Poem*, as well as references where to find them in the *Poem* and in the canonized Gospels. It is hard to say if one publications' index of parables and miracles is better than the other, but they are certainly different. I would recommend using them both in tandem together, if possible.

The one index which is clearly better in the *Pilgrim's Guide* over *The Rest of the Gospel Story* is the *Poem to Scripture* and *Scripture to Poem* indexes. Both publications have these indexes, but these indexes in the *Pilgrim's Guide* are more thorough. A difference between the publications' formats is that David Webster splits up his *Poem to Scripture* and *Scripture to Poem* indexes into Old Testament and New Testament divisions for a total of four indexes, whereas the *Pilgrim's Guide* combines both Old Testament and New Testament in its indexes for a total of two indexes. The

*Pilgrim's Guide* also has an index entitled "Significant Passages from the *Poem* cross-referenced to the Gospels" which is handy for finding the most significant Gospel events, instead of rummaging through all of the chapters. For *Poem* to Scripture and Scripture to *Poem* indexes, I recommend the *Pilgrim's Guide* because these indexes in it are more thorough than *The Rest of the Gospel Story*, and this is one more reason why it is recommended to own both the *Pilgrim's Guide* and *The Rest of the Gospel Story*. However, if you must choose between the two for budgeting reasons, I would choose the latter because it is still equivalent or superior in almost every other index and it has a large amount of additional material not present in the *Pilgrim's Guide*.

The *Pilgrim's Guide* comes with a map of Palestine which also has on it an index of locations and a mini-map close-up of Jerusalem and the Temple. This is the same exact map that David Webster sells and they include it with their *Pilgrim's Guide* with David's permission. The only difference between the two maps is that the *Pilgrim's Guide* map is 16¾ x 19 inches and the map David Webster sells is 18x24 inches.

It is to be noted that David Webster sells an atlas book which has 19 maps of Judea, Galilee, Decapolis, Sea of Galilee, and Jerusalem with a complete index to all locations that are given in the *Poem*. In this atlas, the travels of Jesus are color-coded (unlike the single maps discussed in the previous paragraph). This atlas also has a complete index alongside each map with not only the geographic location, but also the date, chapter title, *Poem* reference (with volume, chapter, page number), and distance in miles from the previous location. Other than the geographic locations, none of these other features are included in the single map discussed in the previous paragraph. You can use this information in the atlas to easily find the location of Jesus on a specific historic date or for a specific chapter in the *Poem* (it covers all dates and every *Poem* chapter). It also provides information on where Christ traveled in between chapters of the *Poem* and all the distances traveled, in miles, from the previous location. Since these 19 maps are close-ups of the big map of Palestine, it is easier to follow Christ's journey alongside the index rather than using the big single map of Palestine. David Webster breaks Christ's journeys up into 12 separate main ministry cycles (6 Galilean and 6 Judean), exactly as it occurred in the *Poem*. At the end of the atlas, he also provides a map of Jerusalem and the Temple in the time of Christ with places marked according to the *Poem*. Obviously, this 19-map atlas significantly trumps the single map of Palestine provided in the *Pilgrim's Guide* (or sold by David Webster separately), and so I recommend getting this atlas, which, fortunately, is very inexpensive (\$12).

I have so far compared all of the items which are available in both the *Pilgrim's Guide* and *The Rest of the Gospel Story*. Now I will describe the additional things contained in *The Rest of the Gospel Story* which are not in the *Pilgrim's Guide*.

*The Rest of the Gospel Story* has an incredible feature which is the bulk of the work. It has a dated chronological summary of the New Testament Gospels and the *Poem of the Man-God* in synthesis. This feature is 154 pages long. It gives the following information for every single chapter in the *Poem of the Man-God* in chronological order according to the chapter number:

- Chapter title, chapter number, volume number, and page number for each entry.
- A summary of each chapter (usually a paragraph or two long). Within the summary, information that is in the canonized Gospels is in regular print. New information exclusively in the *Poem* and not in the canonized Gospels is in bold print.
- It gives the actual historical date for each chapter in the *Poem*, including the part of the month (early, middle, late) and year; and oftentimes even the day when it can be determined. For a few passages, it will give even the time of day for events when it can be known.
- Geographic location for every chapter in the *Poem* (which can be found quickly and easily on his 19-map atlas book).

The above chronological summary alone is worth the price of *The Rest of the Gospel Story* and there is nothing like it in the *Pilgrim's Guide*.

*The Rest of the Gospel Story* also includes a smaller, more compact chronological summary/index called the compact travel guide. This has the same information as the big feature described above except without the summary of each chapter, thus making it more compact and easier to flip through to find chapter information (it is 13 pages to flip through instead of 154 pages). It gives the following information for every single chapter in the *Poem of the Man-God* in chronological order according to the chapter number:

- Chapter title, chapter number, volume number, and page number for each entry.
- It gives the actual historical date for each chapter in the *Poem*, including the part of the month (early, middle, late) and year; and oftentimes even the day when it can be determined. For a few passages, it will give even the time of day for events when it can be known.
- Geographic location for every chapter in the *Poem* (which can be found quickly and easily on his 19-map atlas book).

*The Rest of the Gospel Story* has the following charts: (1) The Priestly and Royal Inheritance of Christ (geneology), (2) A detailed Timeline of the 70 Week Messianic Prophecy of Daniel, and (3) The Palestinian Agricultural and Climatic Calendar. The first chart helps you to visualize how Christ descended from King David and Aaron, as well as how Christ's relatives have also descended from

King David. The second chart helps you to visualize the seventy weeks of Daniel's Messianic prophecy on a timeline in great detail. It takes into account the difference between lunar years and solar years mentioned in the *Poem*. The third chart shows (1) how Maria Valtorta's agricultural and climatic descriptions are incredibly consistent with the dating of each of the 647 chapters of the *Poem* (and note that this dating was determined by completely independent data, such as astronomic calculations, feast days and the lunar cycles connected with them, etc.), and (2) it shows how Maria Valtorta's agricultural and climatic descriptions are consistent with the unique agricultural and climatic differences in the areas she describes (that is, it shows how her visions are scientifically accurate in the fields of agriculture/botany and climatology).

*The Rest of the Gospel Story* also has a regional index not present in the *Pilgrim's Guide*. The regional index has 7 regions under which it lists which chapters of the *Poem* occurred in that region. The regions include Galilee, Syro-Phoenicia, Decapolis, Perea, Samaria, Judea, and Tetrarchy of Philip. If you know the geographical region for an event you are looking for, you can use this index to narrow down the list of possibilities to locate which chapter you want. He has two charts: one for Gospel episodes which are also in the canonized Gospels, and one for Gospel episodes which are not in the canonized Gospels. This helps you to easily further narrow down the list of choices to find the chapter you are looking for.

*The Rest of the Gospel Story* also has a chapter index with a summary of subchapters and dates these revelations were given. This is the same as the compact travel guide described earlier, and has all the same information, except for these two differences: (1) instead of the actual historical date that the chapter took place on (in Christ's time), this gives the date that this vision was given to Maria Valtorta in the 1940s, and (2) this not only gives the chapter title, but also the titles of subchapters in the *Poem* (subchapters are the dictations given at the end of some chapters).

*The Rest of the Gospel Story* also has an appendix which discusses proofs of the divine origin of the *Poem of the Man-God*. In this appendix, David Webster provides three amazing types of research. He gives a table showing the incredible number of rearrangements of the *Poem* in contrast to the generally accepted sequence given to the Gospels. This shows the radical departure of the *Poem* from the sequence and timing found in previous harmonies. This argues that if Maria Valtorta made a fictional account of the life of Our Lord, she made her job tremendously harder than it needed to be in order to be acceptable to the general public, and makes it more amazing that her internal and external dating systems are remarkably consistent and there is not one person, place, or thing out of place in any of the 647 visions. For more details about this, see the chapter of this e-book entitled "*Proof by the Extraordinary, Unprecedented Way in Which it Was Written, Compiled, & Put Together...*" The second table he gives shows the sequence that the original Gospel writers used in relation to the *Poem*. Since we know the correct order of the Gospel events

from the *Poem*, we can see the actual arrangement that the original Gospel writers used, which is very insightful and interesting. Lastly, he provides research that shows that the *Poem* gives surprising support to the Rheims New Testament (the most faithful English translation of the Bible available – a translation of the Latin Vulgate of St. Jerome). For more details about this, see the chapter of this e-book entitled “*Proof (or a Substantiating Factor) by Research that Shows that the Poem is Not Based on (or a Mere Expansion of) any Known Gospel Manuscript Standard, Version, or School of Critical Thought, Something Expected if a Work of This Magnitude, Detail, and Accuracy Had Been a Mere Human Effort*”.

Since we are discussing David Webster’s publications, it should be noted that he also has a publication entitled *The Parallel Harmony of the Gospels*. This differs from both the *Pilgrim’s Guide* and *The Rest of the Gospel Story*. David Webster describes it in this excerpt:<sup>1236</sup>

#### The Dated Parallel Harmony of the Gospels

The objective in the creation of this work was to enable any reader of *The Poem* to easily compare the revelation given to us by the Evangelists and the revelation given to Maria Valtorta in a strict chronological order. Such a comparison will not only authenticate the accuracy of the Gospel accounts, though they were almost always condensed and sometimes paraphrased, but will establish with undisputed certainty the divine origin of *The Poem*. One will see that *The Poem* was no humanly contrived or artful expansion on the Gospel accounts, for the expansions are far too complex and are tied into even more complex contexts, all of which then form one completely flowing and consistent story of over 4,000 pages, involving, incredibly, over 500 different characters! Just as astonishing and conclusive is the fact that *The Poem* departs radically from the chronological order scholars have determined for the Gospel record. It is an altogether new arrangement of the Gospel record. (See Appendix: The Divine Origin of *The Poem*).

The Harmony will also enable the reader of the Gospels to quickly move back and forth between the Gospels, *The Poem*, and the summary accounts in *The Rest of the Gospel Story*. In addition, Key Links which direct the reader to the immediately preceding and immediately following text as found in the Gospel narrative will enable the reader to get a sometimes fascinating view of how the Gospel writers cut and pasted their accounts together from what was at one time a far more complete and more chronological record. Many of these obvious cut and paste locations are noted in the *Harmony*. These tools should provide textual critics studying the origin and construction of the Gospels with a most unique opportunity to advance their field of understanding. <sup>Tn</sup> notations direct one to the appendix, where some 71 alternate renditions from the Revised Version of 1884 are listed. These are the most

significant differences in the existing original language manuscripts of the New Testament. Here one finds an amazing agreement between *The Poem* and the Rheims New Testament as opposed to the modern translations.

In comparing the differences between the *Pilgrim's Guide* and *The Rest of the Gospel Story* over the past few pages, it becomes apparent that for *Poem* to Scripture and Scripture to *Poem* indexes, the *Pilgrim's Guide* is better because these indexes in it are more thorough than *The Rest of the Gospel Story*. However, for everything else, *The Rest of the Gospel Story* is better because almost every other index in it is equivalent or superior and it has a large amount of additional material not present in the *Pilgrim's Guide*. Therefore, I recommend owning both the *Pilgrim's Guide* and *The Rest of the Gospel Story* to use both in tandem, especially since for many of the indexes one publication has references the other one missed. However, if you must choose between the two for budgeting reasons, I would choose *The Rest of the Gospel Story*. For more details on David Webster's publications, see the subchapter of this e-book entitled "*First-Rate Resources for the Poem of the Man-God: Atlases, Indexes, Scripture-Poem Cross-References, Chapter Summaries, Travel Guides, Date/Timeline Guides, and More*".

As I have discussed in the introduction subchapter "*A Comparative Analysis of the Poem of the Man-God...*", the *Poem of the Man-God* was originally released as five hardcover volumes. However, in 2012, this has been replaced with a new softcover ten-volume edition entitled *The Gospel as Revealed to Me*. *The Rest of the Gospel Story* was last updated in 2007 and so it is based on the original five-volume *Poem of the Man-God*.

However, you can use *The Rest of the Gospel Story* just fine with the new ten-volume softcover edition of Maria Valtorta's work now called *The Gospel as Revealed to Me*. In order to do so, you will need to use the tables I provide in the introduction subchapter of this e-book entitled "*A Comparative Analysis of the Poem of the Man-God (First English Edition) and The Gospel as Revealed to Me (Second English Edition) and Tables to Convert the Chapter Numbers from One Edition to the Equivalent Chapter Numbers of the Other*".

In *The Rest of the Gospel Story*, many of the indexes give you the chapter number, and you can use the tables I made to find out what the equivalent chapter number is in *The Gospel as Revealed to Me*. Hence, these indexes will work just fine with the new edition. Furthermore, even for those indexes in *The Rest of the Gospel Story* which do not give the chapter number (but instead only give you the volume number and page number), you can use the chronological summary in *The Rest of the Gospel Story* to easily find what chapter number corresponds to that volume number and page number, and hence still use my tables to find it in *The Gospel as Revealed to Me*. In such

a case, you will get directed to the correct chapter for the reference, and since most of the chapters are relatively short, it will be easy to find what you are looking for within that chapter.

The updated *Pilgrim's Guide*, released in December 2013, called *Where Is It? A Guide to Maria Valtorta's The Gospel as Revealed to Me*, is made to work directly with *The Gospel as Revealed to Me*. *A Pilgrim's Guide to the Poem of the Man-God* is also still available for those who own the *Poem of the Man-God* (first English edition).

I strongly recommend that you purchase both the *Where Is It? A Guide to Maria Valtorta's The Gospel as Revealed to Me* and *The Rest of the Gospel Story* to utilize the strengths of both. However, if you can only afford one of the two publications for budgeting reasons, I recommend purchasing *The Rest of the Gospel Story* due to its additional content offerings, even though it takes more work to correlate it to *The Gospel as Revealed to Me*.

See the below website for more detailed information, feedback from customers, and ordering information for *Where Is It? A Guide to Maria Valtorta's The Gospel as Revealed to Me*:

[Where Is It? A Guide to Maria Valtorta's The Gospel as Revealed to Me by the Maria Valtorta Readers' Group.](#)

For those who own the first English edition (*The Poem of the Man-God*), see the below website for more detailed information, feedback from customers, and ordering information for *A Pilgrim's Guide to the Poem of the Man-God*: [A Pilgrim's Guide to the Poem of the Man-God by the Maria Valtorta Readers' Group.](#)

You can order both of these publications directly from the Maria Valtorta Readers' Group in Australia. The cost of *Where Is It? A Guide to Maria Valtorta's The Gospel as Revealed to Me* is \$Aust. 20, which is \$14.87 in US Dollars. The cost of *A Pilgrim's Guide to the Poem of the Man-God* is \$Aust. 10, which is \$7.40 in US Dollars. Both books are 186-187 pages.

To order, contact the Maria Valtorta Readers' Group in Australia at:

Tel. 61 3 9879 7853

E-mail: [catherine@valtorta.org.au](mailto:catherine@valtorta.org.au)

Note that there is no other place I know of where these are available in the United States, and they are also not sold at the [Centro Editoriale Valtortiano.](#)

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## ***A Reader's Guide to Maria Valtorta's Other Writings***

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The book entitled *A Reader's Guide to Maria Valtorta's Other Writings (3rd Edition)* is a book that provides indexes, scriptural cross-referencing, and important excerpts from Maria Valtorta's non-Poem writings, including her *Autobiography*, *The Notebooks*, *The Book of Azariah*, and the *Lessons on the Epistle of St. Paul to the Romans*.

The Maria Valtorta Readers' Group gives this description of this book:<sup>1237</sup>

### **A Reader's Guide to Maria Valtorta's Other Writings**

This 138-page booklet is designed in a similar format to the Maria Valtorta Readers' Group's *Where Is It? A Guide to Maria Valtorta's The Gospel as Revealed to Me* and *A Pilgrim's Guide to the Poem of the Man-God* - which has been widely acclaimed as an essential reference resource by *The Poem's* devotees in many parts of the world.

Maria Valtorta wrote over 15,000 handwritten pages in 122 notebooks from 1943 to 1951. About 9,000 of those pages were published as *The Gospel as Revealed to Me* (formerly under the title *The Poem of the Man-God*) and the other approximately 3,000 pages were published as various other works. These other works of Maria Valtorta are all published by Centro Editoriale Valtortiano, Isola del Liri (FR) Italy, and are the following:

Maria Valtorta - *Autobiography*, hardcover, 442 pages, 1991.

Maria Valtorta - *Notebooks: 1943*, softcover, 626 pages, 1996 (reprinted in 2012).

Maria Valtorta - *Notebooks: 1944*, softcover, 648 pages, 1998.

Maria Valtorta - *Notebooks: 1945-50*, softcover, 621 pages, 2002.

Maria Valtorta - *The Book of Azariah*, hardcover, 334 pages, 1993.

Maria Valtorta - *The Book of Azariah*, reprinted, softcover, 348 pages, 2007.

Maria Valtorta - *Lessons on the Epistle of St. Paul to the Romans*, softcover, 310 pages, 2007.

This Reader's Guide is a guide to these other works of Maria Valtorta outside of *The Gospel as Revealed to Me / The Poem of the Man-God*, which has its own separate guide (sold separately).

This Reader's Guide consists of two main sections:

The **General Index** (Section 1, pp. 7-53) has more than 800 themes and sub-themes.

The **Scriptural Cross-Referencing** (Section 2, pp. 55-103) has three parts:

**Part 1** (pp. 55-57) lists the Gospel events and passages from other books of Scripture - most frequently referred to in the Books.

**Part 2** (pp. 58-84) cross-references some 5,500 passages from the Books to their sources in both the Old and the New Testaments.

**Part 3** (pp. 85-103) reverses this process, cross-referencing these passages from the Old and New Testaments back to the Books.

**Five Appendixes** (pp. 105-135) contain an index of referrals to significant extracts, completely quoted significant extracts from the Books based on themes, and indexes to other resources.

Note that there is no other publication available anywhere (including among David Webster's publications) that provides such information for Maria Valtorta's other (non-*Poem*) writings. I ordered this and find it indispensable for use with her non-*Poem* writings.

See the below website for more detailed information, feedback from customers, and ordering information for *A Reader's Guide to Maria Valtorta's Other Writings*: [A Reader's Guide to Maria Valtorta's Other Writings by the Maria Valtorta Readers' Group](#).

The cost of this book, as June 2017, is \$Aust. 16.00, which is \$11.84 in US Dollars. The book is 138 pages.

To order, contact the Maria Valtorta Readers' Group in Australia at:

Tel. 61 3 9879 7853

E-mail: [catherine@valtorta.org.au](mailto:catherine@valtorta.org.au)

Note that there is no other place I know of where it is available in the United States, and it is also not sold at the [Centro Editoriale Valtortiano](#).

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## ***218 Audio Recordings of Maria Valtorta's Writings Available on MP3 CD's***

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The absolute best and most comprehensive collection of audio recordings of the *Poem of the Man-God* and other works of Maria Valtorta are the four MP3 CD's made by the Maria Valtorta Readers' Group in Australia. These recordings were done with the authorization of Centro Editoriale Valtortiano in Italy, the copyright owner of Maria Valtorta's writings in all languages. These four MP3 CD's have a total of 218 recordings, which are recordings of Maria Valtorta's writings which correspond to all the readings for all the Gospels read on Sundays, and for solemnities and many major feast days which can be celebrated on a Sunday. One member reads the Gospel, and another reads what Maria Valtorta has written about this Gospel. See the below website for more detailed information, feedback from customers, and ordering information: [218 Audio Recordings from the Poem of the Man-God by the Maria Valtorta Readers' Group](#).

If you would like to sample some of the above audio recordings, there are 24 audio recordings of the above Sunday Gospel readings available for download at this site: [The Sunday Gospels with the Writings of Maria Valtorta](#).

The format of these CD's are MP3 CD's. These MP3 CD's are playable on a computer or in MP3-compatible CD players. You can also take these MP3 CD's and easily transfer all 218 of these audio files onto an iPod or other MP3 player to be played directly on these devices. Someone can even take these digital audio files and burn them onto standard audio CDs, but because standard audio CD's utilize an older technology than MP3 CD's, it would take forty standard audio CD's to include all of these audio recordings. Therefore, to listen to these audio files, it is best if someone utilizes a computer, MP3-compatible CD player (which can be found on the Internet for a little over \$20), iPod or other MP3 player, or some other electronic device that can play MP3's.

The texts for these readings have been drawn from the five volumes of Maria Valtorta's *The Poem of the Man-God*, from her *Autobiography*, her *Notebooks: 1943, 1944, and 1945-50*, and from *The Book of Azariah*.

The first three CDs ("A", "B", and "C") each carry 55 tracks for the Liturgical Years A, B, and C, respectively. The fourth CD ("D") contains 53 tracks for solemnities and many major feast days – including four tracks for Christmas Day, and 26 tracks covering the Last Supper, the Agony, the Scourging and Crowning with Thorns, Jesus' trials before the high priests, Herod and Pilate, and the Stations of the Cross.

These 218 recordings were made between 1988 and 2004.

The cost of these MP3 CD's, as of June 2017, is \$Aust. 45.00, which is \$33.30 in US Dollars.

To order, contact the Maria Valtorta Readers' Group in Australia at:

Tel. 61 3 9879 7853

E-mail: [catherine@valtorta.org.au](mailto:catherine@valtorta.org.au)

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## ***The Virgin Mary in the Writings of Maria Valtorta by Fr. Gabriel Roschini, O.S.M.***

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Fr. Gabriel Roschini, O.S.M., was a world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, professor at the Lateran Pontifical University, and a Consultant to the Holy Office and the Sacred Congregation for the Causes of Saints. An article on Gabriel Roschini relates:<sup>1238</sup>

During the pontificate of Pope Pius XII, he worked closely with the Vatican on Marian publications. In light of the encyclopedic accuracy of his work, Roschini is considered as one of the top two Mariologists in the 20th century. His first major work, a four-volume Mariology, *Il Capolavoro di Dio*, is judged to be the most comprehensive Mariological presentation in the 20th century. Several theologians called him "one of the most profound Mariologists" and "irreplaceable".

Another article relates:<sup>1239</sup>

Renowned Mariologist Father Gabriel Roschini, OSM was an outstanding advocate of Maria Valtorta's writings. Pope John Paul II often referred to Father Gabriel M. Roschini as one of the greatest Mariologists who ever lived. He was a decorated professor at the Marianum Pontifical Faculty of Theology in Rome, and an advisor to the Holy Office. He wrote over 130 [totally orthodox] books on the Blessed Mother, all of which are in the Vatican Library. In his last book (which Father Gabriel said was his greatest), *The Virgin Mary in the Writings of Maria Valtorta*, the first two pages contain a letter of endorsement by Pope Paul VI. Page one displays a photocopy of the original letter in Italian complete with Vatican insignia, and page two contains the English translation.

You can view this letter from the Secretary of State at the following link:

[Letter of Appreciation from Pope Paul VI to Gabriel Roschini for His Book \*The Virgin Mary in the Writings of Maria Valtorta\*.](#)

A copy of the letter is given in full on the next page, followed by an English translation.

Here is a photocopy of the signed letter dated January 17, 1974, that the Secretary of State wrote to Fr. Gabriel Roschini, O.S.M., and which was published in Fr. Gabriel Roschini's book, *The Virgin Mary in the Writings of Maria Valtorta* (the English translation is on the next page):



SEGRETERIA DI STATO

N. 250075

DAL VATICANO, 17 Gennaio 1974

Reverendo Padre,

Con delicato e reverente pensiero, Ella ha voluto far pervenire al Sommo Pontefice l'omaggio della copia del suo recente volume dal titolo "La Madonna negli scritti di Maria Valtorta".

Apprezzando la sua pietà e il suo zelo, di cui la pubblicazione è evidente prova e pregevole risultato, il Santo Padre La ringrazia di cuore per la nuova testimonianza di devoto ossequio e Le auspica che dalla sua fatica possa raccogliere copiosi e consolanti frutti di bene spirituale.

Con tali paterni voti e in pegno di eletti favori del Divino Redentore, Sua Santità Le imparte volentieri la propiziatrice Benedizione Apostolica.

Molto grato per i voti augurali e per l'esemplare del volume a me gentilmente inviati, profitto volentieri della circostanza per confermarmi con sensi di sincero e religioso ossequio

della Paternità Vostra Rev. da

Dev. mo nel Signore

Reverendo Padre  
Padre GABRIELE M. ROSCHINI  
Pontificia Facoltà Teologica "Marianum"

ROMA

**English translation of the letter of Pope Paul VI's Secretary of State posted on the previous page:**



SEGRETERIA DI STATO

N. 250075

DAL VATICANO, 17 Gennaio 1974

Reverend Father,

With delicate and deferential attention, you have wished to have a complimentary copy of your recent volume "The Virgin Mary in the Writings of Maria Valtorta" handed over to the Sovereign Pontiff.

Appreciating your piety and your zeal, of which this publication is the obvious proof and precious result, the Holy Father thanks you wholeheartedly for this new testimony of your respectful regards, and wishes you to receive from your labor the consolation of abundant spiritual benefits.

With such fatherly wishes and as a sign of choice favors from the Divine Redeemer, His Holiness gladly grants you a propitiatory Apostolic blessing. Much obliged for your good wishes to me and for the copy kindly sent me, I gladly avail myself of this opportunity to express my sincere and religious regards to you, Reverend Father.

Yours very truly in the Lord,

Fr. Gabriel Roschini, O.S.M., wrote in his last book, *The Virgin Mary in the Writings of Maria Valtorta*:<sup>1240</sup>

I have been studying, teaching, preaching, and writing Mariology for half a century already. To do this, I had to read innumerable works and articles of all kinds on Mary: a real Marian library.

However, I must candidly admit that the Mariology found in all of Maria Valtorta's writings – both published or unpublished – has been for me a real discovery. *No other Marian writings, not even the sum total of everything I have read and studied, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.*

It seems to me that the conventional image of the Blessed Virgin, portrayed by myself and my fellow Mariologists, is merely a paper mache Madonna compared to the living and vibrant Virgin Mary envisioned by Maria Valtorta, a Virgin Mary perfect in every way.

...whoever wants to know the Blessed Virgin (a Virgin in perfect harmony with the Holy Scriptures, the Tradition of the Church, and the Church Magisterium) should draw from Valtorta's Mariology.

If anyone believes my declaration is only one of those ordinary hyperbolic slogans abused by publicity, I will say this only: let them read before they judge! [emphasis added]

Fr. Roschini has written over 790 articles and miscellaneous writings, and 130 books, 66 of which were over 200 pages long. Most of his writings were devoted to Mariology.

For a theologian, such as Fr. Roschini, O.S.M., to be so well-read and so learned as to have written 130 totally orthodox books about Our Lady, and to be a decorated professor at the Marianum Pontifical Faculty of Theology in Rome (which he founded), an advisor to the Holy Office, and to be called by a Pope “one of the greatest Mariologists who ever lived”, it is not presumptuous to assume that he has probably read every single great work ever written about Our Lady – including Venerable Mary of Agreda’s *Mystical City of God*, the revelations of Blessed Anne Catherine Emmerich, the revelations about Our Lady given to St. Bridget of Sweden, and almost every single other major work about Our Lady. Yet – even so – Fr. Roschini declared: “No other Marian writings, *not even the sum total of everything I have read and studied*, were able to give me as clear, as lively, as complete, as luminous, or as fascinating an image, both simple and sublime, of Mary, God's Masterpiece.” Such a declaration from such a theologian as he carries a *lot* of weight!

And it is in this book of his, *The Virgin Mary in the Writings of Maria Valtorta*, where he expounds upon this.

In fact, Fr. Gabriel Roschini, O.S.M., had personally met Valtorta, but admitted that, at first, like many others, he was a respectful and condescending skeptic. But after carefully studying her writings for himself, he underwent a radical and enthusiastic change of heart, later declaring Valtorta to be "one of the eighteen greatest mystics of all time."<sup>1241</sup>

Fr. Gabriel Roschini's famous last book *The Virgin Mary in the Writings of Maria Valtorta* is available online.

The information on the book is the following:

Author: Fr. Gabriel Roschini, O.S.M.

424 pages, softcover

ISBN-13: 9788879870863

Publication Date: 2000 (4th Edition)

Note that I have the latest 4<sup>th</sup> edition (2000) and the oldest 1<sup>st</sup> edition (1989) and the only difference between them that I found was that the newer edition has an updated appendix of cross-references between the Italian and English editions of the *Poem* (cross-references just for those quotes from the *Poem* that are used in the book) and an additional appendix which consists of a quote from Ecclesiastic 24: 11-46. The reason the cross-reference appendix needed updating was because in 1989, volumes 4 and 5 of the English translation of the *Poem* were not in print yet and so they couldn't cross-reference those volumes at that time.

Used prices of some of the older editions are cheaper than the newest 4<sup>th</sup> edition as you will see below.

The 1<sup>st</sup> edition (1989) used is available from Amazon.com at the following website link for \$29.26 (with free shipping) on up as of June 2017: [The Virgin Mary in the Writings of Maria Valtorta \(1st Edition\) at Amazon.com](#).

The 2<sup>nd</sup> edition (1990) used is available from Amazon.com at the following website link for \$9.09 (with \$3.99 shipping) on up as of June 2017: [The Virgin Mary in the Writings of Maria Valtorta \(2nd Edition\) at Amazon.com](#).

The 3<sup>rd</sup> edition (1993) new and used is too expensive on Amazon.com

The latest 4<sup>th</sup> edition (2000) used is available from Amazon.com at the following website link for \$29.90 (with \$3.99 shipping) on up as of June 2017: [The Virgin Mary in the Writings of Maria Valtorta \(4th Edition\) at Amazon.com](#).

The latest 4<sup>th</sup> edition (2000) new is available at Valtorta Publishing at the following link for \$27.00 (with \$5.00 shipping) as of June 2017: [The Virgin Mary in the Writings of Maria Valtorta at Valtorta Publishing](#).

Other places tend to be too expensive.

If it is no longer available at the above websites, you can always order this book directly from the [Centro Editoriale Valtortiano](#) in Italy, which is the publisher and worldwide distributor of Maria Valtorta's works. As of the June 2017 prices and exchange rates, it costs \$20.23 in US Dollars with \$16.87 flat rate shipping to the United States. Therefore, it is advisable to purchase it at one of the above websites, if possible, since it is much less expensive that way.

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## ***The Holy Shroud and the Visions of Maria Valtorta***

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The book entitled *The Holy Shroud and the Visions of Maria Valtorta* is a scholarly work written by a Shroud of Turin expert which describes the detailed findings on the miraculous Shroud of Turin by modern scientific studies and its exact agreement with the visions of Christ's Passion, Death, and Burial in the writings of Maria Valtorta.

The Maria Valtorta Readers' Group gives this description of the book:<sup>1242</sup>

Msgr. Cerri's heart-moving and thought-provoking book compares the deductions of experts on the Holy Shroud with Maria Valtorta's visions, and exposes the 1988 carbon-14 tests (claiming that the Shroud was a hoax) as falsified. It describes all the truly scientific tests ever performed on the Holy Shroud, and it shows that the evidence of the Shroud and Maria Valtorta's visions are in strong agreement in depicting Jesus' Passion, Death, and Burial.

The author, Msgr. Vincenzo Cerri, wrote in his foreword to this book:<sup>1243</sup>

In 1969 I began to study and admire the works of Maria Valtorta, considered by many to be the greatest female mystical writer of our time. In her numerous writings, presented to the reader as resulting from either "visions" or "dictations" of supernatural origin, Valtorta speaks several times about the Shroud of Turin, which she says is the actual funeral shroud in which Jesus' body was wrapped when placed in the Sepulcher. We know that modern science has confirmed the reliability of tradition, which sees on the Shroud the imprints of the Divine Martyr, with His incomparable face and the signs of His dreadful sufferings, from the scourging to the death on the Cross.

Since Maria Valtorta, in her monumental work, has made a detailed and impressive description of the Lord's Passion, it is legitimate to expect a perfect concordance between her account and what is revealed by the sacred Relic.

I have attempted to do such a comparison in harmony with Tradition and the text of the Gospel, and I think this concordance can be easily demonstrated.

In support of my thesis, I give the opinions of various famous sindonologists when required. [...] Of course my comparative study does not exhaust the subject. It can still be tackled and probed into, in light of the results of modern scientific research, presently in full swing.

A website relates concerning the Shroud of Turin:<sup>1244</sup>

**Discovery Channel** considers it one of the top 10 mysteries of all time.

**National Geographic** called it, "One of the most perplexing enigmas of modern times."

**Time Magazine** called it "The riddle of the ages."

It is without question the most analyzed artifact in the world...

If you aren't familiar with the evidence of the Shroud of Turin, this website is a good start:

[The Shroud of Turin – Evidence it is Authentic.](#)

If you want a chronological overview of all of the major scientific tests performed on the Holy Shroud, including those done after the publication of the above book, see: [Fast Facts About the Shroud of Turin \(PDF\)](#).

For information about a new study completed very recently at the University of Padua (which dates the Holy Shroud to Christ's time), see this March 2013 *Vatican Insider* article:

[Vatican Insider: New experiments on Shroud show it's not medieval.](#)

On the following website there are two excellent news videos which discuss this new study (one of the videos is in the middle of the page and the other one is at the bottom of the page, so make sure to scroll to find them): [Dating the Shroud of Turin](#).

To read about the latest cutting-edge discoveries about the Shroud of Turin using 3D holographic analysis, check out the Shroud3D.com website here: [Shroud of Turin 3D: Findings in the Three Dimensional Materials](#).

As a supplement to the above link and as a side topic of interest to check out, see:

[Crucifixion Nail Image Found on Shroud of Turin - Consistent with Nail Found in Caiaphas' Tomb](#)

Also of interest is the following interview with one of the world's leading experts on the Shroud, Barrie Schwartz, an Orthodox Jew from Los Angeles, who participated in the first ever in-depth scientific examination of the Shroud of Turin and who launched one of the most informative websites about the Shroud: [www.shroud.com](http://www.shroud.com). In this interview, he says that there is no other image in the world that can compare to the Shroud: [Interview with Barrie Schwartz on the Shroud of Turin](#). Barrie Schwartz also did an interview in early 2017 [here](#).

Jesus spoke specifically about the Shroud of Turin in a dictation He gave Maria Valtorta in the *Poem of the Man-God*.

*The Poem of the Man-God*, Volume 5, Chapter 609, pp. 668-669; *The Gospel as Revealed to Me*, Volume 10, Chapter 613, p. 198. Jesus speaking:

Your scientists, to give proof to your incredulity with regard to that evidence of My suffering, which is the Shroud, explain how the blood, the cadaveric perspiration, and the urea of an overfatigued body, when mixed with the spices, could have produced that natural drawing of My dead tortured Body.

It would be better to believe without the need of so many proofs to believe. It would be better to say: "That is the work of God" and bless God, Who has granted you an indisputable proof of My Crucifixion and of the tortures preceding it!

But as now you are no longer able to believe with the simplicity of children, but you need scientific proofs – how poor is your faith, that without the support and the spur of science cannot stand up straight and walk – you must know that the cruel bruises of My kidneys have been the most powerful chemical agent in the miracle of the Shroud.<sup>40</sup> My kidneys, almost crushed by the scourges, were no longer able to work. Like those of people burnt by fire, they were unable to filter, and urea accumulated and spread in My blood, in My body, bringing about the sufferings of uremic intoxication and the reagent that oozed out of My corpse and fixed the impression on the cloth. But any doctor among you, or anyone suffering from uremia, will realize what sufferings the uremic toxins caused Me, as they were so plentiful as to produce an indelible impression.

For more information about how this book serves as further proof of the divine origin of Maria Valtorta's revelations, see the subchapter of this e-book entitled "*Proof (or a Substantiating Factor) by the Fact Maria Valtorta's Visions of Christ's Passion Perfectly Match Detailed Findings on the Miraculous Shroud of Turin that Recent Modern Scientific Tests Have Revealed Decades After Her Writings Were Published and the Fact Her Writings Foretold Something Amazing About the Veil of Veronica Which Has Been Scientifically Proven for the First Time Decades After Her Death*".

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<sup>40</sup> For information about scientific studies that confirm the possibility that urea may have been one of the components that formed part of the miracle of the Shroud, and for a discussion on how this dictation sheds light on the substance for the miracle rather than explaining the entire process apart from a supernatural explanation, read this discussion in this e-book [here](#).

In her autobiography, Maria Valtorta said that no religious painting has ever captured the perfect Face of Jesus as she saw It. However, there is one photo that did (but it wasn't made by human hands). Here is what she wrote:<sup>1245</sup>

In all the art and religious article shops I have looked for a Face of Jesus like the one I saw [by supernatural means]. But I have never found one. On one there was the oval, but not the gaze. On another, the gaze, but not the mouth. On still another, the mouth, but not the cheeks. I am convinced that a human hand cannot recreate that Face... I have often dreamed of Jesus, after that occasion, and He always had that Face, that stature, and those Hands. For some time I have been having something more than a dream... [visions] And I always see Jesus with that Face, that stature, those Hands. When you gave me that book, Father, on the **Holy Shroud**, it shook me, for, though it was altered by the sufferings undergone, **I saw that Face, along with that stature and those Hands...** [emphasis added]

It is to be noted that there are many references to the Holy Shroud and the Veil of Veronica in the *Poem of the Man-God*, as well as in dictations given to Maria Valtorta (published in her other works). In fact, there is an entire chapter in the *Poem* which describes when the Holy Shroud was first given to Our Lady by Joseph of Arimathea, Nicodemus, and Lazarus. This chapter includes the Holy Virgin's remarks about the Shroud when it was unveiled to her for the first time, as well as her comments comparing it to the Veil of Veronica (which she already had in her possession). It is chapter 640, entitled "The Two Shrouds of the Lord". The chapter in which the Blessed Virgin receives Veronica's Veil and sees it for the first time is chapter 608, entitled "The Night of Good Friday". The words and actions of the Blessed Virgin in these chapters are extremely moving, and the description of the events concerning the Shrouds and the Veil of Veronica is both edifying and enlightening, and no doubt a great affirmation of the tradition and historicity of these miraculous relics.

The information on the book is the following:

Author: Msgr. Vincenzo Cerri

230 pages, softcover

ISBN-13: 9782920285125

Publication Date: 1994

The original Italian edition of this book received an imprimatur from Bishop Gaetano Bonicelli of Albano Laziale, Italy.

This book is available at the 101 Foundation at the following link for \$14.95 (with \$5.00 shipping) as of June 2017: [The Holy Shroud and the Visions of Maria Valtorta at the 101 Foundation](#).

Used copies of this book are available from Amazon.com at the following website link for \$31.30 (with free shipping) on up as of June 2017: [The Holy Shroud and the Visions of Maria Valtorta at Amazon.com](#).

Note that this book is not sold at the [Centro Editoriale Valtortiano](#).

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## ***Padre Pio and Maria Valtorta***

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There are many trustworthy and reliable sources that attest to the fact that Saint Padre Pio approved of Maria Valtorta's writings and encouraged others to read her books. Of course, St. Padre Pio's insight into the value of these revelations for spiritual reading is certainly most reliable, as he was a mystic who communicated often with Our Lord and Our Lady; he often had instantaneous spiritual insights (such as the ability to read hearts); he was a stigmatist, bilocater, and prophet; he obtained miraculous cures and other miracles for many people; and he had numerous documented mystical experiences with other people, as well as lived in the same country at the same time as Maria Valtorta, who herself testifies that she had mystical experiences with him, and who others testify that they have experienced or witnessed supernatural occurrences connected with Maria Valtorta and him.

In 1967 (a year before Padre Pio's death), a long-time spiritual daughter of his, Mrs. Elisa Lucchi, asked him in Confession: "Father, I have heard mention of Maria Valtorta's books. Do you advise me to read them?" Saint Padre Pio responded: "I don't advise you to – I *order* you to!" This quote is taken from a letter dated January 7, 1989, to Dr. Emilio Pisani (the editor and publisher of Maria Valtorta's works) and which was written by Rosi Giordani, also a spiritual daughter of Saint Padre Pio herself. The book *Padre Pio and Maria Valtorta* has this letter in full and also recounts several documented mystical experiences that Maria Valtorta had with Saint Padre Pio while they were both alive. To read the entire letter detailing this occurrence with Padre Pio, and to read about the documented mystical experiences between Saint Padre Pio and Maria Valtorta, see the chapter of this e-book entitled "*Padre Pio and Maria Valtorta*".

In addition to the above-mentioned things in the previous paragraph, the book *Padre Pio and Maria Valtorta* also includes a short biography of Padre Pio, a short biography of Maria Valtorta, and a chapter about Maria Valtorta discussion groups.

The information on the book is the following:

Author: Dr. Emilio Pisani

80 pages, softcover

ISBN-13: 9788879870719

Publication Date: 1999

This book is available at Abebooks and Amazon, but it is rather expensive.

You can always order this book from the [Centro Editoriale Valtortiano](#) in Italy, which is the publisher and worldwide distributor of Maria Valtorta's works. As of the June 2017 prices and exchange rates, it costs \$8.99 in US Dollars with \$16.87 flat rate shipping to the United States. Note that the flat rate shipping remains the same no matter how many other books you order from them, so it is advisable to order this book along with other books to justify the shipping cost.

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## ***The End of Times Prophecies from "The Word of God"***

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The book entitled *The End of Times Prophecies from "The Word of God"* is a book that contains a selection of passages that touch on the theme of the End Times, drawing from most of Maria Valtorta's published works.

Its compiler gives this description of the book:<sup>1246</sup>

This publication substantially augments the now "out of print" *End Times – as Revealed to Maria Valtorta*, almost doubles the number of passages from Maria's three *Notebooks*, and now includes extracts from *The Poem of the Man-God* – (and its new 10-volume edition: *The Gospel as Revealed to Me*), the *Book of Azariah*, and the Holy Spirit's *Lessons on the Epistle of St. Paul to the Romans*. It has 17 distinct and time-sequential chapters.

You can order this directly from the Maria Valtorta Readers' Group in Australia. The cost of this book, as of June 2017, is \$Aust. 11.00, which is \$8.14 in US Dollars.

To order, contact the Maria Valtorta Readers' Group in Australia at:

Tel. 61 3 9879 7853

E-mail: [catherine@valtorta.org.au](mailto:catherine@valtorta.org.au)

Note that there is no other place I know of where it is available in the United States, and it is also not sold at the [Centro Editoriale Valtortiano](#).

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## ***The Many Meanings of Love (From the Writings of Maria Valtorta)***

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The book entitled *The Many Meanings of Love* is a book that contains a selection of passages about the theme of love from all of Maria Valtorta's published works.

Its compiler gives this description of the book:<sup>1247</sup>

As many of you would know, I've been assembling booklets on different themes from Maria Valtorta's writings for many years. In recent times the idea of a selection of passages on the all-encompassing theme of LOVE has been growing in my mind. So, after some time...I decided to explore a "cherry-picking" of passages under this heading, from the General Index chapters in "A Pilgrim's Guide to Maria Valtorta's The Poem of the Man-God", and "A Reader's Guide to Maria Valtorta's Other Writings".

The theme LOVE embraces so many aspects – that a sub-headings list grew to a final selection of 51 – none of which I wanted to discard. So what has emerged has become what I believe to be the "cream" of all the 16 years of booklets I've produced. LOVE is the essence of all of Maria Valtorta's writings. It embraces all the virtues and good deeds, and will be a handbook of guidance for all I do for the rest of my life.

The adopted text is divided into two sets of passages: Part 1 from Maria's *The Poem of the Man-God*, and Part 2 from Maria's six other books. 104 pages.

You can view the front cover, the back cover, and a listing of all of the chapters of this book, in the PDF available at the following link: [PDF: The Many Meanings of Love Front Cover and Back Cover with Contents List \(On Page 2\)](#).

You can order this book from the Maria Valtorta Readers' Group in Australia. The cost of this book, as of June 2017, is \$Aust. 12.50, which is \$9.33 in US Dollars. It is 104 pages.

To order, contact the Maria Valtorta Readers' Group in Australia at:

Tel. 61 3 9879 7853

E-mail: [catherine@valtorta.org.au](mailto:catherine@valtorta.org.au)

Note that there is no other place I know of where it is available in the United States, and it is also not sold at the [Centro Editoriale Valtortiano](#).

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***Mary, Mother of the Redeemer and the Church – Her Life Sufferings and Mission  
(From the Writings of Maria Valtorta)***

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The book entitled *Mary – Her Life Sufferings and Mission* is a book that contains a selection of passages about the Blessed Virgin Mary from all of Maria Valtorta's published works.

A website gives this description of the book:<sup>1248</sup>

This highly recommended book contains a comprehensive selection of passages from all of Maria Valtorta's published works: with revealing details of Mary's life and the sufferings She endured, anticipating and watching Jesus being brutally crucified, and describing Mary's role in salvation history as Mother of Humanity and Co-Redemptrix.

Now converted to an Audio-Book: "Why is Mary Crying?" on a single CD (MP3 Format – not a standard CD)

For more details about this book, see the following website: [Mary, Mother of the Redeemer and the Church at Maria Valtorta Readers' Group](#).

Note that the complete 32 audio recordings of the audio book *Why is Mary Crying?* is available for free online here: [Why is Mary Crying? Audio Book Online](#).

You can order this from the Maria Valtorta Readers' Group in Australia. The cost of this book, as of June 2017, is \$Aust. 18.00, which is \$13.32 in US Dollars.

To order, contact the Maria Valtorta Readers' Group in Australia at:

Tel. 61 3 9879 7853

E-mail: [catherine@valtorta.org.au](mailto:catherine@valtorta.org.au)

Note that there is no other place I know of where it is available in the United States, and it is also not sold at the [Centro Editoriale Valtortiano](#).

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## ***Maria Valtorta – Victim Soul – Her Saintly Life, Mission, and Writings***

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The book entitled *Maria Valtorta – Victim Soul – Her Saintly Life, Mission, and Writings* is a book that describes the story of Maria Valtorta and her visions and writings. It was created by the Maria Valtorta Readers' Group in Australia.

I have ordered this and found it most enlightening. After her autobiography and her other writings, this is the best publication out there to better understand her life and especially her revelations and the events surrounding them.

Some customers of this book describe this book as follows:<sup>1249</sup>

(From a learned Valtorta reader):

"This book brings together and interleaves many items that would have gone unnoticed... and provides a 'first ever' look at the actual sequence of events in her life. Hence for the 'believers' it is an essential fact book... It includes several key statements... and shows your detailed knowledge of her work. It is very impressive in that sense..."

(And from the webmaster of a popular Valtorta site):

"I carefully read over [the last two chapters] as you requested. I think they are an excellent summation of the history of Valtorta's (rather Christ's) 'Poem...' and provide a fine update for refuting any further objections to the work as being condemned by the Church..."

You can view the front cover, the back cover, and a listing of all of the chapters of this book, in the PDF available at the following link: [PDF: Maria Valtorta – Victim Soul – Her Saintly Life, Mission, and Writings Front Cover and Back Cover with Contents List \(On Page 1\)](#).

See the below website for more detailed information, feedback from customers, and ordering information: [Maria Valtorta – Victim Soul – Her Saintly Life, Mission, and Writings by the Maria Valtorta Readers' Group](#).

The cost of this book, as of June 2017, is \$Aust. 10.00, which is \$7.40 in US Dollars. It is 72 pages.

To order, contact the Maria Valtorta Readers' Group in Australia at:

Tel. 61 3 9879 7853

E-mail: [catherine@valtorta.org.au](mailto:catherine@valtorta.org.au)

Note that there is no other place I know of where it is available in the United States, and it is also not sold at the [Centro Editoriale Valtortiano](#).

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## ***Mercy and Justice (From the Writings of Maria Valtorta)***

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The passages in this booklet have been extracted from the writings of Maria Valtorta and are passages that touch on the theme of Justice and Mercy.

Here are the chapters in the Table of Contents:

Foreword  
Mercy and Justice in the Old Testament  
Mercy in the New Testament  
Those Who Earn and Are Given Mercy  
Mercy for the Givers of Mercy  
Mercy for Those with Good Intentions  
Mercy for the Jews  
The Mercy of A Dying Jesus  
The Mercy of Mary  
Gifts of Mercy  
Mercy at the Last Breath  
Justice: Punishments and Rewards  
Justice for the Most Culpable  
Elements of Judging – In Justice  
Rewards – In Justice  
Illumination of Conscience - And the Last Days  
The Last Judgement  
Some Concluding Messages  
Epilogue - The Saga of Abel and His Accusers  
APPENDIX: Timeline of Maria Valtorta's Books  
Maria Valtorta Readers' Group  
Who was Maria Valtorta?

You can order this book from the Maria Valtorta Readers' Group in Australia. The cost of this book, as of June 2017, is \$Aust. 5.00, which is \$3.72 in US Dollars. It is 48 pages.

To order, contact the Maria Valtorta Readers' Group in Australia at:

Tel. 61 3 9879 7853

E-mail: [catherine@valtorta.org.au](mailto:catherine@valtorta.org.au)

Note that there is no other place I know of where it is available in the United States, and it is also not sold at the [Centro Editoriale Valtortiano](#).

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## ***Valtorta and Ferri: Over 300 Portraits and Drawings of Scenes Based on Maria Valtorta's Writings by Artist Lorenzo Ferri***

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The book entitled *Valtorta and Ferri* is a compilation of over 300 illustrations of portraits and drawings of scenes from the *Poem of the Man-God*.

Professor Lorenzo Ferri (1902-1975) was a famous Italian artist and sculptor. The article below gives a history of his connection with Maria Valtorta:<sup>1250</sup>

Lorenzo Ferri said that he became acquainted with Maria Valtorta through Father Berti, whom he met while setting up a project display for the Door of St. Peter's Basilica. As they walked home together towards the Monteverde neighborhood in Rome, he spoke about his research-studies on the Shroud of Turin and about his desire to know the Face of Christ.

Father Berti said to him, "There is someone who can describe that very Face, which she sees every day." The artist understood he was speaking of visions, and then replied, "Look, in all modesty, I am a scholar; and therefore, I can only accept data which is reliable – results from experiments. The [research on the] Shroud is a serious affair, so you cannot take visions and visionaries into consideration!" Father Berti answered: "Come to Viareggio and judge for yourself! Many others before you have been amazed!"

Lorenzo Ferri met Maria Valtorta in 1949 at Viareggio where the writer was living, bedridden due to paralysis. She seemed to him to be lucid, practical, and highly intelligent – the exact opposite of a fanatic. The artist showed her a photograph of his own lifelike reconstruction of the bust of the Shroud which was well received by expert Shroud researchers. However, he did not receive a praiseworthy review from her because "...it's not like the Face of Christ that she sees."

Overcome by irritation, Ferri asks her to describe what she sees and then he will try to draw it. This is how the adventure began between the artist, a skeptic who barely manages to restrain his impulsiveness, and Valtorta with her authoritative and frank character. They agree to work in a particular way: he would sit with his back to her with a pad of paper in hand so that she could observe his quick sketches and make suggestions. Then, he would put in the detail at home and submit it to her for approval.

The "dictated" illustrations were carried out over the course of about four years, but they are not the simple transcription of what Maria Valtorta described. Even though Ferri was on the same wavelength as Maria, the artist would give life and form to the faces and ambience

using his own, unmistakable traits. If one of the drawings required more time, Lorenzo Ferri would complete the details in his studio in Rome, in which case her criticism or approval would arrive by mail. “The ambience of the [Last] Supper you sent me has been done well, but what happened to the faces?... Why didn’t you draw the faces like the ones you did here at my place in 1950? As for the resurrection of Lazarus, I only half liked it because you had drawn him naked, whereas he should have been covered in bandages... Jesus’ face is really handsome, gentle and expressive – exactly as I remember Him during the (rare) moments when He was happy, serene, prayerful” (Letter of Maria Valtorta to Lorenzo Ferri, July 21, 1953).

One day while entering Valtorta’s room, Ferri noticed that her face was extremely white. She explained that she saw Jesus in the courtyard (where she could not go) [due to her physical condition] and He was showing His approval by nodding in front of Ferri’s pastel drawing of the Apostles that had been placed outside for the protective varnish to dry. He approved of them all with the exception of John, who was drawn with an excessively strong jaw. Without hesitation, the artist cut out that sheet and redesigned the jaw.

The meeting of Lorenzo Ferri and Maria Valtorta was an encounter between two strong-willed characters that were not easily influenced, tense, with neither one of them holding back. This ultimately led to a sincere friendship, reinforced by commonly shared religious convictions. In the letter that Valtorta wrote to Ferri on October 23, 1954, she reproached him for not having had a more lively personality, but Ferri was too absorbed in his study of the Shroud. Maria Valtorta’s initial comment: “Professor, study better” had, in fact, revolutionized all the knowledge he acquired in his research.

There exists a similarity between Valtorta’s descriptions and Ferri’s studies of the Shroud. The artist spent years of research on the cloth and on the three stages of scientific testing for a synthetic reconstruction. One of the sketches he made under the guidance of Valtorta’s dictation made him realize that right there under his eyes, he instantly had an image bearing a complete resemblance to the one that had cost him years of effort and experimentation to produce. [That is, after a quickly drawn sketch under Maria Valtorta’s dictations and suggestions, Ferri was able to draw the equivalent with a level of accuracy and detail that he could only have achieved after years of research on the Shroud].

Ferri saw his encounter with Valtorta as being like the keystone of his Shroud research, which lasted twenty years and from that time, was very connected to undisputed and universally accepted knowledge. She was a part of that group of people that the artist called, “perfect opposites,” who forced him to focus on a problem which was always bringing him to more and

more in-depth, scientific testing. For his part, Ferri was a true witness of Valtorta throughout those years, of which the personal letters and the artistic illustrations are a living reflection.

Pietro Ferri  
Association President  
Lorenzo Ferri Cultural Center

A description of the book *Valtorta and Ferri* is given by Valtorta Publishing:<sup>1251</sup>

Artist Lorenzo Ferri met with Maria Valtorta in 1949, introduced by Father Berti, OSM. Ferri drew portraits of Jesus, Mary, Joseph, Anne, Joachim, Elizabeth, Zacharias, John the Baptist, the Apostles, Lazarus, Mary Magdalene, Martha, and many others, at the direction of Maria Valtorta for most of the drawings.

There are over 300 illustrations of portraits and drawings of scenes from Maria Valtorta's masterpiece: *The Poem of the Man-God*.

Lorenzo Ferri was also a Shroud of Turin scholar, and he made a sculpture of Jesus based on the Shroud and Maria Valtorta's description. He also did a beautiful sculpture of Mary based on Maria's description.

Note that in the introduction of *Valtorta and Ferri*, it says:<sup>1252</sup>

Ferri and Valtorta met in 1949 through P. Corrado M. Berti, of the Order of the Servants of Mary, and together, they decided to work on illustrations for this major piece of work on the life of Jesus [the *Poem of the Man-God*]. Some of these illustrations were carried out by Ferri at Viareggio, at Valtorta's bedside, while adhering to her instructions; others, instead, were completed in Rome through correspondence. It is uncertain whether Maria Valtorta actually saw and approved of all of Ferri's works which illustrate the monumental literary work written by her on the life of Jesus. It is for this very reason that we are now presenting these illustrations in a separate volume, following various attempts to insert them in Valtorta's major work.

If you want to see two samples of Lorenzo Ferri's portraits of characters from the *Poem*, see:

[The Apostle Philip](#)

[Joseph of Arimathea](#)

While this has no connection to the *Poem of the Man-God* in and of itself, there is an interesting story about Lorenzo Ferri and Saint Padre Pio here (you'll have to scroll down near the bottom of this article to read the part about Ferri): [Lorenzo Ferri and Padre Pio](#).

Also, you can see a slideshow of 13 photos of Lorenzo Ferri working on sculptures and paintings based on the Shroud of Turin here: [Photos of Lorenzo Ferri](#).

It should be noted that most of Ferri's portraits and drawings can best be defined as sketches, rather than photorealistic pictures. They are of an artistic style (which you might have seen before) where the drawings can be described as "rough" and almost unfinished. Most of them are a single color and not multi-colored. Personally, I don't particularly like this type of drawing style. However, I know that many other people do like that type of style. I think that these drawings give you a very good idea of what the contemporaries of Christ actually looked like, but of course, not a perfect view. Undoubtedly, his portraits of Christ and Our Lady are not perfect, whereas Christ and Our Lady were physically perfect in every way in reality, and hence these portraits may disappoint you, just as with any other picture trying to represent the Perfect. However, keep in mind what Maria Valtorta wrote in her autobiography:<sup>1253</sup>

In all the art and religious article shops I have looked for a Face of Jesus like the one I saw. But I have never found one. On one there was the oval, but not the gaze. On another, the gaze, but not the mouth. On still another, the mouth, but not the cheeks. I am convinced that a human hand cannot recreate that Face... I have often dreamed of Jesus, after that occasion, and He always had that Face, that stature, and those Hands. For some time I have been having something more than a dream... [visions] And I always see Jesus with that Face, that stature, those Hands. When you gave me that book, *Father, on the Holy Shroud*, it shook me, for, though it was altered by the sufferings undergone, I saw that Face, along with that stature and those Hands...

For the most perfect Face of Jesus, we must look to the Shroud of Turin as well as the Veil of Manoppello (a.k.a. Veronica's Veil). For more details, see the subchapter of this e-book entitled *"Proof (or a Substantiating Factor) by the Fact Maria Valtorta's Visions of Christ's Passion Perfectly Match Detailed Findings on the Miraculous Shroud of Turin that Recent Modern Scientific Tests Have Revealed Decades After Her Writings Were Published and the Fact Her Writings Foretold Something Amazing About the Veil of Veronica Which Has Been Scientifically Proven for the First Time Decades After Her Death"*.

If you are interested in learning more about the most successful attempt to form a portrait of Jesus from 3D analysis of the Shroud of Turin, I recommend the following History Channel

documentary (from 2010) which has been nominated for several international awards: History Makers Award, Factual Entertainment Awards, and Non-Fiction Rockies Award: [Documentary: The Real Face of Jesus from the Shroud of Turin](#).

If you don't want to watch the whole documentary, but want an overview of what it's about, see this 4-minute Fox News interview with the makers of the documentary: [Fox News: Shroud of Turin Used to Create New 3D Portrait of Jesus](#).

The information on the book *Valtorta and Ferri* is the following:

Author: Lorenzo Ferri

334 pages, over 300 illustrations, softcover

ISBN-13: 9780887987137

Publication Date: 2006

This book is also available at Valtorta Publishing at the following link for \$50.00 (with \$5.00 shipping) as June 2017: [Valtorta and Ferri at Valtorta Publishing](#).

If it is no longer available at Valtorta Publishing, you can always order this book directly from the [Centro Editoriale Valtortiano](#) in Italy, which is the publisher and worldwide distributor of Maria Valtorta's works. As of the June 2017 prices and exchange rates, it costs \$32.37 in US Dollars with \$16.87 flat rate shipping to the United States. Note that the flat rate shipping remains the same no matter how many other books you order from them, so it is advisable to order this book along with other books to justify the shipping cost.

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## ***The Twenty Mysteries of the Rosary (From the Writings of Maria Valtorta)***

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The book entitled *The Twenty Mysteries of the Rosary* is a compilation of the visions and dictations which Maria Valtorta received about the episodes which are also Mysteries of the Holy Rosary.

A description of the book by Valtorta Publishing:<sup>1254</sup>

A beautiful companion for Rosary devotions. Contains a special collection of inspiring narrations and instructional passages for each of the 20 Mysteries of the Rosary. Four additional topics are also included: A Greeting for Mary, To Know Mary, To Pray the Hail Mary, and To Pray the Rosary. Selections are taken from *The Poem of the Man-God*, *The Book of Azariah*, *The Notebooks: 1943*, *The Notebooks: 1944*, and *The Notebooks: 1945-1950*. Texts selected by Claudia Pisani Vecchiarelli.

The information on the book is the following:

Author: Maria Valtorta

238 pages, softcover

ISBN-13: 9788879871310

Publication Date: 2007

This book is also available at Valtorta Publishing at the following link for \$25.00 (with \$5.00 shipping) as June 2017: [The Twenty Mysteries of the Rosary at Valtorta Publishing](#).

If it is no longer available at Valtorta Publishing, you can always order this book directly from the [Centro Editoriale Valtortiano](#) in Italy, which is the publisher and worldwide distributor of Maria Valtorta's works. As of the June 2017 prices and exchange rates, it costs \$17.97 in US Dollars with \$16.87 flat rate shipping to the United States. Therefore, it is advisable to purchase it at Valtorta Publishing, if possible, since it is much less expensive that way.

*The Twenty Mysteries of the Rosary* is also available through the Centro Editoriale Valtortiano as an e-book in .ePub and .Mobi formats. ePub format is compatible with almost all major e-readers (except the Amazon Kindle). Mobi format is compatible with the Amazon Kindle as well as several other devices. Both of these formats can be read on a PC or Mac desktop or laptop computer using free software which can be downloaded online. Therefore, you can read *The Twenty Mysteries of the Rosary* on any device you want. The e-book costs 4.90 euros, which, as of the June 2017 exchange rate, equals \$5.51 in US Dollars. Here is where you can order it and download it: [The Twenty Mysteries of the Rosary e-book at Centro Editoriale Valtortiano](#).

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## ***A Pocket-Book Edition of Praying the Rosary with the Writings of Maria Valtorta***

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The booklet entitled *Praying the Rosary with the Writings of Maria* is a pocket-book that contains a selection of 200 brief passages from Maria Valtorta's writings to aid in meditation on the Holy Rosary.

A website gives this description of this pocket-book:<sup>1255</sup>

This little 64-page pocket-book Rosary has been drawn and condensed from the "Gospel Meditated Rosary" – produced by the Maria Valtorta Readers' Group in Australia. It contains 200 brief passages – between each of the Hail Mary's of the Joyful, Luminous, Sorrowful, and Glorious Mysteries – from the writings of the 20th century mystic Maria Valtorta.

See the below website for more detailed information, feedback from customers, and ordering information: [Praying the Rosary with the Writings of Maria by the Maria Valtorta Readers' Group](#).

The cost of this booklet, as of June 2017, is \$Aust. 9.50, which is \$7.03 in US Dollars.

To order, contact the Maria Valtorta Readers' Group in Australia at:

Tel. 61 3 9879 7853

E-mail: [catherine@valtorta.org.au](mailto:catherine@valtorta.org.au)

Note that there is no other place I know of where it is available in the United States, and it is also not sold at the [Centro Editoriale Valtortiano](#).

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## ***Mary Magdalene (From the Writings of Maria Valtorta)***

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The book entitled *Mary Magdalene by Maria Valtorta* is a compilation of the visions and dictations which Maria Valtorta received about the famous St. Mary Magdalene.

“Amen I say to you, wheresoever this Gospel shall be preached in the whole world, that also which [Mary Magdalene] hath done, shall be told for a memory of her.” (Matthew 26:13)

A description of the book by Valtorta Publishing:<sup>1256</sup>

Her physical beauty and indomitable spirit, her upper-class standing, the members of her family, her scandalous, licentious behavior in the worldly milieu of the Romans, her conversion that does not appease her inveterate passion, but rather directs her from a love of damnation towards a love of salvation... From the literary work of Maria Valtorta entitled *The Poem of the Man-God*, passages from various chapters, or entire chapters altogether, have been drawn out and interconnected, all regarding the figure of Mary of Magdala.

The information on the book is the following:

Author: Maria Valtorta

302 pages, softcover

ISBN-13: 9788879871327

Publication Date: 2005

This book is available at Valtorta Publishing at the following link for \$30.00 (with \$5.00 shipping) as of June 2017: [Mary Magdalene by Maria Valtorta at Valtorta Publishing](#).

If it is no longer available at Valtorta Publishing, you can always order this book directly from [Centro Editoriale Valtortiano](#) in Italy, which is the publisher and worldwide distributor of Maria Valtorta's works. As of the June 2017 prices and exchange rates, it costs \$20.24 in US Dollars with \$16.87 flat rate shipping to the United States. Note that the flat rate shipping remains the same no matter how many other books you order from them, so it is advisable to order this book along with other books to justify the shipping cost.

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## ***Selected Parables (From the Writings of Maria Valtorta)***

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The book entitled *Selected Parables* is a book that contains a selection of the dictations which Maria Valtorta received that are parables from Christ. Note that the *Poem of the Man-God* contains 97 parables in full (most of which are pages long), only 39 of which are summarized in the canonized Gospels.<sup>1257</sup> It is from these parables that this book of parables is derived.

The Centro Editoriale Valtortiano website gives this excerpt from this book:<sup>1258</sup>

This Valtortian piece of work contains those parables that are well-known in the Gospels and many others that the Gospels do not cite. Amongst these, comparisons and not stories have been drawn out; they consist of one hundred similes of instantaneous efficacy. A brief premise instructs the reader on Valtorta's work. Contained in the index are references that relate to the chapters of Valtorta's book.

The information on the book is the following:

Author: Maria Valtorta  
112 pages, softcover  
ISBN-13: 9788879870894  
Publication Date: 2000

You can order this book directly from the [Centro Editoriale Valtortiano](#) in Italy, which is the publisher and worldwide distributor of Maria Valtorta's works. As of the June 2017 prices and exchange rates, it costs \$12.93 in US Dollars with \$16.87 flat rate shipping to the United States.

*Selected Parables* is also available through the Centro Editoriale Valtortiano as an e-book in .ePub and .Mobi formats. ePub format is compatible with almost all major e-readers (except the Amazon Kindle). Mobi format is compatible with the Amazon Kindle as well as several other devices. Both of these formats can be read on a PC or Mac desktop or laptop computer using free software which can be downloaded online. Therefore, you can read *Selected Parables* on any device you want. The e-book costs 4.90 euros, which, as of the June 2017 exchange rate, equals \$5.51 in US Dollars. Here is where you can order it and download it: [Selected Parables e-book at Centro Editoriale Valtortiano](#).

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## ***Prayers (From the Writings of Maria Valtorta)***

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The book entitled *Prayers by Maria Valtorta* is a compilation of 34 prayers and meditations taken from the writings of Maria Valtorta.

A description of the book by Valtorta Publishing:<sup>1259</sup>

An attractive small volume containing thirty-four prayers and meditations. The collection is divided into three parts: Entreaty, Offering, and Four Dictations.

"Jesus' Holy Hour" is a Eucharistic meditation best read before the Blessed Sacrament. "The Hour of Gethsemane" deserves special mention. Unpublished for fifty years, it reveals the final temptation Jesus had to undergo – the temptation to flee from the Will of God. In "An Hour of Preparation for Death" Jesus scripturally walks us through His death, to prepare us for our passing.

The selections above have been taken from *The Book of Azariah*, *The Notebooks: 1944*, and *The Notebooks: 1945-1950*. Texts selected by Emilio and Claudia Pisani. Translated from Italian by Giovanni Liani and Doris J.M. Ballard.

The information on the book is the following:

Author: Maria Valtorta

128 pages, softcover

ISBN-13: 9788879870184

Publication Date: 1995

This book is available at Valtorta Publishing at the following link for \$18.00 (with \$5.00 shipping) as of June 2017: [Prayers by Maria Valtorta at Valtorta Publishing](#).

Other places tend to be too expensive.

If it is no longer available at Valtorta Publishing, you can always order this book directly from the [Centro Editoriale Valtortiano](#) in Italy, which is the publisher and worldwide distributor of Maria Valtorta's works. As of the June 2017 prices and exchange rates, it costs \$13.49 in US Dollars with \$16.87 flat rate shipping to the United States. Therefore, it is advisable to purchase it at Valtorta Publishing, if possible, since it is much less expensive that way.

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## ***Audio CD Recordings of the Writings of Maria Valtorta Pertaining to the Mysteries of the Holy Rosary***

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You can order audio CD recordings of the writings of Maria Valtorta pertaining to the Mysteries of the Holy Rosary. This includes four CD's of the Joyful, Luminous, Sorrowful, and Glorious Mysteries, useful for meditation or for group prayer.

The Maria Valtorta Readers' Group gives this description of this audio set:<sup>1260</sup>

The first component of this Australian project, the Joyful, Sorrowful and Glorious Mysteries, was completed in December 1999. On each of the CD's, passages describing the relevant five Mysteries – visions and dictations received by Maria Valtorta from Jesus and Mary themselves – are interspersed between the "Our Fathers" and the "Hail Maries" of the 5 decades. An accompanying booklet contains the total transcripts, and like the Pilgrim's Guide (discussed on another page of this website), it has wire binding for opening flat. The Mysteries vary in length, according to what was revealed to Maria. (As this Rosary would take considerably longer to pray than a conventional Rosary, one or two decades may be enough to pray at any one time.) The Luminous Mysteries audio and accompanying transcript booklet were added in 2002 for those who want the texts which correspond to those particular Gospel events.

See the below website for more detailed information, feedback from customers, and ordering information: [The Maria Valtorta Gospel-Meditated Rosaries by the Maria Valtorta Readers' Group.](#)

The cost of the audio CD set, as of June 2017, is \$Aust. 40.00, which is \$29.60 in US Dollars.

The cost of the booklet of transcripts of these four Rosary readings, as of June 2017, is \$Aust. 10.00, which is \$7.40 in US Dollars.

To order, contact the Maria Valtorta Readers' Group in Australia at:

Tel. 61 3 9879 7853

E-mail: [catherine@valtorta.org.au](mailto:catherine@valtorta.org.au)

Note that there is no other place I know of where it is available in the United States, and it is also not sold at the [Centro Editoriale Valtortiano](#).

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## ***The Diary of Jesus***

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Jean Aulagnier, a specialist in ancient calendars, wrote a scholarly work about the *Poem of the Man-God* published under the title *The Diary of Jesus*, which was the result of five years of scientific research into the chronology of the *Poem of the Man-God*. The French original was published in 1985 and the English revised versions were published in 1988 and 1990.

Jean Aulagnier testified:<sup>1261</sup>

"Having established a scientific chronology of all events and occurrences in Maria Valtorta's work, I cannot but say it remains unexplainable otherwise than by divine intervention."

This book is especially useful if you want to read more details about the substantiating proof of the divine origin of the *Poem of the Man-God* by the *Poem's* remarkable internal consistency, and how experts are able to fit the episodes in the *Poem* to a chronological timeline. Jean Aulagnier's work was one of the breakthrough works which others (such as Thomas Dubé, Professor Van Zandt, and now recently Dr. Liberato De Caro) have used to do further research and produce an increasingly accurate chronology. A reviewer of Jean Aulagnier's *The Diary of Jesus* wrote:<sup>1262</sup>

The author's first book (in French and not in English) worked out, from historical records, calendars, moon cycles, etc., key dates in Jesus' life (Birth, Death, Passover, etc.). Then when he heard of the writings of the mystic Maria Valtorta (translated into English as "The Poem of the Man God" – it is in 5 volumes – with high recommendations of Pope Pius XII, several bishops, etc.), he read it to see whether it matched up to the historical dating... and found that it did exactly, in ways Maria never possibly could have been aware of. Because Maria's writings give additional details about the moon or days, etc., the author was able to work out a chronology of most days of Jesus' life, and this book lists the days according to our current Gregorian calendar, with some historical background, the Gospel passages, and additional notes of Maria's visions (but you still have to read her books for the whole, which is 100X more than the short notes contained in this book).

The author includes several appendices on how dates are calculated – how the Jewish calendar worked, when an extra month was added to the year, where the feast days are, how the Julian calendar works, how to convert Julian and Gregorian calendars, where mistakes have been made in historical calculations, etc. I've read other books on this over the years and have not found the exactness of this book anywhere else.

Important: The book includes a large fold-out map, and refers to it often. When buying it used, check with the seller to be sure you will be getting the map as well.

Anyone interested in the life of Jesus (not just Catholics) will appreciate this book, and even more so, Maria Valtorta's visions. The Bible sure comes alive!!! Anyone interested in the visions of Blessed Anne Catherine Emmerich will be very interested in this book and Maria Valtorta's visions, which amplify and are more clear in many respects.

Jean Aulagnier describes what he did and his findings in this excerpt from the introduction of his book:<sup>1263</sup>

Some, even sincere Catholics, may still have doubts about Maria's work. Is it an authentic revelation? Or is it just the roaming imaginations of a suffering mystical soul? After all, her writings could have been no more than personal reactions to her religious upbringing.

It is in this connection that a scientific approach to Maria Valtorta's work was timely. I thus began to analyze her writings with the same method that I had used in my previous historical research, which had yielded such positive results.

First of all, I noticed that Maria Valtorta's work consists of over 700 scenes. More than 600 concern Jesus' Public Ministry alone, which spanned approximately 1200 days. This gives us an average of one scene every second day. I sought to determine whether it would be possible to use these writings to establish a precise chronology of Jesus' Public Ministry.

There were three possibilities.

1. It might be possible to use Maria Valtorta's writings to establish a chronology that would be confirmed by all other historical data on the life of Christ. In this case, my test would be successful. We would have an excellent reason to disregard the possibility that Maria Valtorta's writings were the result of her own imagination.
2. It might be possible to use Maria Valtorta's writings to establish a chronology that was internally consistent, but would contradict known historical facts.
3. It might be impossible to use Maria Valtorta's writings to establish any kind of chronology at all.

In the last two cases, my test would fail since Maria Valtorta's writings would have little or no

historical value. This, however, still would *not* mean that Maria Valtorta's writings were merely the fruit of her own imagination, since many mystical writings in the past did not have any particular historical value either. Furthermore, there is already evidence that Maria Valtorta's visions provide an accurate picture of Palestine in Jesus' time. She had never traveled to Israel or perused the literature of experts describing their archeological finds. Her writings were not revised by anyone else. Therefore, there is no explanation for the archeological and geographical accuracy of her writings except an intervention from the beyond. These factors exclude the possibility of a hoax or a mental disorder.

I proceeded with my research, and discovered that it *was* possible to establish the exact dates of the events described by Maria Valtorta. These dates *do* match all the historical data found in the Gospels and in other reliable sources. Her writings withstood the test of my complex analytical method, and my book reveals the chronology that I was able to derive.

There is no way that Maria Valtorta could have composed thousands of pages of fiction that would be so historically accurate. She only obtained the average education of well-to-do girls in early 20th century Italy. She never went to a university. She had no reference books at her disposal, except for the Bible and Pope Pius X's catechism. In spite of this, some of the things that she wrote are only known by Biblical scholars and experts on ancient Israel. She did not have a gift for long, involved calculations. Yet, by our standards, the Jewish calendar in Jesus' time was rather complicated, and it is impossible that Maria Valtorta could have imagined, let alone chanced upon, all kinds of chronological details that would stand up to historical scrutiny.

... I will now explain how I managed to date the events of Jesus' life, as described by Maria Valtorta.

First of all, *most* scenes were already in chronological order. Maria did not see them in this order, but she was directed by Jesus Himself to put a certain vision after another one so that they would follow a chronological order. It would appear, though, that Jesus did not do this for every single scene. Thus, I could not afford to be unwary.

The work that now lay ahead of me was to establish *dates* for all these scenes.

To begin with, in each scene I looked for words like "the day before," "five days later," or "the next Sabbath." Such words enabled me to *link scenes to one another*. This is rather obvious in the case of expressions like "the storm on the day before," when there was a storm in the

preceding scene. At this stage I ended up with many little clusters of scenes, each containing a few scenes and spanning a few days.

Since Jesus traveled a great deal, I paid special attention to *names of places* and phrases such as “at the same place.” I then found out how far it was from one point to another, and estimated how long it would take Jesus to get where He was going.

I then focused on the Sabbath. Like most Jews, Jesus and His Apostles rested on the Sabbath and did not travel except in case of an emergency. This helped me to determine on which days of the week Jesus did travel. As a result of this, I was able to discover on which days of the week most scenes fell. This in turn made it possible to link up the clusters of scenes into larger groups. At this point I was dealing with a number of large groups of scenes that spanned weeks at a time.

After this I concentrated on phrases such as: “in early spring,” “on this cold December day,” “under the April sun,” or “the second quarter of the moon of Ziv.” This calendric and climactic data enabled me to fit the large groups of scenes into yet larger time frames that spanned as much as a few months in total.

Finally, I was able to fit these long sequences of interrelated scenes exactly into the year, thanks to many *lunar descriptions* in the text, *and particularly two very specific passages* in Maria’s work. All I had to do then was to determine if everything fit in with the many feasts mentioned in the visions (Passover, Pentecost, the Tabernacles, and the Feast of the Dedication of the Temple). In order to do this I had to consult *five* different calendars. These included: the Julian calendar, the Gregorian calendar, the modern Jewish calendar, a former Jewish calendar that was the standard in Jesus’ time, *and* finally, an ancient Jewish calendar. Needless to say, this involved rather complex calculations. I also had to keep in mind the relationship between these calendars and the phases of the moon.

At this point I found that *everything fit almost perfectly*. There are only a few events that could possibly be dated differently, *but this would in no way detract from the chronology as a whole*. All in all, then, I have been able to use Maria Valtorta’s writings to establish a precise chronology of Jesus’ Public Ministry. This chronology is internally consistent, and is confirmed by all other historical data on the life of Christ.

As a matter of fact, this was to be expected if Maria Valtorta’s work tells us what really happened in Jesus’ Public Ministry. Any text that describes any past historical reality *should* be filled with details that can be verified, as well as be internally consistent.

From another point of view, we have an author, Maria Valtorta, who lay ill in bed. She had failed mathematics in high school. She did not know anything about calendars or Jewish feasts. How could she write thousands of pages filled with invented details that would agree perfectly with a number of calendars and the Jewish feasts? To this day, even specialists have to be careful when they deal with this type of information.

It is amazing that Maria's writings can be used to produce a precise chronology of Christ's Public Ministry. This accomplishment begs for an explanation. That is why I say that it is a tangible proof for the doubting Thomases that Pope Pius XII was right when he approved Maria Valtorta's visions and said to publish them.

Through contacts in 2014 and early 2015, I discovered a great deal more information about the continued research on astronomy and dating of the *Poem of the Man-God* in recent decades. Jean Aulagnier's work was a pioneering work and body of research into this endeavor. However, three people found problems with his work.

1. Shortly before *The Diary of Jesus* was due to be published, the English translator, Paul T. Y. Atworth, who had studied the work, noticed a problem with a crucial date in *The Diary* and tried shifting a dozen key dates of the chronology by one, two, or three years in search of a promising solution, but in vain.
2. Professor Van Zandt also read *The Diary* and discovered the proper year of Christ's death as described in his article, a finding which contradicted the chosen years of Jean Aulagnier. When Van Zandt communicated this information to Mr. Aulagnier, the latter didn't feel motivated to redo his entire chronology, partly because he didn't want to upset the apple cart regarding the popularly-held date of Herod's death, Jesus' birth, and other related historical dates. For him, the fact that Maria Valtorta's internal dating system works – and that it doesn't depend on what years you date it, but the mere fact it works – was apparently enough to satisfy him. However, Professor Van Zandt was surprised and disappointed that Aulagnier was willing to discard the key information found in the Night at Gadara. He contacted the publisher of *The Diary of Jesus*, who forwarded the letter to Atworth, who was delighted to see that a four-year shift of Jesus' death and resurrection from A.D. 30 to A.D. 34 resolved the problem he had noticed earlier.
3. Meanwhile, Thomas Dubé, a geologist by profession, had read *The Diary*, also found problems with the chronology, and had redated the English volume 1 of *The Poem of the Man-God*. He addressed a letter to that effect to the publisher, who again forwarded it to Atworth, who was delighted. Atworth introduced Thomas Dubé and Professor Van Zandt to

one another, and the three exchanged several letters dealing with the new years of Jesus' life based on the astronomical data. Dr. Van Zandt eventually sent Dubé and Atworth the summary of his research – the summary that was published on the web. Shortly afterwards, Van Zandt passed away. In the meantime, Dubé undertook, mostly by himself, painstaking research to revise the chronology, among which involved moving everything by four years, give or take a few days or weeks or more, depending on all the factors involved: day of the week, liturgical dates, embolismic vs. non-embolismic years, previous errors in *The Diary*, etc.

It was plainly obvious to Professor Van Zandt, Dubé, and Atworth that the fact that this 4,000-page work can be dated chronologically and that it fits the facts internally and with large amounts of data externally was enough to them to prove that it was divinely inspired, irrespective of whether their calculated dates were correct or not. Nevertheless, they sought the most correct dating of the *Poem* as possible.

In 1998, David Webster started working with Thomas Dubé and eventually published some of the research even though Mr. Dubé had not yet completed details of the chronology and Gospel harmony and the working out of some problem areas. Dubé then spent more years correcting, revising, and improving the timeline. Thus came out David Webster's publications, which are generally accurate in terms of chronology. However, the vast research Thomas Dubé has accomplished since that time is remarkable, and encompasses not only astronomy and chronological research, but also utilizes detailed historical and geographical information. I have read samples of it, and I know that it will be a significant leap forward in this novel field of fitting Maria Valtorta's work to a historical timeline. Thomas Dubé has also discovered amazing phenomena regarding Christ's Birth and other episodes, as well as other "coincidences" and findings that are extraordinary. He is continuing his work and is planning to publish the chronology and calendar information in the near future, with a book on the Nativity at a later date. Future updates of this e-book will discuss these when they become available. In the meantime, you can gain more information from Thomas Dubé's talk that he gave at the first International Italian Valtorta Conference on October 23, 2016. In it, he discussed his research into Valtorta's writings during the past 25 years, his work with Professor Van Zandt and others, his findings and challenges, details about determining the birth year of Our Lord according to a Valtortian chronology, and more. His talk is available here: [Chronology, History, and Astronomy in the Writings of Maria Valtorta](#).

If you want to know how *The Diary of Jesus* compares to David Webster's work *The Rest of the Gospel Story*, see what David Webster wrote in his introduction to his aforementioned work:<sup>1264</sup>

*The Diary of Jesus* by Jean Aulagnier, as a summarized account, enabled readers to get an abbreviated summarized account of Jesus' ministry as revealed in *The Poem*. Unfortunately, *The Diary* was not keyed to *The Poem*, nor was the reference to the Gospels a complete one. *The Rest of the Gospel Story* makes up for these deficiencies and will become an invaluable companion to all who read through *The Poem* or wish to make frequent reference to the New Testament Gospel accounts as they proceed. It will keep one fully orientated as they read through *The Poem* which, because of its detail and missing links between episodes one can easily lose continuity. I am greatly indebted to Aulagnier's pioneer work and to Thomas Dubé, who have made the creation of this work so much easier.

Because David Webster's work is more thorough and accurate, I recommend his *The Rest of the Gospel Story* if you want indexes, atlases, chronological information, summaries, and a thorough and comprehensive guide to *The Poem*. On the other hand, I recommend *The Diary of Jesus* if you want to know more details about the beginning research done into the *Poem's* precise internal consistency and the process of dating the *Poem*, including "how the dates are calculated – how the Jewish calendar worked, when an extra month was added to the year, where the feast days are, how the Julian calendar works, how to convert Julian and Gregorian calendars, where mistakes have been made in historical calculations, etc."<sup>1265</sup>

However, keep in mind that Jean Aulagnier's book is incorrect in its dates for Our Lord's life because he based his dates off of an incorrect year of the Birth of Our Lord. David Webster wrote in *The Rest of the Gospel Story*:<sup>1266</sup>

Dr. Lonnie VanZandt of the Physics Department of Purdue University, using computer programming of the solar system for this time period, has discovered Maria Valtorta's graphic descriptions of a spring night sky places the ministry of Christ between the years AD 31 and AD 34. This would mean Jesus was born in late 1 BC as the Church had originally determined. Thomas Dubé of Washington State appears to have substantiated this traditional view also with other means, not the least of which has been the solving of many of the timing problems run into by Aulagnier, who, in *The Diary of Jesus*, assumed the 5 BC view in his attempt to date *The Poem*. For these reasons and for the evidence that follows we have accepted the 1 BC dating of the Birth of Our Lord.

Therefore, be aware that Jean Aulagnier's book is incorrect in dating the years of Our Lord's life, but the other contributions of his book – including providing more details about the substantiating proof of the divine origin of the *Poem of the Man-God* by the *Poem's* remarkable internal consistency – are well worth looking at. What Jean Aulagnier discovered was that the very *fact* that you *could* date it, the very fact that there *is* this remarkable internal consistency and that it conforms so closely with external data, the very fact that this was accomplished by a bedridden lady who was terrible in mathematics, and that she did this in mostly 3½ years: *this* is what proves she was inspired!

The information on the book is the following:

Author: Jean Aulagnier  
365 pages, softcover  
ISBN-13: 9782920285064  
Publication Date: 1988

This book is available from Abebooks at the following website link for \$3.80 (with free shipping) on up as of June 2017: [The Diary of Jesus at Abebooks](#).

Used copies of this book are available from Amazon.com at the following website link for \$5.97 (with free shipping) on up as of June 2017: [The Diary of Jesus at Amazon.com](#).

Note that this book is not sold at the [Centro Editoriale Valtortiano](#).

There is an updated second edition of this book, but it is harder to find and much more expensive. Here is the information for this second edition:

Author: Jean Aulagnier  
366 pages, softcover  
ISBN-13: 9782920285101  
Publication Date: 1990

This second edition is not currently available anywhere that I am aware of.

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## ***Other Maria Valtorta Readers' Group Publications (21 Booklets)***

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The Maria Valtorta Readers' Group also offers many other publications that are listed below. The prices for these booklets range from \$Aust. 2.00 to \$Aust. 5.50, and the prices for each of these items are given in the ordering catalog here: [Maria Valtorta Readers' Group Ordering Catalog](#).

### **The Passion, Death, and Resurrection of Jesus Christ**

(56 pages)

This small "best-seller" booklet abridgment of 140 pages from Volume 5 of *The Poem...* is a wonderful "taster" and introduction, for new and potential Valtorta readers. Highly recommended, this was the compiler's initial introduction to Maria Valtorta's writings.

### **The Prayer Life and Teachings of Jesus and Mary**

A 64-page compendium booklet from all Maria's writings

58 passages - supported by an Index of 101 themes and sub-themes - from the *Poem of the Man-God* (in which Jesus and Mary show us by example how THEY pray), plus Jesus' and Mary's teachings on prayer from *The Notebooks: 1943 and 1944*, *The Book of Azariah*, and *Maria Valtorta – Prayers*. Highly recommended.

"Its readings have greatly improved my prayer life." (Leone Brown, NSW)

"What a wonderful little companion to have on hand and to be able to carry so easily." (Janice Adorni, NSW)

"I'm sure many will find this so helpful – just reading a few lines before starting to pray, adjusts the soul." (Sr. Catherine Maria, Tas.)

### **Marriage and Family Life – With Jesus, Mary, and Joseph**

80 pages – a resource for all families

"This booklet is woven into the life and words of Christ. So it is very relevant to today's world where marriage and family life is so threatened by a hedonistic culture. The booklet is compiled from Maria's writings reflecting on the Gospels, and very well produced." (Br. J.A. McGlade, NSW.)

"A very useful booklet to hand to engaged couples who come along to arrange their wedding. It will deepen and steady them in their prayer, for and with each other." (Fr. Tom O'Neill, Singapore)

"I have loaned out this booklet to many people." (Elaina Lewis, NSW)

### **Joseph – A Role Model for Husbands, Families, and Consecrated People**

(40 pages)

One of the most detailed and definitive stories ever assembled on this great Saint. His betrothal to Mary, his three days of passion when he discovered that Mary was pregnant, his fatherhood of the boy Jesus, and his death in Jesus' arms alongside Mary.

### **From Sinner to Saint – The Story of Mary Magdalene**

(32 pages)

Jesus' teachings on Mary Magdalene's conversion are a lesson for all evangelists. The extraordinary saga of this contrite sinner – ranked equal to the young apostle John.

### **The Genesis and Activity of a Soul**

(61 pages)

A soul's creation and what it does, and the yearning to return to its Creator. Includes some of the most significant teachings offered to us.

### **Crossing the Threshold of Death**

(40 pages)

The process of death and dying, taught by Jesus. Includes a heart-warming account of Joseph's death, and the passage: "Jesus Teaches Us to Die" from *The Notebooks: 1945-50*.

### **Calling All God's Children**

(46 pages)

Passages on reaching out to non-Christians, separated Christians, and Jews. Includes the Holy Spirit's and God the Father's penetration of everyone, and of other church's people.

### **The Strength and Power of Woman**

(40 pages)

Jesus and Mary offer profound insights on the capacity of every woman, with or without children. Her role complements that of man – she suffers, loves, and evangelizes in a softer, less conspicuous and often more effective way.

### **The Chaplet of the Holy Family**

CD or Cassette tape, and transcript booklet – in Rosary Format – with passages from the above two booklets)

### **Priests of Jesus**

(Foreword by Bishop Roman Danylak – 44 pages)

“This booklet is just great, and all that treasure is amazing. I need it now during this Spiritual Renovation Course in Campello (Spain). Don’t forget us, the priests. We are many, and we are all over the world. Someday, maybe, we could organize a Congress on Maria Valtorta.” (Fr. Jorge De Jesus Fuentes, S.D.B., Mexico).

“The excerpts should fortify the vocations of those open to reading Valtorta.” (Brother Chrys Castel, USA)

### **Jesus Teaches How to Evangelize**

(44 pages)

What to do and what not to do. Firstly, we have to learn how to love, through loving the Author of Love. Remember that the only persons we can change are ourselves. Others are more influenced by our example, than by our wanting to change them.

### **Forgiving, and Being Forgiven**

(44 pages)

Vital teachings, dealing with unfinished business of judging and not forgiving. We must forgive to be forgiven, and for our prayers to be answered. Jesus (*Poem* Vol. 2, p. 19) tells us that “Forgiveness is the highest form of love”.

### **What Greater Love?**

(48 pages)

5 passages – Essence of Jesus’ life on Earth , as depicted in the *Poem of the Man-God* and other Maria Valtorta writings. Highly recommended for new and old Valtorta readers.

### **Judas Iscariot. The Betrayer of Jesus.**

(56 pages)

A comprehensive response to some current moves to “go soft” on Judas, saying that he had no choice in what he did.

### **“Love Me as Eucharist”**

(32 pages)

Foreshadowing/institution of the Eucharist in the *Poem*, plus teachings from *The Notebooks* and *The Book of Azariah*.

**Love and Pain – The Path to Holiness**

(40 pages)

A comprehensive collection of passages on Suffering – its purposes, how we are helped, and its outcomes. Perhaps the most detailed and definitive story ever assembled on this great Saint.

**For the Love of Mary**

(32 pages)

Glimpses of Mary's life on earth, and of Her whole being.

**Come, Holy Spirit**

(28 pages)

From the *Poem*, *The Notebooks: 1943*, and *The Book of Azariah*.

**Abba! Father!**

(36 pages)

“What then are you afraid of, if you can call God ‘Father’”

**The Sacrament of Reconciliation – An Act of Love and Mercy**

(24 pages)

For more detailed information, feedback from customers, and ordering information for these publications, contact the Maria Valtorta Readers' Group in Australia at:

Tel. 61 3 9879 7853

E-mail: [catherine@valtorta.org.au](mailto:catherine@valtorta.org.au)

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## ***Books Available in Other Languages***

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Because Maria Valtorta was Italian and her writings were originally written in Italian, naturally most of the publications about her and her works are also in Italian. Not all of these publications have been translated into English and other languages. Therefore, if you can speak Italian, you have a much wider selection of books about Maria Valtorta and her writings that are available to you.

To see the catalog of books in the Italian language at the Centro Editoriale Valtortiano (the publisher and distributor of Maria Valtorta's works for all major languages), click here:

[Books in Italian at the Centro Editoriale Valtortiano.](#)

The above link is in Italian. However, if you speak English and are curious to see what these books are, click on the following link below and it will take you to a "Google Translate" version of the above website in English. Note that this hyperlink uses the Google Translate service, and so the translation is very imperfect since it is being done by a computer algorithm and not by a human; but it's better than nothing for those who do not know Italian. Here is the link: [Books in Italian at the Centro Editoriale Valtortiano \(Web Page Translated into English\).](#)

Please note: if you initiate the "Google translate" service by clicking the above link, then any links clicked from *within* that page will also be automatically translated into English for you. This way you can click on a book title to read its description in English.

There have been four Italian editions of the *Poem of the Man-God*. In the first Italian edition, it was released in four volumes under the title *Il Poema dell'Uomo-Dio (The Poem of the Man-God)*. In later editions, it was released in ten volumes under the new title *L'Evangelo come mi è stato rivelato (The Gospel as Revealed to Me)*. The English translation of the *Poem of the Man-God* had its second edition released in 2012 (now under the title *The Gospel as Revealed to Me*).

The difference between the Italian versions and the English translations are that the Italian versions have many scholarly footnotes of Fr. Corrado Berti, O.S.M. To remind you, Fr. Berti was a professor of dogmatic and sacramental theology of the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959. He is one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* wherein Pope Pius XII commanded him to publish the *Poem of the Man-God* "just as it is". Fr. Berti is also the one who supervised the editing and publication of the critical second edition of the *Poem* and provided the extensive theological and biblical annotations that accompany that edition and all subsequent editions. Fr. Berti wrote in his [signed testimony](#) on December 8, 1978: "I read and annotated (by

myself from 1960 to 1974; with the help of some confreres from 1974 on) all the Valtorta writings, both edited and unedited.”<sup>1267</sup>

Fr. Berti was an extremely learned and traditional/orthodox scholar who thoroughly analyzed Maria Valtorta’s writings and provided **more than 5,675 scholarly footnotes and appendices** for her work, including for difficult passages that critics have or could potentially criticize. This averages about 568 footnotes per volume and averages slightly more than one footnote per page throughout the whole 5,264 printed pages. In 1961, the second critical Italian edition of the *Poem of the Man-God*, published by Knight Michele Pisani's son Emilio Pisani, contained these scholarly footnotes and appendices by Fr. Berti. The subsequent editions, including the current fourth edition released in 2001, have many of these footnotes.

Fr. Gabriel Roschini, Consultant of the Holy Office, stated in 1961 that the new critical second edition “was not to be considered to be on the *Index*, because it was totally renewed, conformed in all to the original, and provided with notes that removed any doubt and which demonstrated the solidity and orthodoxy of the work.”<sup>1268</sup>

The English translations do not have these footnotes of Fr. Berti, and so that is an advantage that the Italian versions have over the English translations. Here are tables which show the number of footnotes in each volume of the Italian second edition and the latest Italian fourth edition (note that the Italian second edition has additional footnotes of Fr. Berti that were removed in subsequent Italian editions for the sake of brevity and to facilitate easier reading):

Italian 2nd Edition	
Italian Volume Number	Number of Fr. Berti Footnotes in Volume
1	386
2	572
3	379
4	285
5	352
6	342
7	717
8	528
9	984
10	1133
<b>TOTAL</b>	<b>5678</b>

Italian 4th Edition	
Italian Volume Number	Number of Fr. Berti Footnotes in Volume
1	167
2	127
3	123
4	108
5	122
6	151
7	143
8	123
9	192
10	169
<b>TOTAL</b>	<b>1425</b>

One of the most important publications about Maria Valtorta and her works is the book entitled *Pro e contro Maria Valtorta (For and against Maria Valtorta)*. The publisher of the *Poem*, Dr. Emilio Pisani, relates:<sup>1269</sup>

It is undeniable that the diffusion of Maria Valtorta's work (uninterrupted for almost half a century!) has caused both favorable and opposed positions to be recorded: the second group in a clear minority, even if ferocious. So undeniable is this, that we have produced a book entitled *Pro e contro Maria Valtorta*. In our book, therefore, the positions of both parties are documented, so that the reader could take account of their arguments.

The chapters of this work are the following:

Introductory of Maria Valtorta and her works  
The figure and the role of Father Berti  
Father Migliorini and the writings of Valtorta  
The consent of Pius XII and the veto of the Holy Office  
The certificates of 1952 and a petition to Pope Pius XII  
A letter from Cardinal Siri  
The condemnation of the Index of Forbidden Books  
An article by "Catholic Civilization"  
The certificates of Father Allegra  
Radio  
The opinions of some scholars  
The dispute between Mir and Gregori  
The letter from Cardinal Ratzinger  
The book of Gramaglia  
The Paolini and a monthly service on "Jesus"  
A chapter of the mystical writers  
Essays and dissertations  
The letter of Mgr. Tettamanzi  
Letters of Bishops  
The cause of beatification  
Appendix: Recollections of Marta Diciotti

This book contains a tremendous number of primary sources invaluable for investigators of Maria Valtorta's life and writings, including letters, testimonies, and petitions in full of many high-ranking prelates, members of the Roman Curia, cardinals, bishops, and other authorities who all enthusiastically read, studied, approved, and promoted her writings, including (but not limited to):

- **Archbishop Alphonsus Carinci**, Secretary of the Sacred Congregation of Rites from 1930 to 1960
- **Msgr. (later Cardinal) Augustin Bea, S.J.**, Rector of the Pontifical Biblical Institute and Consultant to the Holy Office
- **Cardinal Giuseppe Siri**, Doctor of Theology, Professor at a Major Seminary, President of the Italian Episcopal Conference from 1959-1965
- **Fr. Gabriel Roschini, O.S.M.**, One of the top two Mariologists of the 20th Century, Founder of the Marianum Pontifical Faculty of Theology in Rome, Professor at the Lateran Pontifical University, Consultant to the Holy Office and the Congregation for the Causes of Saints
- **Fr. Corrado Berti, O.S.M.**, Professor of Dogmatic and Sacramental Theology at the Pontifical Marianum Theological Faculty in Rome from 1939 onward, and Secretary of that Faculty from 1950 to 1959
- **Msgr. Hugo Lattanzi**, Dean of the Faculty of Theology at the Lateran Pontifical University and Consultant to the Holy Office
- **Camillo Corsánego**, Dean of the Consistorial Lawyers, Professor at the Pontifical Lateran University in Rome, National President of Catholic Action in Italy
- **Msgr. Angelo Mercati**, Prefect of the Vatican Secret Archive from 1925 to 1955
- **Msgr. Gianfranco Nolli**, Noted Biblical Scholar, Director of the Vatican Museum
- **Blessed Gabriel M. Allegra, O.F.M.**, World-Renowned Exegete and Theologian, beatified in 2012
- **Fr. Romualdo Migliorini, O.S.M.**, Former Apostolic Prefect in South Africa, Spiritual Director of Maria Valtorta from 1942 to 1946
- **Archbishop (later Cardinal) Angelo Comastri**, Licentiate of Sacred Theology, Vicar General of His Holiness to the City of the Vatican. Previously Archbishop of Loreto, Italy
- **Servant of God George La Pira**, University Professor, three-times Mayor of Florence, now Servant of God
- **Dr. Nicholas Pende**, World-renowned endocrinologist, Consultant to the Sacred Congregation of Rites
- **Professor Lorenzo Ferri**, famous artist and sculptor (and Shroud of Turin scholar)
- **Msgr. Maurice Raffa**, Director of the International Center of Comparison and Synthesis (which he founded in 1940), Member of the Congregation for the Clergy
- **Professor Vittorio Tredici**, Mineralogist, geologist, president of the Italian Metallic Minerals Company, vice-president of the Extractive Industries Corporation, and president of the Italian Potassium Company
- **Fr. Cornelio Fabro, Ph.D.**, Philosopher, Doctor of Theology, Professor at four universities
- **Archbishop Domenico Luca Capozzi, O.F.M.**, Archbishop of Taiyuan, China, from 1946 to 1983
- **Archbishop Vito Roberti**, Archbishop of Caserta, Italy, from 1965 to 1987
- **Bishop Egidio Gavazzi**, Benedictine Abbot and Ordinary (i.e, Bishop) of Subiaco, Italy, from 1964 to 1974

- **Archbishop Giuliano Agresti**, Archbishop of Lucca, Italy (Maria Valtorta's diocese), from 1973 to 1990
- **Bishop Aldo Patroni, S.J.**, Bishop of Calicut, India, from 1948 to 1980
- **Archbishop H. Pearce**, Marist, former Archbishop of Suva, Fiji
- **Bishop Angelico Melotto, O.F.M.**, Bishop of Solola, Guatemala, from 1959 to 1986
- **Archbishop Pietro Santoro**, bishop since 1967, Archbishop of Campobasso-Boiano, Italy, from 1979 to 1989
- **Bishop Roman Danylak, S.T.L., J.U.D.**, Titular Bishop of Nyssa, issued an official letter of endorsement of the *Poem of the Man-God* in 2001, affirming it is free of error in faith and morals
- **Archbishop Giovanni Bulaitis**, Titular Archbishop of Narona, Apostolic Nuncio to Albania
- **Gregorio Penco**, Benedictine, best known as a historian
- **Mario Colpo, S.J.**

The book also contains important photocopies of the original signed letters of many of the above clerics and authorities, among them:

- On page 92 is a photocopy of the original signed handwritten letter of Archbishop Carinci, written on behalf of himself and eight other prominent authorities, to be delivered to Pope Pius XII in an audience and which is dated January 29, 1952.
- On page 74 is a photocopy of the original signed letter of Archbishop Carinci dated January 20, 1949.
- On page 67 is a photocopy of the original signed letter of Msgr. (later Cardinal) Augustin Bea dated January 23, 1952.
- On page 96 is a photocopy of the original signed letter of Fr. Berti dated April 6, 1956.
- On page 83 is a photocopy of the original signed letter of Angelo Mercati dated January 21, 1952 (Mercati died on October 3, 1955).
- On p. 143 is a photocopy of an original diary entry of Blessed Allegra about the *Poem* (dated August 25-26, 1968)
- On page 84 is a photocopy of the original signed letter of Dr. Nicholas Pende dated January 23, 1952.

- On page 164 is the photocopy of the first side of a letter of Cornelio Fabro to Dr. Emilio Pisani dated December 22, 1979.
- On page 270 is a photocopy of an original signed copy of a letter of Archbishop Giuliano Agresti, Archbishop of Lucca, to Dr. Emilio Pisani thanking him for the receipt of *The Notebooks*, which he wrote he was “reading with interest.”

The information on the book is the following:

Author: Dr. Emilio Pisani  
310 pages, softcover  
ISBN-13: 9788879871525

It can be purchased for 20.00 euros from the Centro Editoriale Valtortiano here:

[Pro e contro Maria Valtorta at Centro Editoriale Valtortiano.](#)

Another one of the most noteworthy publications about Maria Valtorta’s works is a book by the engineer Jean-François Lavère. I have discussed his research in the subchapter of this e-book entitled “*Proof by Geography and Topography and Archaeology...*” However, I’ll recap what’s special about his research here.

An article relates:<sup>1270</sup>

Jean-François Lavère, a professional engineer, has been studying the works of Maria Valtorta for 25 years.

Convinced that the historicity of Maria Valtorta’s work would either prove itself, or show itself to be wrong, he undertook a systematic study of all of the details provided by her work.

He has methodically identified, over the years, more than 10,000 pieces of data from her work, in fields as diverse as the arts, astronomy, flora and fauna, ethnology, geography, geology, history and geopolitical science, technology, metrology [science of weights and measures], religions, social sciences, etc.

At present, 8,000 pieces of data have been analyzed and compared with different sources. This data is all shown to correspond to these sources with 99.6% accuracy!

For one who knows the life of the humble Maria Valtorta, it is difficult to attribute to her such

encyclopedic knowledge that is so extensive and often so specialized.

Readers of *Christian Magazine* have already been able to discover several of the studies by Jean-François Lavère.

In the near future, devoted fans will undoubtedly have the opportunity to read more of his publications. In the meantime, Jean-François Lavère offers [on this website] several examples of his studies and comments on a few of the passages from Maria Valtorta's works.

The website referenced in the above excerpt is in French. However, if you click on the following link, it will take you to a "Google Translate" version of the website in English. Note that this hyperlink uses the Google Translate service, and so the translation is *very imperfect* since it is being done by a computer algorithm and not by a human; but it's better than nothing for those who do not know French. Here is the link: [The Work of Jean-François Lavère](#).

Please note: if you initiate the "Google translate" service by clicking the above link, then any links clicked from *within* that page will also be automatically translated into English for you.

If you want additional articles about the evidence of the divine origin of Maria Valtorta's work, the above website is a good source. However, the best (and longest) article of his translated into English is available here and is worth checking out: [The Valtorta Enigma](#).

If you can read Italian, French, or German, you can order Jean-François Lavère's 339-page book entitled (in Italian) *L'Enigma Valtorta (The Valtorta Enigma)*, (in French) *L'énigme Valtorta, Une Vie de Jésus Romancée? (The Valtorta Enigma, a Fictionalized Life of Jesus?)*, and (in German) *Das Rätsel Valtorta: Das Leben Jesu in Romanform?*. It provides concrete evidence that authenticates the extensive and remarkable accuracy of Maria Valtorta's writings and visions from very many areas of science. I believe this book is among the most important books about Maria Valtorta's writings because it is such a powerful compendium of evidence of the divine origin of her visions. It was released in June 2012. The English translation of this book has been completed and will be released soon. The Italian, French, and German versions are available for 19-24 euros at the following websites:

For the Italian version (ISBN-13: 9788879871747): [L'Enigma Valtorta by Jean-François Lavère at Centro Editoriale Valtortiano](#).

For the French version (ISBN-13: 9782364630253): [L'énigme Valtorta, Une Vie de Jésus Romancée? by Jean-François Lavère at La Librairie des Éditions Catholiques](#).

For the German version (ISBN-13: 9782880228781): [Das Rätsel Valtorta: Das Leben Jesu in Romanform? by Jean-François Lavère at Parvis-Verlag.](#)

Note that Bishop Johanan-Mariam Cazenave, the Secretary of the Syrian-French Synod, wrote a preface for this book on February 22, 2012. You can read his preface online here: [Preface to L'Énigme Valtorta \(The Valtorta Enigma\).](#)

I believe the above book is one of the most important books about Maria Valtorta's writings to be printed thus far (because it is such a powerful compendium of proofs of the divine origin of her writings).

Another noteworthy book available only in Italian is *Quadernetti (Little Notebooks)*. It is the other writings of Maria Valtorta that are not already published under her other titles (*Poem of the Man-God, The Book of Azariah, The Notebooks: 1943, The Notebooks: 1944, and The Notebooks: 1945-1950, etc.*) *Quadernetti* are those writings of hers that were scattered on loose sheets and sheet sets, as well as a few other notebooks not yet published beforehand. Some of these writings were undated, but the dates for the dated ones range from the same years as the other notebook publications up to the year 1954. The theme of these writings is similar to those of her other notebook publications.

This has not been translated in its entirety into English yet, but 15 significant dictations from it have been translated into English and can be read online at this website (under the "Selections from Maria Valtorta's Other Mystical Revelations" section which you'll need to scroll down for): [Selections from Maria Valtorta's Other Mystical Revelations.](#)

The information on the book *Quadernetti* is the following:

Author: Maria Valtorta  
272 pages, softcover  
ISBN-13: 9788879871396  
Publication Date: 2006

It can be purchased for 16.65 euros from the Centro Editoriale Valtortiano here: [Quadernetti at Centro Editoriale Valtortiano.](#)

Another noteworthy book available only in Italian is *Una vita con Maria Valtorta: Testimonianze di Marta Diciotti (A Life with Maria Valtorta: Testimonials of Marta Diciotti)*. It is the testimony of Marta Diciotti on Maria Valtorta's life. Marta Diciotti was Maria Valtorta's live-in companion,

caretaker, and close friend for 26 years. After Maria Valtorta's death, she received visitors into Maria Valtorta's room until the late 1990s. She passed away on February 5, 2001. Catherine Loft translated several important excerpts from this book into English and they can be read in the Maria Valtorta Readers' Group supplements: on pp. 1-2 in [Supplement 84](#), on pp. 3-4 in [Supplement 85](#), and on pp. 2-4 in [Supplement 86](#).

The information on the book is the following:

Author: Marta Diciotti

528 pages

ISBN-13: 9788879870443

Publication Date: 1987

It can be purchased for 16.20 euros from the Centro Editoriale Valtortiano here:

[Una vita con Maria Valtorta: Testimonianze di Marta Diciotti at Centro Editoriale Valtortiano.](#)

Another book available only in Italian is *Lettere a Padre Migliorini (Letters to Father Migliorini)*.

This is a collection of letters that Maria Valtorta and Fr. Migliorini exchanged between October 29, 1942 and October 6, 1952. Fr. Romualdo Migliorini, O.S.M., was Maria Valtorta's spiritual director from 1942 to 1946. He was the one who commanded her to write her autobiography in late 1942, and guided her when her visions and dictations began in 1943. He also remained her spiritual director and typed thousands of pages of Maria Valtorta's writings before he was recalled to Rome in 1946 by his superiors.

He was an Italian who had been a parish priest in Canada and a missionary to Africa. Pope Pius XII appointed him Apostolic Prefect in South Africa before he returned to Italy in 1939. He was one of the three priests who had an audience with Pope Pius XII about the *Poem of the Man-God* in 1948 wherein Pope Pius XII commanded Fr. Berti to publish the *Poem of the Man-God* "just as it is". Fr. Migliorini passed away in 1953. These letters are most insightful and helpful in better understanding Maria Valtorta and the supernatural events of her life.

English translations of 14 of her letters are available online here: [Letters of Maria Valtorta to Romualdo Migliorini, O.S.M.](#)

The information on the book *Lettere a Padre Migliorini* is the following:

Author: Maria Valtorta and Fr. Romualdo Migliorini, O.S.M.

200 pages, softcover

ISBN-13: 9788879871693

It can be purchased for 14.40 euros from the Centro Editoriale Valtortiano here:

[Lettere a Padre Migliorini at Centro Editoriale Valtortiano.](#)

Another important book available only in Italian is *Lettere a Mons. Carinci (Letters to Archbishop Carinci)*. This is a collection of letters that Maria Valtorta and Archbishop Alfonso Carinci exchanged between January 9, 1949 and December 23, 1955. The book contains 39 letters in full written by Maria Valtorta to Archbishop Carinci and 21 letters in full written by Archbishop Carinci to Maria Valtorta, including photoscans of some of the original handwritten letters.

Archbishop Alfonso Carinci was Secretary of the Sacred Congregation of Rites from 1930 to 1960 (which was later renamed the Congregation for the Causes of Saints in 1969). He praised Maria Valtorta's works with many statements of approval in 1952, visited her in 1948, 1952, and 1958, and said Mass with two Servite priests in her bedroom in 1952 (since she was paraplegic and bedridden and couldn't otherwise attend Mass). He told Maria Valtorta in no uncertain terms in front of eyewitnesses many times that Jesus is the Author of her works, also writing "Author" with a capital A in letters when referring to her works, saying: "He is the Master. He is the Author." Archbishop Carinci, of distinguished repute, was in charge of investigating causes for beatification and canonization, so he knew discernment of spirits and knew how to detect true holiness and true private revelation according to sound Catholic criteria. Hence his approval of her and her works is a tremendous testimony.

Archbishop Carinci was also one of two prominent authorities who advised Fr. Corrado Berti to deliver typewritten copies of the *Poem of the Man-God* to Pope Pius XII, which led to his papal command to publish it in 1948.<sup>1271</sup> In January 1952, Archbishop Carinci also wrote a thorough certification and positive review of Valtorta's work (four pages long when typed), which has been published.<sup>1272</sup> That same year, he also wrote a letter on behalf of himself and eight other prominent authorities (among them, two Consultants to the Holy Office, three professors at pontifical universities in Rome, a Consultant to the Sacred Congregation of Rites, and the Prefect of the Vatican Secret Archive) to be delivered to Pope Pius XII in an audience, although the audience wasn't able to be arranged.<sup>1273</sup> Archbishop Carinci is also one of the authorities whose favorable certifications about Maria Valtorta was given to the Holy Office in 1961 by Fr. Corrado

Berti, which led the Holy Office to grant their approval of the publication of the second edition of her work.<sup>1274</sup>

The information on the book *Lettere a Mons. Carinci* is the following:

Author: Maria Valtorta  
144 pages, softcover  
ISBN-13: 9788879871402

It can be purchased for 11.70 euros from the Centro Editoriale Valtortiano here:  
[Lettere a Mons. Carinci at Centro Editoriale Valtortiano.](#)

Another important book available only in Italian is *Ricordi di donne che conobbero Maria Valtorta (Memories of Women Who Knew Maria Valtorta)*. This is a collection of testimonies of people who knew Maria Valtorta, among them Marta Diciotti, neighbors, a cousin, and two religious sisters who were nurses with Maria Valtorta.

The information on the book is the following:

Author: Various  
288 pages, softcover  
ISBN-13: 9788879870405

It can be purchased for 15.30 euros from the Centro Editoriale Valtortiano here:  
[Ricordi di donne che conobbero Maria Valtorta at Centro Editoriale Valtortiano.](#)

Another important book available only in Italian and released in 2014 is *Lettera a Claudia (Letter to Claudia)*. This book answers dozens of questions that Dr. Emilio Pisani and his wife Claudia have received over the years from Valtorta readers from around the world. In Centro Editoriale Valtortiano's *Bollettino Valtortiano* #87 (which is available [here](#)), they list 27 questions that are answered in this book, including many things relevant to readers and researchers of Maria Valtorta's writings.

The information on the book is the following:

Author: Dr. Emilio Pisani  
160 pages, hardcover  
ISBN-13: 9788879872041

It can be purchased for 13.50 euros from the Centro Editoriale Valtortiano here:

[Lettera a Claudia at Centro Editoriale Valtortiano.](#)

There are many other notable publications about Maria Valtorta available in Italian, but I covered the ones that I personally thought are the most important. Check out the Centro Editoriale Valtortiano website for more information about these other publications in Italian.

If you or someone you know has the competency to translate Italian into English and are interested in possibly translating one or more of these works, please contact me and/or the Centro Editoriale Valtortiano.

## ***About Poem of the Man-God Distributors, Resellers, and Valtorta Publishing***

The publisher and distributor of Maria Valtorta's works for all major languages is the Centro Editoriale Valtortiano in Italy, and their website is: [Centro Editoriale Valtortiano \(English Version\)](#).

Professor Leo A. Brodeur, Ph.D., relates:<sup>1275</sup>

Knight Michele Pisani was a renowned Catholic publisher. He was knighted a Knight of the Order of St. Gregory the Great by an Apostolic Brief of Pope Pius XII in 1943, upon the recommendation of the Pontifical Priestly Missionary Union.

Centro Editoriale Valtortiano relates on their website:<sup>1276</sup>

In the following century book production also thrived at a printing-publishing establishment which worked mainly for religious institutes and the Congregations of the Holy See. It was thus possible for its owner, Michele Pisani, to come to know of the manuscripts of Maria Valtorta's work and to become her intrepid publisher.

The CEV emerged from that printing and publishing enterprise as its Valtortan branch, which has now become a tree. Included among the export publishers who receive special recognition each year from the Italian Ministry for Cultural Goods, in 1995 the CEV was also awarded the Culture Prize by the Presidency of the Council of Ministers.

The distributor of Maria Valtorta's works for the United States and Canada is Librairie Médiaspaul in Canada. However, their website doesn't have much information and you can't order anything directly from them as far as I can tell.

If you live in Australia, the best place to buy *The Gospel as Revealed to Me* is from the Maria Valtorta Readers' Group in Australia. You can view their ordering catalog here: [Maria Valtorta Readers' Group Ordering Catalog \(PDF\)](#).

The official reseller of Maria Valtorta's works in the United States is Valtorta Publishing. Their website is: [Valtorta Publishing](#).

The place where you buy Maria Valtorta's works on their website is: [Valtorta Publishing Catalog & Ordering](#).

Furthermore, Valtorta Publishing has 800 pages (20% of the *Poem of the Man-God*) online for free, which is viewable here: [800 Pages of the Poem of the Man-God Online at Valtorta Publishing](#).

If you live in another country other than the United States or Australia, see the list of distributors here: [Maria Valtorta Distributors Around the World](#).

For more information about ordering the *Poem of the Man-God* (a.k.a. *The Gospel as Revealed to Me*), and the price differences between them based on where you order them, see the subchapter of this e-book entitled “*Where to Buy Paperback and e-book Versions and Where You Can Read 800 Pages Online*” under the higher hierarchical chapter entitled “*Introduction to the Poem of the Man-God*”.

Now, I want to write a few things about Valtorta Publishing, because I can see some people being against the *Poem of the Man-God* on account of this reseller, or opposed to buying it on account of them.

I like Valtorta Publishing insofar as they sell the *Poem of the Man-God* and other works of Maria Valtorta and have much valuable information about these works on their website. However, I don't like two things about their website, and hence, while buyers should not hesitate to buy the *Poem of the Man-God* from them, and to read 97% of the material on their website, there are two things to watch out for and to not trust unconditionally (about 3% of their website). These two things are the following:

1. Valtorta Publishing publicizes and sells a few materials on a couple of private revelations besides Maria Valtorta's works on their website, both of which I have researched and personally consider to be false private revelations that should be avoided. These private revelations include supposed messages to John Leary and supposed messages to Barnabas Nwoye (which includes an Agonizing Crucifix devotion and a new Precious Blood devotion). If you read articles about these two claimant private revelations, there is evidence to suggest that these may likely be false private revelations that are of human origin only and should be avoided.
2. They express some ideas on a few pages that I think are erroneous. For example, they have a personal interpretation and commentary under one of Valtorta's dictations about the Antichrist that I think is erroneous and a false interpretation.

However, just because Valtorta Publishing has some wrong ideas on their website and espouses two false private revelations, doesn't mean that they, as a reseller of Maria Valtorta's works, are black-and-white bad. The *Poem of the Man-God* material on their website is completely safe and

of high quality, and you have no reason to hesitate to buy the *Poem of the Man-God* from them (if you choose them over another reseller). That said, I do not recommend adopting the two false private revelations that they espouse. Remember: they are just a reseller of the *Poem of the Man-God* for one country (ours), just like the 101 Foundation is also a reseller, and just like the Angelus Press used to be a reseller of the *Poem of the Man-God* as well; they are not the publisher, official distributor, or the authority on the *Poem of the Man-God*. The publisher and worldwide distributor of Maria Valtorta's works is the Centro Editoriale Valtortiano in Italy, and they don't delve into other private revelations. Therefore, don't judge the *Poem of the Man-God* by one reseller (even though it happens to be the main reseller of such works in the USA).

To repeat: Valtorta Publishing is completely trustworthy to buy books from, and the things on their website about Maria Valtorta's works (which is the vast majority of the material on their website – about 97% of their website) is completely trustworthy and good to read.

However, I can see some people being unduly suspicious of Maria Valtorta's works simply due to the fact that Valtorta Publishing espouses two false private revelations and has a couple of wrong ideas on their website (this type of reasoning is known as the "association fallacy" – whereby you assume that if a reseller embraces false ideas or false private revelations, most of those who support the *Poem* also do too and/or it calls into question the authenticity of the *Poem* itself). I want to point out that no one can judge the authenticity of Maria Valtorta's works based on Valtorta Publishing's (one reseller's) reputation, and the fact they have some wrong ideas, any more than a non-Catholic can look at the many bad bishops and pedophile priests in the Church, and thereby claim that it proves that the Catholic Church can't be the true Church. If a reseller were to sell excellent books on Fatima, we wouldn't consider Fatima a non-authentic private revelation just because that reseller also espoused false private revelations. To counteract the fact that Valtorta Publishing has wrong ideas and yet supports Maria Valtorta, let me remind you that the following people also support her works who *do not* have such wrong ideas:

Pope Pius XII (who, in 1948, ordered the *Poem of the Man-God* to be published), the documented approval of three Consultants to the Holy Office in 1951-1952, five professors at pontifical universities in Rome, Blessed Gabriel Allegra, O.F.M. (a saintly missionary priest and world-renowned exegete and theologian), the Secretary of the Sacred Congregation of Rites in 1952 (the one in charge of causes of saints), Fr. Gabriel Roschini, O.S.M. (world-renowned Mariologist, decorated professor and founder of the Marianum Pontifical Faculty of Theology in Rome, Consultor of the Holy Office, and who wrote over 130 totally orthodox books about Our Lady), and many other cardinals, archbishops, bishops, and priests.

There are also documented eyewitness accounts by several trustworthy sources that Saint Padre Pio approved and encouraged the reading of Maria Valtorta's works, and that he had mystical experiences with Maria Valtorta during the time when they were both alive (see the chapter of this e-book entitled "*Padre Pio and Maria Valtorta*" to read about these accounts).

In addition to the significant ecclesiastical approval of the *Poem* – many of whom testify that they are certain that this is an authentic private revelation from God – there are a multitude of experts in a great variety of the secular sciences and arts that attest to the evidence of the divine origin of the *Poem*, writing authoritatively in their particular field and area of expertise (see the chapter of this e-book entitled "*Proofs of the Supernatural Origin of Maria Valtorta's Visions Described in Her Work*").

The *Poem of the Man-God* is undoubtedly an authentic private revelation – and one that should not be ignored – so don't hesitate to read the good *Poem* content on Valtorta Publishing's website and/or buy it from them despite their imperfections as a reseller.

As a final note, if you are interested in making donations to promote the cause and works of Maria Valtorta, please consider donating to the Fondazione Maria Valtorta CEV (The Maria Valtorta Foundation). This foundation is a non-profit organization that is in charge of preserving and operating the Valtorta House-Museum in Viareggio, Italy, the digitalization and preservation of her original Italian manuscripts, Valtorta translation endeavors, and other activities in the promotion of Maria Valtorta's writings and the preservation of this cultural heritage.

To find out more information or to make a donation, please visit their website:

[Fondazione Maria Valtorta CEV \(The Maria Valtorta Foundation\)](#).

The above website is mostly in Italian. However, if you click on the link below, it will take you to a "Google Translate" version of the website in English. Note that this hyperlink uses the Google Translate service, and so the translation is *very imperfect* since it is being done by a computer algorithm and not by a human; but it is good enough to give you information.

Here is the link: [Fondazione Maria Valtorta CEV \(Web Page Translated into English\)](#).

You can contact them via their contact form on their web page. They do have people on staff who can read and reply in English.

Please do not hesitate to share this e-book with others so that they too will learn about and benefit from these amazing and important revelations from Heaven, given for souls like theirs in times like ours!

## References

Note: All websites were accessed during September 2012 when quoting from them for this e-book unless otherwise indicated in the reference. Therefore, all quotes have this “timestamp”. This present e-book was last updated in June 2017.

Please note that for every passage quoted from Maria Valtorta’s main work, I provide references to both the original five-volume first English edition of her work (*The Poem of the Man-God*) as well as to the new ten-volume second English edition of her work (*The Gospel as Revealed to Me*) so that you can look up the passages no matter which version you own.

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<sup>1</sup> *Maria Valtorta*. Wikipedia.

[https://en.wikipedia.org/wiki/Maria\\_Valtorta](https://en.wikipedia.org/wiki/Maria_Valtorta)

<sup>2</sup> *ibid.*

<sup>3</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1*. The Maria Valtorta Research Center. Kolbe's Publications: Sherbrooke, Canada. 1996. p. 18. ISBN: 2920285009. This book is also available online here:

<https://web.archive.org/web/20130106000533/http://valtorta.org/FIREWORKS.htm>

I also contacted the Centro Editoriale Valtortiano and they informed me that they know that the priest who was in charge of postal delivery directly to Pope Pius XII’s desk saw the bookmark in Valtorta’s writings on his desk moving forward day by day.

<sup>4</sup> The Sources of the Testimony of Pope Pius XII’s Words: The Official Signed Testimony of Fr. Corrado M. Berti, O.S.M., Two Other Official Testimonies of Fr. Berti, Bishop Roman Danylak’s Letter, an Official Publication of Dr. Emilio Pisani, and a Well-Documented Website. All of these sources are given below:

- *A Testimony on Maria Valtorta’s Poem of the Man-God*. By Rev. Corrado Berti, O.S.M. December 8, 1978.

<http://www.bardstown.com/~brchrys/Corberti.html>

This is the English translation of a photostated copy of Fr. Berti's original signed Italian typescript testimonial, which is in possession of Dr. Emilio Pisani in Isola del Liri, Italy. A photocopy of Fr. Berti’s original signed Italian typescript is viewable and downloadable here:

<http://www.bardstown.com/~brchrys/Testimony%20of%20Fr.%20Berti.pdf>

- Original Italian of the Pope's words: "*Pubblicate quest'opera così come sta, senza pronunciarvi a riguardo dell'origine straordinaria o meno di essa; chi legge capirà.*" Pope Pius XII, during a private audience granted to Fr. Berti, Fr. Migliorini, and Fr. Cecchin (all of them Servites of Mary), Feb. 26, 1948. The taking place of this audience was mentioned in the *Osservatore Romano* of Feb. 27, 1948, and this can be viewed online [here](#). The Pope's words were quoted by Fr. Berti, editor of *Il poema dell'Uomo-Dio*, in *Il poema dell'Uomo-Dio*, vol. VII, Appendix, pp. 1870-1871. This appendix, however, was omitted in the English translation of the *Poem of the Man-God*.
- A noteworthy document describing the papal intervention is: *Maria Valtorta (1897-1961): la Vita di Gesù, intitolata "Il poema dell'Uomo-Dio" e gli altri suoi scritti mistici* [*Maria Valtorta (1897-1961): Jesus' life entitled The Poem of the Man-God and her other mystical writings*]. By Fr. Corrado M. Berti, O.S.M. (Rome, December 8, 1978). Fr. Berti, one of the witnesses of Pope Pius XII's judgment, was the theologian assigned by the Servites in 1946 to study the great mystic's writings in depth, as she was a third order Servite.
- *Maria Valtorta, Her Life and Work*. By Bishop Roman Danylak, S.T.L., J.U.D.  
[www.SacredHeartofJesus.ca/MariaValtorta/MARIA.htm](http://www.SacredHeartofJesus.ca/MariaValtorta/MARIA.htm)  
Note: The original URL above has since become dead, but an archive of it can still be viewed here:  
<https://web.archive.org/web/20150801070533/http://www.sacredheartofjesus.ca/MariaValtorta/M%20A%20R%20I%20A.htm>
- *Bollettino D'Informazione Valtortiana*. No. 23, January-June 1981. p. 91. Edizioni Pisani / Centro Editoriale Valtortiano srl. Viale Piscicelli, 89/91, 03036 Isola del Liri (FR), Italia. Also quoted online here:  
<http://www.bardstown.com/~brchrys/Valepic.html>
- *A Brief History of Events*. Maria-Valtorta.net.  
<http://www.maria-valtorta.net/index.html>

<sup>5</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. By Rev. Corrado Berti, O.S.M. December 8, 1978.

<http://www.bardstown.com/~brchrys/Corberti.html>

This is the English translation of a photostated copy of Fr. Berti's original signed Italian typescript testimonial, which is in possession of Dr. Emilio Pisani in Isola del Liri, Italy. A photocopy of Fr. Berti's original signed Italian typescript is viewable and downloadable here:

<http://www.bardstown.com/~brchrys/Testimony%20of%20Fr.%20Berti.pdf>

<sup>6</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1.* p. 94. *Op. cit.*

<sup>7</sup> *The Valtorta Newsletter.* No. 6, Winter 1992. Maria Valtorta Research Center. 31, King St. West, #212, Sherbrooke, Quebec, Canada, J1H 1N5. p. 6. Writing to the Maria Valtorta Research Center from the Vatican on October 31, 1987, Edouard Cardinal Gagnon referred to Pope Pius XII's action as: "le genre d'Imprimatur officiel accordé par le Saint-Père en 1948 devant témoins" ("the type of official Imprimatur granted before witnesses by the Holy Father in 1948"). Also quoted online here:

<http://www.bardstown.com/~brchrys/Valepic.html>

<sup>8</sup> *Biography of Cardinal Edouard Gagnon, P.S.S.* Society of the Priests of Saint-Sulpice: Province of Canada. This biography lists his works, among them *La censure des livres (The Censorship of Books)*, Québec, 1945.

[http://www.sulpc.org/evsulpc\\_gagnon\\_en.php](http://www.sulpc.org/evsulpc_gagnon_en.php)

<sup>9</sup> Pope Leo X, Fifth Lateran Council (1513).

<sup>10</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God.*

<http://www.bardstown.com/~brchrys/Valepic.html>

<sup>11</sup> *Home Page of Valtorta Publishing: The Poem of the Man-God Written By Maria Valtorta.*

<http://valtorta.org/>

<sup>12</sup> *The Holy Shroud and the Visions of Maria Valtorta.* By Msgr. Vincenzo Cerri. Kolbe's Publications Inc. 1994. pp. 218-219. ISBN-13: 9782920285125.

<sup>13</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*

<sup>14</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>15</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 91-94. ISBN-13: 9788879871528. On page 92 is a photocopy of Archbishop Carinci's original signed handwritten letter dated January 29, 1952.

<sup>16</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God. Op. cit.*

<sup>17</sup> *ibid.*

<sup>18</sup> *The Valtorta Newsletter*. No. 7, Summer 1993. Maria Valtorta Research Center. 31, King St. West, #212, Sherbrooke, Quebec, Canada, J1H 1N5. p. 5. Also quoted online here:

<http://www.bardstown.com/~brchrys/Chrchval.html>

<sup>19</sup> *The Poem of the Man-God*. By Maria Valtorta. Centro Editoriale Valtortiano. 2008. Volume 1, Page XI in the Preface. The preface is also viewable online at Maria-Valtorta.net:

[http://maria-valtorta.net/poem\\_man\\_god\\_preface.html](http://maria-valtorta.net/poem_man_god_preface.html)

<sup>20</sup> *The Virgin Mary in the Writings of Maria Valtorta*. By Fr. Gabriel M. Roschini, O.S.M. Kolbe's Publications Inc. 1989. p. 6. ISBN-13: 9788879870863.

<sup>21</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Page XIII in the Publisher's Notice. *Op. cit.*

<sup>22</sup> *Emilio Pisani and Maria Valtorta. Bollettino Valtortiano*: No. 75, January-June 2008.

<http://www.bardstown.com/~brchrys/Valtorta.html>

<sup>23</sup> *ibid.*

<sup>24</sup> *Quadernetti*. By Maria Valtorta. Centro Editoriale Valtortiano. July 2, 1948. pp. 107-109. ISBN-13: 9788879871396. Also quoted online here:

<http://www.bardstown.com/~brchrys/Valtorta.html#Notes>

<sup>25</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>26</sup> *The Poem of the Man-God Authoritative Testimonials*. Valtorta Publishing.

[http://valtorta.org/the\\_poem\\_of\\_the\\_man\\_god\\_reviews\\_and\\_critiques.asp](http://valtorta.org/the_poem_of_the_man_god_reviews_and_critiques.asp)

<sup>27</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God*. *Op. cit.*

<sup>28</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Page XIII in the Publisher's Notice. *Op. cit.*

<sup>29</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God*. *Op. cit.*

<sup>30</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Foreword. *Op. cit.*

<sup>31</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 75-77. ISBN-13: 9788879871528.

<sup>32</sup> This contains excerpts from two sources:

- *Bollettino Valtortiano*. No. 63, January-June 2002. Edizioni Pisani / Centro Editoriale Valtortiano srl. Viale Piscicelli, 89/91, 03036 Isola del Liri (FR), Italia. Also quoted online here: <http://www.bardstown.com/~brchrys/Gablegra/GabAlleg.html>
- *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. Edizioni Pisani / Centro Editoriale Valtortiano srl. Viale Piscicelli, 89/91, 03036 Isola del Liri (FR), Italia. Also quoted online here: <http://www.bardstown.com/~brchrys/Gablegra/Allegra2.html>

<sup>33</sup> *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>34</sup> *In Defense of the Poem*. By The Most Rev. Roman Danylak. Original article published in *A Call to Peace*, August/September 1992, Vol. 3, No. 4, published monthly by the Mir-A-Call Center, 1515 N. Town East Blvd. – Suite 138, Mesquite, TX 75150.

<http://www.SacredHeartofJesus.ca/MariaValtorta/inDefense.htm>

Note: The original URL above has since become dead, but an archive of it can still be viewed here:

<https://web.archive.org/web/20150512182741/http://www.sacredheartofjesus.ca/MariaValtorta/inDefense.htm>

<sup>35</sup> *ibid.*

<sup>36</sup> *The Holy Shroud and the Visions of Maria Valtorta*. By Msgr. Vincenzo Cerri. Kolbe's Publications Inc. 1994. pp. 218-219. ISBN-13: 9782920285125.

<sup>37</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>38</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>39</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 91-94. ISBN-13: 9788879871528. On page 92 is a photocopy of Archbishop Carinci's original signed handwritten letter dated January 29, 1952.

<sup>40</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God. Op. cit.*

<sup>41</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>42</sup> *ibid.*

<sup>43</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 80-82. ISBN-13: 9788879871528.

<sup>44</sup> *Letter of Bishop George Pearce, S.M.* 1987. Centro Editoriale Valtortiano. Also quoted online here: [http://valtorta.org/the\\_poem\\_of\\_the\\_man\\_god\\_reviews\\_and\\_critiques.asp](http://valtorta.org/the_poem_of_the_man_god_reviews_and_critiques.asp)

<sup>45</sup> *The Valtorta Newsletter*. No. 7, Summer 1993. pp. 5-6. *Op. cit.*

<sup>46</sup> *A wonderful gift to our generation: "The Gospel as was revealed to me" by Maria Valtorta*. By Antonio Socci. Blog of Antonio Socci. April 7, 2012. Accessed online April 2013. Translated from the original Italian.

<http://www.antoniosocci.com/2012/04/un-regalo-meraviglioso-alla-nostra-generazione-levangelo-come-mi-e-stato-rivelato-di-maria-valtorta/>

A full English translation of Socci's article is viewable here:

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<sup>47</sup> *An Excerpt from Voiding the Voices of Heaven*. By David Webster.

<http://www.mariavaltortawebring.com/Pages/Webster/Voiding%20Excerpt.htm>

Note that the original free downloadable e-book where this excerpt is taken from is available at David Webster's website at the following link: <http://www.saveourchurch.org/voidheaven.pdf>

<sup>48</sup> *In Defense of the Poem. Op. cit.*

<sup>49</sup> *Private Revelation: Maria Valtorta*. Advanced Christianity.

[http://www.advancedchristianity.com/Pages/Poslusney/Poslusney\\_Private\\_A.htm](http://www.advancedchristianity.com/Pages/Poslusney/Poslusney_Private_A.htm)

<sup>50</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1*. p. 94. *Op. cit.*

<sup>51</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 85-86. ISBN-13: 9788879871528. On page 84 is a photocopy of Dr. Nicola Pende's original signed handwritten testimony dated January 23, 1952.

<sup>52</sup> *ibid.*

<sup>53</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 65-67. ISBN-13: 9788879871528. On page 67 is a photocopy of Msgr. (later Cardinal) Bea's original signed letter dated January 23, 1952.

<sup>54</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. p. 80. ISBN-13: 9788879871528.

<sup>55</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 80-82. ISBN-13: 9788879871528.

<sup>56</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 82-83. ISBN-13: 9788879871528. On page 83 is a photocopy of Msgr. Mercati's original signed handwritten letter dated January 21, 1952.

<sup>57</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 89-91. ISBN-13: 9788879871528.

<sup>58</sup> *ibid.*

<sup>59</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 95-96. ISBN-13: 9788879871528. On page 96 is a photocopy of Cardinal Siri's original signed letter dated March 6, 1956.

<sup>60</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 155-157. ISBN-13: 9788879871528.

<sup>61</sup> *ibid.*

<sup>62</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 162-165. ISBN-13: 9788879871528. On page 164 is a photocopy of Fr. Cornelio Fabro's original signed handwritten letter dated December 22, 1979.

<sup>63</sup> *Maria Valtorta*. Angelqueen Forums. Fr. Kevin Robinson's Comments about the *Poem of the Man-God*. Posted on April 25, 2006, and April 28, 2006.

<http://iloughnan.tripod.com/valtorta.htm>

Note: The original URL above has since become dead, but an archive of it can still be viewed here:

<https://web.archive.org/web/20150912200311/http://iloughnan.tripod.com/valtorta.htm>

<sup>64</sup> *John Haffert*. Wikipedia.

[https://en.wikipedia.org/wiki/John\\_Haffert](https://en.wikipedia.org/wiki/John_Haffert)

<sup>65</sup> *The Poem of the Man-God Authoritative Testimonials*. *Op. cit.*

<sup>66</sup> *That Wonderful Poem!* By John M. Haffert. This booklet is available for purchase from the 101 Foundation here:

[http://www.101foundation.com/catalog/index.php?dispatch=products.view&product\\_id=232](http://www.101foundation.com/catalog/index.php?dispatch=products.view&product_id=232)

This booklet is also completely viewable online here:

<http://www.valtorta.org.au/Poem.html>

<sup>67</sup> *They Speak of Maria Valtorta*. Maria-Valtorta.org. 2006.

<http://www.maria-valtorta.org/ValtortaWeb/MariaValtorta14.htm#Teresa>

<sup>68</sup> *Artwork Created for Mother Teresa*. Susan Conroy. 2011. Accessed online May 2014.

<http://www.susanconroy.com/artwork.shtml>

<sup>69</sup> The full homily is printed in: *Per Maria Valtorta Nel Cinquantenario Della Morte (1961-2011)*. By Fondazione Maria Valtorta CEV Onlus. March 2012. Viale Piscicelli 91 03036, Isola del Liri (Fr) Italia. English translation of excerpt provided in: *Maria Valtorta's Readers' Group Newsletter Bulletin No. 66, June 2012*. p. 1. Translated by Catherine Loft, who was also in attendance at his Mass.

[http://www.valtorta.org.au/Newsletters/MVRG\\_Bulletin\\_066.doc](http://www.valtorta.org.au/Newsletters/MVRG_Bulletin_066.doc)

<sup>70</sup> *A wonderful gift to our generation: "The Gospel as was revealed to me" by Maria Valtorta*. *Op. cit.*

<sup>71</sup> *The Poem of the Man-God*, Volume 1, Chapter 44, p. 238; *The Gospel as Revealed to Me*, Volume 1, Chapter 44, p. 283.

<sup>72</sup> Excerpts from: *The Poem of the Man-God*, Volume 1, Chapter 45, pp. 245-246, and Volume 4, Chapter 538, p. 828; *The Gospel as Revealed to Me*, Volume 1, Chapter 45, p. 296, and Volume 8, Chapter 540, p. 371.

<sup>73</sup> *The Sacred Heart and the Priesthood*. By Mother Louise Margaret Claret de la Touche. Tan Books and Publishers. With Imprimi Potest and Nihil Obstat: 1950. pp. 218-219. ISBN-13: 9780895551283.

<sup>74</sup> *An Excerpt from Voiding the Voices of Heaven*. *Op. cit.*

<sup>75</sup> *The Sources of the Testimony of Pope Pius XII's Words: The Official Signed Testimony of Fr. Corrado M. Berti, O.S.M., Two Other Official Testimonies of Fr. Berti, Bishop Roman Danylak's Letter, an Official Publication of Dr. Emilio Pisani, and a Well-Documented Website*. *Op. cit.*

<sup>76</sup> *Bollettino Valtortiano*. No. 63, January-June 2002. *Op. cit.*

<sup>77</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>78</sup> *Letter of Bishop George Pearce, S.M.* 1987. Centro Editoriale Valtortiano. Also quoted online here: [http://valtorta.org/the\\_poem\\_of\\_the\\_man\\_god\\_reviews\\_and\\_critiques.asp](http://valtorta.org/the_poem_of_the_man_god_reviews_and_critiques.asp)

<sup>79</sup> *Bollettino Valtortiano*. No. 63, January-June 2002. *Op. cit.* and *Bollettino Valtortiano*. No. 6, September 1972. pp. 21-24. Edizioni Pisani / Centro Editoriale Valtortiano srl. Viale Piscicelli, 89/91, 03036 Isola del Liri (FR), Italia. Also quoted online here: <http://www.bardstown.com/~brchrys/Gablegra/Allegra1.html>

<sup>80</sup> *In Defense of the Poem*. *Op. cit.*

<sup>81</sup> *Private Revelations*. 1912 Catholic Encyclopedia. Nihil Obstat: February 1, 1912; Remy Lafort, D.D., Censor. Imprimatur: John Cardinal Farley, Archbishop of New York. <http://www.newadvent.org/cathen/13005a.htm>

<sup>82</sup> *Chronological Summary/Index. The Rest of the Gospel Story*. By David J. Webster. 2007. p. 155. Available for purchase at: [www.saveourchurch.org/catalog2006.pdf](http://www.saveourchurch.org/catalog2006.pdf)

<sup>83</sup> *Index of Parables and Index of Miracles. The Rest of the Gospel Story*. pp. 259-260. *Op. cit.*

<sup>84</sup> *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.* and *Bollettino Valtortiano*. No. 6, September 1972. pp. 21-24. *Op. cit.*

<sup>85</sup> *That Wonderful Poem! Op. cit.*

<sup>86</sup> *Bollettino Valtortiano*. No. 63, January-June 2002. *Op. cit.*

<sup>87</sup> *ibid.*

<sup>88</sup> *An Excerpt from Voiding the Voices of Heaven. Op. cit.*

<sup>89</sup> *Gabriel Roschini*. Wikipedia.

[https://en.wikipedia.org/wiki/Gabriel\\_Roschini](https://en.wikipedia.org/wiki/Gabriel_Roschini)

<sup>90</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Page XIV in the Foreword. *Op. cit.*

<sup>91</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Foreword. *Op. cit.*

<sup>92</sup> *Chronological Summary/Index. The Rest of the Gospel Story*. p. 155. *Op. cit.*

<sup>93</sup> *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>94</sup> *Bollettino Valtortiano*. No. 63, January-June 2002. *Op. cit.*

<sup>95</sup> *In Defense of the Poem. Op. cit.*

<sup>96</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 155-157. ISBN-13: 9788879871528.

<sup>97</sup> *Maria Valtorta was an Eye-Witness to the First Century Life and Ministry of Our Lord Jesus! Her Numerous Strikingly Accurate Descriptions of First Century Palestine Prove it!* By David Webster. November 15, 2004.

<http://www.saveourchurch.org/descriptionspoem.pdf>

<sup>98</sup> This contains excerpts from two sources:

- *Bollettino Valtortiano*. No. 6, September 1972. pp. 21-24. *Op. cit.*
- *Bollettino Valtortiano*. No. 63, January-June 2002. *Op. cit.*

<sup>99</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 65-67. ISBN-13: 9788879871528. On page 67 is a photocopy of Msgr. (later Cardinal) Bea's original signed letter dated January 23, 1952.

<sup>100</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 89-91. ISBN-13: 9788879871528.

<sup>101</sup> *The Valtorta Enigma*. By Jean-François Lavère. *Bollettino Valtortiano*: No. 77, January-June 2009. <http://www.bardstown.com/~brchrys/Enigma.html>

<sup>102</sup> *ibid.*

<sup>103</sup> *The Work of Jean-François Lavère*. Centro Editoriale Valtortiano. Translated from the original French. <http://www.maria-valtorta.org/Lavere/index.htm>

<sup>104</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 86-89. ISBN-13: 9788879871528.

<sup>105</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 80-82. ISBN-13: 9788879871528.

<sup>106</sup> *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>107</sup> This contains excerpts from three sources:

- *Bollettino Valtortiano*. No. 63, January-June 2002. *Op. cit.*
- *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*
- *Bollettino Valtortiano*. No. 6, September 1972. pp. 21-24. *Op. cit.*

<sup>108</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 75-77. ISBN-13: 9788879871528.

<sup>109</sup> *The Dated Parallel Harmony of the Gospels and Insight on the Origin of the Synoptic Gospels. The Dated Parallel Harmony of the Gospels.* By David J. Webster. 2007. Page v and vi. Available for purchase at: [www.saveourchurch.org/catalog2006.pdf](http://www.saveourchurch.org/catalog2006.pdf)

<sup>110</sup> *Lorenzo Ferri.* Centro Editoriale Valtortiano.  
<http://www.uk.mariavaltorta.com/All-articles/Luoghi-e-personaggi/Lorenzo-Ferri>

<sup>111</sup> *Common Questions and Misconceptions.* Maria-Valtorta.net.  
[http://www.maria-valtorta.net/common\\_questions.html](http://www.maria-valtorta.net/common_questions.html)

<sup>112</sup> *Bollettino Valtortiano.* No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>113</sup> *The Notebooks: 1945-1950.* By Maria Valtorta. Centro Editoriale Valtortiano. January 28, 1947. pp. 335-337. ISBN-13: 9788879870887.

<sup>114</sup> *The Notebooks: 1945-1950.* By Maria Valtorta. Centro Editoriale Valtortiano. December 19, 1945. pp. 125-126. ISBN-13: 9788879870887.

<sup>115</sup> *Private Revelations.* 1912 Catholic Encyclopedia. *Op. cit.*

<sup>116</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 78-79. ISBN-13: 9788879871528.

<sup>117</sup> *Maria Valtorta: Testimonianze di Marta Diciotti (A Life with Maria Valtorta: Testimonials of Marta Diciotti).* By Marta Diciotti. 1987. Quoted in this e-book are English translations of excerpts from Marta's book. These excerpts were translated by Catherine Loft and are provided on pp. 3-4 in the Maria Valtorta Readers' Group Supplement 85 here:  
[http://www.valtorta.org.au/Newsletters/MVRG\\_Supplement\\_085.pdf](http://www.valtorta.org.au/Newsletters/MVRG_Supplement_085.pdf)

<sup>118</sup> *The Holy Shroud and the Visions of Maria Valtorta.* pp. 218-219. *Op. cit.*

<sup>119</sup> *The Valtorta Newsletter.* No. 7, Summer 1993. p. 5. *Op. cit.*

<sup>120</sup> *A Testimony on Maria Valtorta's Poem of the Man-God.* *Op. cit.*

<sup>121</sup> *The Virgin Mary in the Writings of Maria Valtorta.* p. 21. *Op. cit.*

<sup>122</sup> *Maria Valtorta: Testimonianze di Marta Diciotti (A Life with Maria Valtorta: Testimonials of Marta Diciotti)*. By Marta Diciotti. 1987. Quoted is an English translation of an excerpt from Marta's book. This excerpt was translated by Catherine Loft and is provided on p. 4 in the Maria Valtorta Readers' Group Supplement 86 here:

[http://www.valtorta.org.au/Newsletters/MVRG\\_Supplement\\_086.pdf](http://www.valtorta.org.au/Newsletters/MVRG_Supplement_086.pdf)

<sup>123</sup> The full homily is printed in: *Per Maria Valtorta Nel Cinquantenario Della Morte (1961-2011)*. *Op cit.*

<sup>124</sup> *Autobiography*. By Maria Valtorta. Centro Editoriale Valtortiano. 1991. pp. 322-324. ISBN-13: 9788879870689.

<sup>125</sup> *Autobiography*. By Maria Valtorta. p. 300. *Op. cit.*

<sup>126</sup> *Autobiography*. By Maria Valtorta. pp. 408-409. *Op. cit.*

<sup>127</sup> *Maria Valtorta: Testimonianze di Marta Diciotti (A Life with Maria Valtorta: Testimonials of Marta Diciotti)*. By Marta Diciotti. 1987. Quoted in this e-book are English translations of excerpts from Marta's book. These excerpts were translated by Catherine Loft and are provided on pp. 2-4 in the Maria Valtorta Readers' Group Supplement 86 here:

[http://www.valtorta.org.au/Newsletters/MVRG\\_Supplement\\_086.pdf](http://www.valtorta.org.au/Newsletters/MVRG_Supplement_086.pdf)

<sup>128</sup> *Autobiography*. By Maria Valtorta. p. 359. *Op. cit.*

<sup>129</sup> *The Notebooks: 1944*. By Maria Valtorta. Centro Editoriale Valtortiano. November 25, 1944. pp. 623-624. ISBN-13: 978879870429.

<sup>130</sup> *The Notebooks: 1944*. By Maria Valtorta. Centro Editoriale Valtortiano. June 7, 1944. p. 347. ISBN-13: 978879870429.

<sup>131</sup> *The Notebooks: 1943*. By Maria Valtorta. Centro Editoriale Valtortiano. May 13, 1943. pp. 25-26. ISBN-13: 9788879870320.

<sup>132</sup> *The Poem of the Man-God*, Volume 1, Chapter 45, pp. 246-247. *The Notebooks: 1944*. By Maria Valtorta. Centro Editoriale Valtortiano. February 4, 1944. pp. 131-132. ISBN-13: 978879870429.

<sup>133</sup> *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. August 20, 1946. pp. 286-287. ISBN-13: 9788879870887.

<sup>134</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 263-265. ISBN-13: 9788879871528.

<sup>135</sup> *An Excerpt from Voiding the Voices of Heaven. Op. cit.*

<sup>136</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 89-91. ISBN-13: 9788879871528.

<sup>137</sup> *ibid.*

<sup>138</sup> *Finzione letteraria o antiche osservazioni astronomiche e meteorologiche nell'opera di Maria Valtorta?* By Professor Emilio Matricciani and Dr. Liberato De Caro. *Scienze e Ricerche*. n. 44, January 2017. p. 6. Accessed online February 2017. This journal is available online here: [http://www.scienze-ricerche.it/?page\\_id=7840](http://www.scienze-ricerche.it/?page_id=7840)

An English translation of this article was published in the Swiss journal MDPI on June 9, 2017, and is available online in HTML and PDF formats here:

<http://www.mdpi.com/2077-1444/8/6/110/htm>

<http://www.mdpi.com/2077-1444/8/6/110/pdf>

<sup>139</sup> *The Valtorta Enigma. Op. cit.*

<sup>140</sup> *The Work of Jean-François Lavère. Op. cit.*

<sup>141</sup> *The Holy Shroud and the Visions of Maria Valtorta*. pp. 217, 219. *Op. cit.*

<sup>142</sup> *The Notebooks: 1944*. By Maria Valtorta. Centro Editoriale Valtortiano. November 25, 1944. p. 623. ISBN-13: 978879870429.

<sup>143</sup> *The Notebooks: 1943*. By Maria Valtorta. Centro Editoriale Valtortiano. July 19, 1943. pp. 178-179. ISBN-13: 9788879870320.

<sup>144</sup> *Autobiography*. By Maria Valtorta. pp. 354-355. *Op. cit.*

<sup>145</sup> *Autobiography*. By Maria Valtorta. p. 301. *Op. cit.*

<sup>146</sup> *Autobiography*. By Maria Valtorta. p. 312. *Op. cit.*

<sup>147</sup> *The Poem of the Man-God*. Volume 3, Chapter 401, pp. 743-744; *The Gospel as Revealed to Me*, Volume 6, Chapter 403, pp. 300-301.

<sup>148</sup> The full homily is printed in: *Per Maria Valtorta Nel Cinquantenario Della Morte (1961-2011)*. *Op cit.*

<sup>149</sup> *Bollettino Valtortiano*. No. 63, January-June 2002. *Op. cit.*

<sup>150</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 65-67. ISBN-13: 9788879871528. On page 67 is a photocopy of Msgr. (later Cardinal) Bea's original signed letter dated January 23, 1952.

<sup>151</sup> This contains excerpts from two sources:

- *Bollettino Valtortiano*. No. 63, January-June 2002. *Op. cit.*
- *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>152</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Foreword. *Op. cit.*

<sup>153</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 75-77. ISBN-13: 9788879871528.

<sup>154</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>155</sup> *The Notebooks: 1943*. By Maria Valtorta. Centro Editoriale Valtortiano. May 13, 1943. pp. 25-26. ISBN-13: 9788879870320.

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<sup>157</sup> *An Excerpt from Voiding the Voices of Heaven*. *Op. cit.*

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[http://www.bardstown.com/~brchrys/Mastrs\\_1.html](http://www.bardstown.com/~brchrys/Mastrs_1.html)

<sup>159</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.* (Fr. Berti's signed testimony). Also quoted in: *The Poem of the Man-God Authoritative Testimonials. Op. cit.*

<sup>160</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 263-265. ISBN-13: 9788879871528.

<sup>161</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 263-265. ISBN-13: 9788879871528.

<sup>162</sup> *The Holy Shroud and the Visions of Maria Valtorta*. p. 220. *Op. cit.*

<sup>163</sup> *Bollettino Valtortiano*. No. 63, January-June 2002. *Op. cit.*

<sup>164</sup> *Maria Valtorta*. Angelqueen Forums. Comment by Fr. Kevin Robinson. *Op. cit.*

<sup>165</sup> The full homily is printed in: *Per Maria Valtorta Nel Cinquantenario Della Morte (1961-2011)*. *Op. cit.*

<sup>166</sup> *The Valtorta Newsletter*. No. 7, Summer 1993. pp. 5-6. *Op. cit.*

<sup>167</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>168</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*

<sup>169</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>170</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 91-94. ISBN-13: 9788879871528. On page 92 is a photocopy of Archbishop Carinci's original signed handwritten letter dated January 29, 1952.

<sup>171</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God. Op. cit.*

<sup>172</sup> *The Holy Shroud and the Visions of Maria Valtorta*. pp. 218-219. *Op. cit.*

<sup>173</sup> *Emilio Pisani and Maria Valtorta. Op. cit.*

<sup>174</sup> *ibid.*

<sup>175</sup> *Quadernetti*. By Maria Valtorta. Centro Editoriale Valtortiano. July 2, 1948. pp. 107-109. ISBN-13: 9788879871396. Also quoted online here:

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<sup>176</sup> *The Secret in Three Parts: The Second Part*. The Fatima Network: Our Lady of Fatima Online.

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<sup>178</sup> *ibid.*

<sup>179</sup> *The La Salette Controversy: Part III*. Salve Maria Regina.

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<sup>180</sup> *Prophecy of Garabandal*. By Bishop Richard Williamson. Written sometime between 1992 and 1993.

<http://www.sspsexseminary.org/publications/rectors-letters-separator/rectors-letter/159.html>

Note: The original URL above became dead in 2013, but an archive of it can still be viewed here:

<https://web.archive.org/web/20130313085937/http://www.sspsexseminary.org/publications/rectors-letters-separator/rectors-letter/159.html>

<sup>181</sup> *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. August 16, 1949. pp. 531-533. ISBN-13: 9788879870887.

<sup>182</sup> *Conference 1, Part A of the Conferences on the Poem of the Man-God by Fr. Vernard Poslusney, O. Carm. (Carmelites of the Ancient Observance)*. Fr. Poslusney is a well-known Catholic figure, author, and orator, having conducted over 300 conferences, days of prayer, homilies, lectures, retreats, seminars, sermons, teachings, and workshops, some of which were done with Archbishop Fulton J. Sheen in the 1970s. Towards the end of his life he was also an advisor to the Holy Office

in the area of private revelation. Fr. Poslusney discusses a prophecy of Saint Padre Pio about Maria Valtorta's writings at 5:51 to 6:20 in the following conference:

<http://www.advancedchristianity.com/Mp3/Father%20Vernard%20Poslusney/Private%20Revelation/001%20FVP%2001-A.mp3>

<sup>183</sup> *Home Page of Valtorta Publishing: The Poem of the Man-God Written By Maria Valtorta. Op. cit.*

<sup>184</sup> *An Excerpt from Voiding the Voices of Heaven. Op. cit.*

<sup>185</sup> *A wonderful gift to our generation: "The Gospel as was revealed to me" by Maria Valtorta. Op. cit.*

<sup>186</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 269-270. ISBN-13: 9788879871528.

<sup>187</sup> *The Poem of the Man-God*, Volume 5, Last Chapter, pp. 946-952; *The Gospel as Revealed to Me*, Volume 10, Chapter 652, pp. 541-553.

<sup>188</sup> *The Sacred Heart and the Priesthood*. pp. 218-219. *Op. cit.*

<sup>189</sup> *An Excerpt from Voiding the Voices of Heaven. Op. cit.*

<sup>190</sup> *The Poem of the Man-God*. Wikipedia.

[https://en.wikipedia.org/wiki/Poem\\_of\\_the\\_Man\\_God](https://en.wikipedia.org/wiki/Poem_of_the_Man_God)

<sup>191</sup> *Lonnie Lee Van Zandt (1937-1995): Reminiscences by Friends and Colleagues (September 6, 1995)*. Professor Arnold Tubis (Professor and Head of the Department of Physics at Purdue University). pp. 2-3.

<http://www.valtorta.org.au/Reminiscences-of-Professor-VanZandt.pdf>

These accounts are also available in HTML format here:

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<sup>192</sup> *Lonnie Lee Van Zandt (1937-1995): Reminiscences by Friends and Colleagues (September 6, 1995)*. Professor Albert W. Overhauser (Stuart Distinguished Professor of Physics at Purdue University). p. 5. *Op. cit.*

<sup>193</sup> *Lonnie Lee Van Zandt (1937-1995): Reminiscences by Friends and Colleagues (September 6, 1995)*. Professor Jurgen M. Honig (Professor of Chemistry at Purdue University). p. 7. *Op. cit.*

<sup>194</sup> *Lonnie Lee Van Zandt (1937-1995): Reminiscences by Friends and Colleagues (September 6, 1995)*. Professor Peter C. Eklund (Professor of Physics at University of Kentucky). p. 9. *Op. cit.*

<sup>195</sup> *Lonnie Lee Van Zandt (1937-1995): Reminiscences by Friends and Colleagues (September 6, 1995)*. Professor Robert K. Adair (Emeritus Sterling Professor of Physics at Yale University). p. 10. *Op. cit.*

<sup>196</sup> *Lonnie Lee VanZandt*. Wikipedia.

[https://en.wikipedia.org/wiki/Lonnie\\_Lee\\_VanZandt](https://en.wikipedia.org/wiki/Lonnie_Lee_VanZandt)

<sup>197</sup> *Radio Interview About Valtorta and Her Writings*. WGBB, 1240 AM (the oldest radio station in Long Island, New York). March 5, 2016. Dr. Anthony Ciuffo Interview of Stephen Austin and Tim Fromann. The relevant excerpt of Tim Fromann is from 06:05 to 09:53 in this interview.

<https://gloria.tv/audio/Veajcnk5hbun5d4jcrdo7r2cM>

<sup>198</sup> *Astronomical Dating of "The Poem of the Man-God"*. By Professor Lonnie Lee Van Zandt, Ph.D. November 1, 1994.

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<sup>199</sup> *An Excerpt from Voiding the Voices of Heaven*. *Op. cit.* Note: where I have square brackets in this quote, David Webster originally wrote "ancient Jewish calendar". Thomas Dubé has recently informed me that this is incorrect: he said that it is not possible to determine so many episode dates in the ancient Jewish calendar, but instead only in the Julian calendar. Therefore, I corrected it in brackets.

<sup>200</sup> *Introduction: The Year of Our Lord's Birth. The Rest of the Gospel Story*. Page v. *Op. cit.*

<sup>201</sup> *The Poem of the Man-God Authoritative Testimonials*. *Op. cit.*

<sup>202</sup> *Customer Review for the Diary of Jesus*. Review by "Dibs". Amazon.com.

<http://www.amazon.com/The-Diary-Jesus-Jean-Aulagnier/dp/2920285068>

<sup>203</sup> *The Diary of Jesus*. By Jean Aulagnier. Kolbe's Publications Inc. 1998. pp. 8-11. ISBN-13: 9782920285064.

<sup>204</sup> *L'Énigme Valtorta, Une Vie de Jésus Romancée? (The Valtorta Enigma, a Fictionalized Life of Jesus?)*. By Jean-François Lavère. Rassemblement à Son Image. 2012. pp. 69-70. ISBN-13: 9782364630253.

<sup>205</sup> *Astronomical Dating of "The Poem of the Man-God"*. *Op. cit.*

<sup>206</sup> *Valtorta's "Poem of the Man-God"*. James Randi Educational Foundation Forum.  
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<sup>208</sup> *Astronomical Dating of "The Poem of the Man-God"*. *Op. cit.*

<sup>209</sup> *Valtorta's "Poem of the Man-God"*. *Op. cit.*

<sup>210</sup> Art Bell & Malachi Martin Interview Playlist. YouTube Channel: John Doe.  
<https://www.youtube.com/playlist?list=PLGjioS3cuDRYvsSQpSbxH0AkFLK7bz8aX>

<sup>211</sup> *Astronomical Dating of "The Poem of the Man-God"*. *Op. cit.*

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<sup>213</sup> *Valtorta's "Poem of the Man-God"*. *Op. cit.*

<sup>214</sup> *Astronomical Dating of "The Poem of the Man-God"*. *Op. cit.*

<sup>215</sup> *ibid.*

<sup>216</sup> *Valtorta's "Poem of the Man-God"*. *Op. cit.*

<sup>217</sup> *ibid.*

<sup>218</sup> *Finzione letteraria o antiche osservazioni astronomiche e meteorologiche nell'opera di Maria Valtorta? Op. cit.*

<sup>219</sup> *The Poem of the Man-God Authoritative Testimonials. Op. cit.*

<sup>220</sup> *An Excerpt from Voiding the Voices of Heaven. Op. cit.* Note: where I have square brackets in this quote, David Webster originally wrote “ancient Jewish calendar”. Thomas Dubé has recently informed me that this is incorrect: he said that it is not possible to determine so many episode dates in the ancient Jewish calendar, but instead only in the Julian calendar. Therefore, I corrected it in brackets.

<sup>221</sup> *Introduction: The Year of Our Lord’s Birth. The Rest of the Gospel Story. Page v. Op. cit.*

<sup>222</sup> *Newton’s Date for the Crucifixion.* By John P. Pratt. Reprinted from *Quarterly Journal of Royal Astronomical Society* 32, (Sept. 1991), 301-304.

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<sup>223</sup> *The Date of the Crucifixion.* By Colin J. Humphreys and W. Graeme Waddington. Oxford University.

<http://www.asa3.org/ASA/PSCF/1985/JASA3-85Humphreys.html>

<sup>224</sup> *Bollettino Valtortiano.* No. 88, July-December 2014. p. 3. Centro Editoriale Valtortiano. Viale Piscicelli, 89/91, 03036 Isola del Liri (FR), Italia. The latest *Bollettino Valtortiano* bulletins are available online here: <http://issuu.com/bollettinovaltortiano>

<sup>225</sup> *ibid.*

<sup>226</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1.* pp. 110-111. *Op. cit.*

<sup>227</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 89-91. ISBN-13: 9788879871528.

<sup>228</sup> *ibid.*

<sup>229</sup> *The Work of Jean-François Lavère. Op. cit.*

<sup>230</sup> *L’ Énigme Valtorta, Une Vie de Jésus Romancée? (The Valtorta Enigma, a Fictionalized Life of Jesus?).* By Jean-François Lavère. Rassemblement à Son Image. 2012. pp. 11-14. ISBN-13: 9782364630253.

<sup>231</sup> Translated from a letter Father Dreyfus wrote to Jean Aulagnier. 1986. Also quoted in: *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1*. The Maria Valtorta Research Center. Kolbe's Publications: Sherbrooke, Canada. 1996. p. 86. ISBN: 2920285009.

<sup>232</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 65-67. ISBN-13: 9788879871528. On page 67 is a photocopy of Msgr. (later Cardinal) Bea's original signed letter dated January 23, 1952.

<sup>233</sup> *Authoritative Scientific Testimonials Collected by Valtorta Publishing*.  
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<sup>234</sup> *Maria Valtorta was an Eye-Witness to the First Century Life and Ministry of Our Lord Jesus! Her Numerous Strikingly Accurate Descriptions of First Century Palestine Prove it! Op. cit.*

<sup>235</sup> *Historian's fallacy*. Wikipedia.  
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<sup>237</sup> *The Virgin Mary in the Writings of Maria Valtorta*. p. 21. *Op. cit.*

<sup>238</sup> *Autobiography*. By Maria Valtorta. p. 435. *Op. cit.*

<sup>239</sup> *Autobiography*. By Maria Valtorta. pp. 433-435. *Op. cit.*

<sup>240</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>241</sup> *The Valtorta Newsletter*. No. 7, Summer 1993. p. 5. *Op. cit.*

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<sup>243</sup> *A wonderful gift to our generation: "The Gospel as was revealed to me" by Maria Valtorta*. *Op. cit.*

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<sup>245</sup> *ibid.*

<sup>246</sup> *Chronological Summary/Index. The Rest of the Gospel Story.* p. 155. *Op. cit.*

<sup>247</sup> *Bethsaida.* Bible Walks.

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<sup>248</sup> *Along the Shore of the Sea of Galilee: Korazin and Bethsaida.* Welcome to Hosanna.

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<sup>249</sup> *ibid.*

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<sup>252</sup> *In Defense of the Poem.* *Op. cit.*

<sup>253</sup> *A wonderful gift to our generation: "The Gospel as was revealed to me" by Maria Valtorta.* *Op. cit.*

<sup>254</sup> *An Excerpt from Voiding the Voices of Heaven.* *Op. cit.*

<sup>255</sup> *Bollettino Valtortiano.* No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>256</sup> *Gabriel Roschini.* *Op. cit.*

<sup>257</sup> Homepage of Maria Valtorta Web Ring.

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<sup>258</sup> *The Virgin Mary in the Writings of Maria Valtorta.* Foreword. *Op. cit.*

<sup>259</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God.* *Op. cit.*

<sup>260</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Page XIII in the Publisher's Notice. *Op. cit.*

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<sup>262</sup> *The Holy Shroud and the Visions of Maria Valtorta*. pp. 218-219. *Op. cit.*

<sup>263</sup> *Letter of Bishop George Pearce, S.M.* 1987. Centro Editoriale Valtortiano. Also quoted online here: [http://valtorta.org/the\\_poem\\_of\\_the\\_man\\_god\\_reviews\\_and\\_critiques.asp](http://valtorta.org/the_poem_of_the_man_god_reviews_and_critiques.asp)

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<sup>265</sup> *That Wonderful Poem! Op. cit.*

<sup>266</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 155-157. ISBN-13: 9788879871528.

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<sup>269</sup> *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>270</sup> *The Valtorta Enigma. Op. cit.*

<sup>271</sup> *The Work of Jean-François Lavère. Op. cit.*

<sup>272</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 86-89. ISBN-13: 9788879871528.

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<sup>279</sup> *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

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<sup>281</sup> *Astronomical Dating of "The Poem of the Man-God"*. *Op. cit.*

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<sup>286</sup> *The Work of Jean-François Lavère*. *Op. cit.*

<sup>287</sup> *Finzione letteraria o antiche osservazioni astronomiche e meteorologiche nell'opera di Maria Valtorta?* *Op. cit.*

<sup>288</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 85-86. ISBN-13: 9788879871528. On page 84 is a photocopy of Dr. Nicola Pende's original signed handwritten testimony dated January 23, 1952.

<sup>289</sup> *William F. Buckley Jr's Fascination with Italian Mystic Maria Valtorta*. By Daniel Klimek, T.O.R. ChurchPop.

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<sup>292</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Foreword. *Op. cit.*

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<sup>297</sup> *Maria Valtorta was an Eye-Witness to the First Century Life and Ministry of Our Lord Jesus! Her Numerous Strikingly Accurate Descriptions of First Century Palestine Prove it!* *Op. cit.*

<sup>298</sup> *Chronological Summary/Index. The Rest of the Gospel Story*. p. 155. *Op. cit.*

<sup>299</sup> *Index of Parables and Index of Miracles. The Rest of the Gospel Story*. pp. 259-260. *Op. cit.*

<sup>300</sup> *An Excerpt from Voiding the Voices of Heaven*. *Op. cit.*

<sup>301</sup> *The Valtorta Newsletter*. No. 7, Summer 1993. p. 5. *Op. cit.*

<sup>302</sup> *Autobiography*. By Maria Valtorta. pp. 433-435. *Op. cit.*

- <sup>303</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*
- <sup>304</sup> *Autobiography. By Maria Valtorta. p. 288. Op. cit.*
- <sup>305</sup> *Autobiography. By Maria Valtorta. pp. 365-367. Op. cit.*
- <sup>306</sup> *Autobiography. By Maria Valtorta. p. 411. Op. cit.*
- <sup>307</sup> *Autobiography. By Maria Valtorta. pp. 353-355. Op. cit.*
- <sup>308</sup> *Autobiography. By Maria Valtorta. pp. 358-361. Op. cit.*
- <sup>309</sup> *Autobiography. By Maria Valtorta. p. 305. Op. cit.*
- <sup>310</sup> *Autobiography. By Maria Valtorta. p. 312. Op. cit.*
- <sup>311</sup> *Autobiography. By Maria Valtorta. p. 352. Op. cit.*
- <sup>312</sup> *The Notebooks: 1944. By Maria Valtorta. Centro Editoriale Valtortiano. November 25, 1944. pp. 623-624. ISBN-13: 978879870429.*
- <sup>313</sup> *Autobiography. By Maria Valtorta. p. 359. Op. cit.*
- <sup>314</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition). By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 86-89. ISBN-13: 9788879871528.*
- <sup>315</sup> *The Valtorta Newsletter. No. 7, Summer 1993. pp. 5-6. Op. cit.*
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- <sup>317</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1. p. 117. Op. cit.*
- <sup>318</sup> *An Excerpt from Voiding the Voices of Heaven. Op. cit.*
- <sup>319</sup> *Maria Valtorta was an Eye-Witness to the First Century Life and Ministry of Our Lord Jesus! Her Numerous Strikingly Accurate Descriptions of First Century Palestine Prove it! Op. cit.*

<sup>320</sup> *The Incredibly Random Composition of the Poem: A Challenge to Authors*. By Fr. Jorge Fuentes.  
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<sup>323</sup> *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. December 6, 1947. pp. 446-450. ISBN-13: 9788879870887.

<sup>324</sup> *An Excerpt from Voiding the Voices of Heaven*. *Op. cit.*

<sup>325</sup> *The Sources of the Testimony of Pope Pius XII's Words: The Official Signed Testimony of Fr. Corrado M. Berti, O.S.M., Two Other Official Testimonies of Fr. Berti, Bishop Roman Danylak's Letter, an Official Publication of Dr. Emilio Pisani, and a Well-Documented Website*. *Op. cit.*

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<sup>327</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>328</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 269-270. ISBN-13: 9788879871528.

<sup>329</sup> *Letter of Bishop George Pearce, S.M.* 1987. Centro Editoriale Valtortiano. Also quoted online here: [http://valtorta.org/the\\_poem\\_of\\_the\\_man\\_god\\_reviews\\_and\\_critiques.asp](http://valtorta.org/the_poem_of_the_man_god_reviews_and_critiques.asp)

<sup>330</sup> *Bollettino Valtortiano*. No. 63, January-June 2002. *Op. cit.*

<sup>331</sup> *In Defense of the Poem*. *Op. cit.*

<sup>332</sup> This is also viewable online here:  
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<sup>333</sup> *The Rheims New Testament. The Dated Parallel Harmony of the Gospels.* Page v. *Op. cit.*

<sup>334</sup> *The Supernatural Origin of the Poem as evidenced in its divergence from all known original language Gospel manuscript standards. The Rest of the Gospel Story.* p. 297. *Op. cit.*

<sup>335</sup> *ibid.*

<sup>336</sup> *The Dated Parallel Harmony of the Gospels and Insight on the Origin of the Synoptic Gospels. The Dated Parallel Harmony of the Gospels.* Page v and vi. *Op. cit.*

<sup>337</sup> *The Poem of the Man-God*, Volume 4, Chapter 466, pp. 350-351; *The Gospel as Revealed to Me*, Volume 7, Chapter 468, p. 307.

<sup>338</sup> *Chronological Order of the Gospels. Maria Valtorta – Victim Soul – Her Saintly Life, Mission, and Writings.* By David D. Murray. Brandt Publishing. 2009. p. 43. ISBN-13: 9780578042336.

<sup>339</sup> *Bollettino Valtortiano.* No. 63, January-June 2002. *Op. cit.*

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<sup>341</sup> *The Poem of the Man-God.* Wikipedia. *Op. cit.*

<sup>342</sup> This is also viewable online here:

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<sup>343</sup> *Nova Vulgata Superior to Latin Vulgate?* Catholic.com Forums.

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<sup>344</sup> *The History of the Latin Vulgate.* By John E. Steinmeuller D.D., S.Scr.L. December 1938.

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<sup>345</sup> Most of this text is also available online here:

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<sup>346</sup> *In Defense of the Poem.* *Op. cit.*

<sup>347</sup> *Twenty-Fourth Sunday After Pentecost. The Church's Year.* By Fr. Leonard Goffine. Sarto House. ISBN-13: 9780963903242.

<sup>348</sup> *Quadernetti.* By Maria Valtorta. Centro Editoriale Valtortiano. July 2, 1948. pp. 107-109. ISBN-13: 9788879871396. Also quoted online here:  
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<sup>349</sup> *William F. Buckley Jr's Fascination with Italian Mystic Maria Valtorta.* *Op. cit.*

<sup>350</sup> *Maria Valtorta Readers' Group: Books, Booklets, and Audios.*  
[http://www.valtorta.org.au/Books\\_Booklets\\_and\\_Audio.html](http://www.valtorta.org.au/Books_Booklets_and_Audio.html)

<sup>351</sup> *The Holy Shroud and the Visions of Maria Valtorta.* By Msgr. Vincenzo Cerri. Kolbe's Publications Inc. 1994. pp. 11-12. ISBN-13: 9782920285125.

<sup>352</sup> *Shroud Encounter: College Mystery Tour.* Shroud of Turin Education Project, Inc. 2008.  
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<sup>353</sup> *The Authentication of the Turin Shroud: An Issue in Archaeological Epistemology.* By William Meacham. *Current Anthropology.* Volume 25, No. 3 (June 1983). University of Chicago Press.  
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<sup>354</sup> *Autobiography.* By Maria Valtorta. pp. 163-164. *Op. cit.*

<sup>355</sup> *Maria Valtorta's Readers' Group Newsletter Bulletin No. 78, June 2015.* p. 4.  
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<sup>356</sup> *The Poem of the Man-God,* Volume 5, Chapter 633, p. 865; *The Gospel as Revealed to Me,* Volume 10, Chapter 637, pp. 440-441. Translation improved by Paul T. Y. Atworth upon investigating the original Italian.

<sup>357</sup> *The Holy Face of Our Lord in Manoppello, Italy.* Pages 8-9 of the November/December 2007 edition of *Mancipia.*  
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<sup>358</sup> *3-D Processing to Evidence Characteristics Represented in Manoppello Veil*. By Jan S. Jaworski and Giulio Fanti. January 2008.

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<sup>359</sup> *ibid.*

<sup>360</sup> *Summary of "The Human Face of God"*. Post on April 18, 2011, on Holy Face of Manoppello Blog.

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<sup>361</sup> *Christians' Quest: To Seek the Face of Jesus*. EWTN.

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<sup>362</sup> *News at El Santo Rostro*.

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<sup>363</sup> *The Veil of Veronica: Fact or Fiction?* By John Iannone. December 2009.

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<sup>364</sup> *The Holy Face of Our Lord in Manoppello, Italy*. *Op. cit.*

<sup>365</sup> *The Veil of Veronica: Fact or Fiction?* *Op. cit.*

<sup>366</sup> *3-D Processing to Evidence Characteristics Represented in Manoppello Veil*. *Op. cit.*

<sup>367</sup> *The Poem of the Man-God*, Volume 5, Chapter 633, p. 865; *The Gospel as Revealed to Me*, Volume 10, Chapter 637, pp. 440-441. Translation improved by Paul T. Y. Atworth upon investigating the original Italian.

<sup>368</sup> *Autobiography*. By Maria Valtorta. p. 435. *Op. cit.*

<sup>369</sup> *The Shroud of Turin – Evidence it is Authentic*. By John C. Lannone.

<http://www.newgeology.us/presentation24.html>

<sup>370</sup> *Eucharistic Miracle: Lanciano, Italy 8<sup>th</sup> Century A.D.*

<http://www.therealpresence.org/eucharst/mir/lanciano.html>

<sup>371</sup> *The Holy Shroud and the Visions of Maria Valtorta*. p. 217, 219. *Op. cit.*

<sup>372</sup> *Orientalium Dignitas. On the Churches of the East*. By Pope Leo XIII. November 30, 1894.  
<http://www.papalencyclicals.net/Leo13/l13orient.htm>

<sup>373</sup> *The Uniate Eastern Churches*. By Adrian Fortescue, George D. Smith. 2001 Reprint. p. 40. ISBN-13: 9780971598638. Quote can be found online here: *Eastern Catholic Churches*. Wikipedia.  
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<sup>374</sup> *In Defense of the Poem*. *Op. cit.*

<sup>375</sup> *Autobiography*. By Maria Valtorta. pp. 433-435. *Op. cit.*

<sup>376</sup> *Bollettino Valtortiano*. No. 63, January-June 2002. *Op. cit.*

<sup>377</sup> *An Excerpt from Voiding the Voices of Heaven*. *Op. cit.*

<sup>378</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 75-77. ISBN-13: 9788879871528.

<sup>379</sup> The full homily is printed in: *Per Maria Valtorta Nel Cinquantenario Della Morte (1961-2011)*. *Op. cit.*

<sup>380</sup> *The Sources of the Testimony of Pope Pius XII's Words: The Official Signed Testimony of Fr. Corrado M. Berti, O.S.M., Two Other Official Testimonies of Fr. Berti, Bishop Roman Danylak's Letter, an Official Publication of Dr. Emilio Pisani, and a Well-Documented Website*. *Op. cit.*

<sup>381</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1*. p. 94. *Op. cit.*

<sup>382</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>383</sup> *A Brief History of Events*. *Op. cit.*

<sup>384</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.* (Fr. Berti's signed testimony). Also quoted in: *The Poem of the Man-God Authoritative Testimonials*. *Op. cit.*

<sup>385</sup> Bishop Johanan-Mariam Cazenave in the Preface to *L'Énigme Valtorta (The Valtorta Enigma)*, a book by Jean-François Lavère, RSI Publishers, 2012, page 16. An English translation of this preface is available online here:

[http://www.bardstown.com/~brchrys/The\\_Valtorta\\_Enigma\\_Preface.pdf](http://www.bardstown.com/~brchrys/The_Valtorta_Enigma_Preface.pdf)

<sup>386</sup> The Sources of the Testimony of Fr. Giraudo's Words: The Official Signed Testimony of Fr. Corrado M. Berti, O.S.M., Bishop Roman Danylak's Letter, and an Official Publication of Dr. Emilio Pisani. All of these sources are given below:

- *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.* This is the English translation of a photostated copy of Fr. Berti's original signed Italian typescript testimonial, which is in possession of Dr. Emilio Pisani in Isola del Liri, Italy. A photocopy of Fr. Berti's original signed Italian typescript is viewable and downloadable here:

<http://www.bardstown.com/~brchrys/Testimony%20of%20Fr.%20Berti.pdf>

- *Maria Valtorta, Her Life and Work.* By Bishop Roman Danylak, S.T.L., J.U.D. *Op. cit.*

- *Bollettino D'Informazione Valtortiana.* No. 23, January-June 1981. p. 92. *Op. cit.*

<sup>387</sup> *In Defense of the Poem. Op. cit.*

<sup>388</sup> This contains excerpts from two sources:

- *Bollettino Valtortiano.* No. 63, January-June 2002. *Op. cit.*

- *Bollettino Valtortiano.* No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>389</sup> *Bollettino Valtortiano.* No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>390</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God. Op. cit.*

<sup>391</sup> *The Virgin Mary in the Writings of Maria Valtorta.* Appreciation by Pope Paul VI and Translation. *Op. cit.*

<sup>392</sup> *The Virgin Mary in the Writings of Maria Valtorta.* Page XIII in the Publisher's Notice. *Op. cit.*

<sup>393</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God. Op. cit.*

<sup>394</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Foreword. *Op. cit.*

<sup>395</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>396</sup> *ibid.*

<sup>397</sup> *The Holy Shroud and the Visions of Maria Valtorta*. By Msgr. Vincenzo Cerri. Kolbe's Publications Inc. 1994. pp. 218-219. ISBN-13: 9782920285125.

<sup>398</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>399</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>400</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 91-94. ISBN-13: 9788879871528. On page 92 is a photocopy of Archbishop Carinci's original signed handwritten letter dated January 29, 1952.

<sup>401</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God*. *Op. cit.*

<sup>402</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>403</sup> *The Holy Shroud and the Visions of Maria Valtorta*. pp. 218-219. *Op. cit.*

<sup>404</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>405</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 75-77. ISBN-13: 9788879871528.

<sup>406</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 80-82. ISBN-13: 9788879871528.

<sup>407</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God*. *Op. cit.*

<sup>408</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>409</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 65-67. ISBN-13: 9788879871528. On page 67 is a photocopy of Msgr. (later Cardinal) Bea's original signed letter dated January 23, 1952.

<sup>410</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God. Op. cit.*

<sup>411</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 65-67. ISBN-13: 9788879871528. On page 67 is a photocopy of Msgr. (later Cardinal) Bea's original signed letter dated January 23, 1952.

<sup>412</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 95-96. ISBN-13: 9788879871528. On page 96 is a photocopy of Cardinal Siri's original signed letter dated March 6, 1956.

<sup>413</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1. p. 31. Op. cit.*

<sup>414</sup> *The Valtorta Newsletter. No. 7, Summer 1993. pp. 5-6. Op. cit.*

<sup>415</sup> *A wonderful gift to our generation: "The Gospel as was revealed to me" by Maria Valtorta. Op. cit.*

<sup>416</sup> *Bollettino Valtortiano. No. 87, January-June 2014. p. 4. Centro Editoriale Valtortiano. Viale Piscicelli, 89/91, 03036 Isola del Liri (FR), Italia. The latest Bollettino Valtortiano bulletins are available online here: <http://issuu.com/bollettinovaltortiano>*

<sup>417</sup> The full homily is printed in: *Per Maria Valtorta Nel Cinquantenario Della Morte (1961-2011). Op. cit.*

<sup>418</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 82-83. ISBN-13: 9788879871528. On page 83 is a photocopy of Msgr. Mercati's original signed handwritten letter dated January 21, 1952.

<sup>419</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 155-157. ISBN-13: 9788879871528.

<sup>420</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 86-89. ISBN-13: 9788879871528.

<sup>421</sup> *The Poem of the Man-God Authoritative Testimonials. Op. cit.*

<sup>422</sup> *ibid.*

<sup>423</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 162-165. ISBN-13: 9788879871528. On page 164 is a photocopy of Fr. Cornelio Fabro's original signed handwritten letter dated December 22, 1979.

<sup>424</sup> *That Wonderful Poem! Op. cit.*

<sup>425</sup> *John Haffert. Op. cit.*

<sup>426</sup> *The Poem of the Man-God Authoritative Testimonials. Op. cit.*

<sup>427</sup> *Letter of Bishop George Pearce, S.M.* 1987. Centro Editoriale Valtortiano. Also quoted online here: [http://valtorta.org/the\\_poem\\_of\\_the\\_man\\_god\\_reviews\\_and\\_critiques.asp](http://valtorta.org/the_poem_of_the_man_god_reviews_and_critiques.asp)

<sup>428</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 273-274. ISBN-13: 9788879871528.

<sup>429</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. p. 80. ISBN-13: 9788879871528.

<sup>430</sup> *Hell's War Against Our Children*. Saint Raphael's Publications: Sherbrooke, Canada. 1991. p. 115. ISBN: 2890960021.

<sup>431</sup> *William F. Buckley Jr's Fascination with Italian Mystic Maria Valtorta. Op. cit.*

<sup>432</sup> *Astronomical Dating of "The Poem of the Man-God". Op. cit.*

<sup>433</sup> *Bollettino Valtortiano*. No. 88, July-December 2014. p. 3. Centro Editoriale Valtortiano. Viale Piscicelli, 89/91, 03036 Isola del Liri (FR), Italia. The latest *Bollettino Valtortiano* bulletins are available online here: <http://issuu.com/bollettinovaltortiano>

<sup>434</sup> *Finzione letteraria o antiche osservazioni astronomiche e meteorologiche nell'opera di Maria Valtorta? Op. cit.*

<sup>435</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 89-91. ISBN-13: 9788879871528.

<sup>436</sup> *ibid.*

<sup>437</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 78-79. ISBN-13: 9788879871528.

<sup>438</sup> *ibid.*

<sup>439</sup> *Lorenzo Ferri. Op. cit.*

<sup>440</sup> *Other Books by Maria Valtorta*. Valtorta Publishing.  
[http://www.valtorta.org/other\\_books\\_by\\_maria\\_defaultpage.html](http://www.valtorta.org/other_books_by_maria_defaultpage.html)

<sup>441</sup> *Valtorta and Ferri*. 2006. Centro Editoriale Valtortiano. p. 9. ISBN-13: 9780887987137.

<sup>442</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 85-86. ISBN-13: 9788879871528. On page 84 is a photocopy of Dr. Nicola Pende's original signed handwritten testimony dated January 23, 1952.

<sup>443</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 271-273. ISBN-13: 9788879871528.

<sup>444</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 269-270. ISBN-13: 9788879871528.

<sup>445</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 274-275. ISBN-13: 9788879871528.

<sup>446</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. p. 268. ISBN-13: 9788879871528.

<sup>447</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 278-279. ISBN-13: 9788879871528.

<sup>448</sup> *In Response to Various Questions Regarding "The Poem of the Man-God"*. By Dr. Mark Miravalle, S.T.D. April 15, 2006.

<http://www.motherofallpeoples.com/2006/04/in-response-to-various-questions-regarding-qthe-poem-of-the-man-godq/>

<sup>449</sup> *Mother Maria Inés Teresa Beatified in Mexico City*. Zenit News Agency. April 23, 2012.

<http://www.zenit.org/en/articles/mother-maria-ines-teresa-beatified-in-mexico-city>

<sup>450</sup> *Bollettino Valtortiano*. No. 83, January-June 2012. p. 4. Edizioni Pisani / Centro Editoriale Valtortiano srl. Viale Piscicelli, 89/91, 03036 Isola del Liri (FR), Italia.

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<sup>451</sup> *Bollettino Valtortiano*. No. 84, July-December 2012. p. 1. Edizioni Pisani / Centro Editoriale Valtortiano srl. Viale Piscicelli, 89/91, 03036 Isola del Liri (FR), Italia.

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<sup>452</sup> *They Speak of Maria Valtorta. Op. cit.*

<sup>453</sup> *Artwork Created for Mother Teresa. Op. cit.*

<sup>454</sup> *Advanced Christianity Home Page.*

<http://www.advancedchristianity.com/>

<sup>455</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1.* p. 106. *Op. cit.*

<sup>456</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. p. 276. ISBN-13: 9788879871528.

<sup>457</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 270-271. ISBN-13: 9788879871528.

<sup>458</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. p. 278. ISBN-13: 9788879871528.

<sup>459</sup> *Federico Barbaro*. Wikipedia. Accessed online January 2017.

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<sup>461</sup> *La vie de Marie d'après les révélations des mystiques*. By René Laurentin, François-Michel Debrouse. Presses de la Renaissance: Paris. 2011.

<sup>462</sup> *Maria Valtorta's Readers' Group Newsletter Supplement No. 86, June 2017*. p. 2. Translated by Catherine Loft.  
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<sup>463</sup> *Maria Valtorta*. Angelqueen Forums. Comment by Fr. Kevin Robinson, FSSPX. *Op. cit.* and *Apologia Pro Maria Valtorta*. By Fr. Kevin Robinson. Updated 2012.  
<https://www.scribd.com/doc/3983225/Apologia-Pro-Maria-Valtorta>

<sup>464</sup> *Maria Valtorta*. Angelqueen Forums. Comment by Fr. Kevin Robinson. *Op. cit.*

<sup>465</sup> *An Excerpt from Voiding the Voices of Heaven*. *Op. cit.* Note: In the seventh paragraph of this article, where I have square brackets, David Webster originally wrote “ancient Jewish calendar”. Thomas Dubé has recently informed me that this is incorrect: he said that it is not possible to determine so many episode dates in the ancient Jewish calendar, but instead only in the Julian calendar. Therefore, I corrected it in brackets.

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<sup>468</sup> *Padre Pio and Maria Valtorta*. p. 60. *Op. cit.*

<sup>469</sup> *Padre Pio – the Saint Who Wore Gloves*. By Jim Dunning. *Mystics of the Church*. Originally published in *Ireland's Own* magazine.  
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<sup>470</sup> *The Scents of Padre Pio*. By Antonio Norrito. Casa di Padre Pio.  
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<sup>471</sup> *The Notebooks: 1943*. By Maria Valtorta. Centro Editoriale Valtortiano. May 13, 1943. p. 27. ISBN-13: 9788879870320.

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<sup>478</sup> *Autobiography*. By Maria Valtorta. p. 348. *Op. cit.*

<sup>479</sup> *Autobiography*. By Maria Valtorta. pp. 359-360. *Op. cit.*

<sup>480</sup> *Autobiography*. By Maria Valtorta. p. 359. *Op. cit.*

<sup>481</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.* (Fr. Berti's signed testimony). Also quoted in: *The Poem of the Man-God Authoritative Testimonials*. *Op. cit.*

<sup>482</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>483</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1*. p. 18. *Op. cit.*

<sup>484</sup> *The Sources of the Testimony of Pope Pius XII's Words: The Official Signed Testimony of Fr. Corrado M. Berti, O.S.M., Two Other Official Testimonies of Fr. Berti, Bishop Roman Danylak's Letter, an Official Publication of Dr. Emilio Pisani, and a Well-Documented Website*. *Op. cit.*

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<sup>487</sup> *The Valtorta Newsletter. No. 6, Winter 1992. p. 6. Op. cit.*

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<sup>489</sup> Pope Leo X, Fifth Lateran Council (1513).

<sup>490</sup> *The Holy Shroud and the Visions of Maria Valtorta. pp. 217-218. Op. cit.*

<sup>491</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1. p. 19, 79. Op. cit.*

<sup>492</sup> *A wonderful gift to our generation: "The Gospel as was revealed to me" by Maria Valtorta. Op. cit.*

<sup>493</sup> Bishop Johanan-Mariam Cazenave in the Preface to *L'Énigme Valtorta (The Valtorta Enigma)*, a book by Jean-François Lavère, RSI Publishers, 2012, page 16. An English translation of this preface is available online here:

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<sup>494</sup> *In Response to Various Questions Regarding "The Poem of the Man-God". Op. cit.*

<sup>495</sup> *A Brief History of Events. Op. cit.*

<sup>496</sup> *Poem of the Man-God, Vol. 1 by Maria Valtorta - Reading Length. Reading Length. 2015-2016. Accessed online July 2016.*

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<sup>501</sup> *Position of the Church.* Maria Valtorta.net.

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<sup>508</sup> *Condemnations of 1210-1277.* Wikipedia.

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<sup>516</sup> *Private Revelation: Maria Valtorta*. *Op. cit.*

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<sup>547</sup> *Biography of Cardinal Edouard Gagnon, P.S.S.* *Op. cit.*

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<sup>634</sup> *A Critical Analysis of the Explanatory Letter of Condemnation*. *Op. cit.*

<sup>635</sup> *ibid.*

<sup>636</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 89-91. ISBN-13: 9788879871528.

<sup>637</sup> *ibid.*

<sup>638</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 65-67. ISBN-13: 9788879871528. On page 67 is a photocopy of Msgr. (later Cardinal) Bea's original signed letter dated January 23, 1952.

<sup>639</sup> *The Valtorta Enigma*. *Op. cit.*

<sup>640</sup> *The Work of Jean-François Lavère*. *Op. cit.*

<sup>641</sup> *L'Énigme Valtorta, Une Vie de Jésus Romancée? (The Valtorta Enigma, a Fictionalized Life of Jesus?)*. By Jean-François Lavère. Rassemblement à Son Image. 2012. pp. 11-14. ISBN-13: 9782364630253.

<sup>642</sup> *Finzione letteraria o antiche osservazioni astronomiche e meteorologiche nell'opera di Maria Valtorta?* *Op. cit.*

<sup>643</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 155-157. ISBN-13: 9788879871528.

<sup>644</sup> *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>645</sup> *A wonderful gift to our generation: "The Gospel as was revealed to me" by Maria Valtorta*. *Op. cit.*

<sup>646</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1*. p. 99. *Op. cit.*

<sup>647</sup> *A Critical Analysis of the Explanatory Letter of Condemnation*. *Op. cit.*

<sup>648</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1*. pp. 93-94. *Op. cit.*

<sup>649</sup> *A Critical Analysis of the Explanatory Letter of Condemnation*. *Op. cit.*

<sup>650</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1*. p. 18. *Op. cit.*

<sup>651</sup> *The Sources of the Testimony of Pope Pius XII's Words: The Official Signed Testimony of Fr. Corrado M. Berti, O.S.M., Two Other Official Testimonies of Fr. Berti, Bishop Roman Danylak's Letter, an Official Publication of Dr. Emilio Pisani, and a Well-Documented Website*. *Op. cit.*

<sup>652</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>653</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1*. p. 94. *Op. cit.*

<sup>654</sup> *The Valtorta Newsletter*. No. 6, Winter 1992. p. 6. *Op. cit.*

<sup>655</sup> *Biography of Cardinal Edouard Gagnon, P.S.S.* *Op. cit.*

<sup>656</sup> Pope Leo X, Fifth Lateran Council (1513).

<sup>657</sup> *Position of the Church*. *Op. cit.*

<sup>658</sup> *In Response to Various Questions Regarding "The Poem of the Man-God"*. *Op. cit.*

<sup>659</sup> *The Church and Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>660</sup> *A Critical Analysis of the Explanatory Letter of Condemnation. Op. cit.*

<sup>661</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1.* pp. 94-95. *Op. cit.*

<sup>662</sup> *A Critical Analysis of the Explanatory Letter of Condemnation. Op. cit.*

<sup>663</sup> *ibid.*

<sup>664</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 86-89. ISBN-13: 9788879871528.

<sup>665</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 80-82. ISBN-13: 9788879871528.

<sup>666</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 75-77. ISBN-13: 9788879871528.

<sup>667</sup> *The Valtorta Newsletter.* No. 7, Summer 1993. pp. 5-6. *Op. cit.*

<sup>668</sup> This contains excerpts from two sources:

- *Bollettino Valtortiano.* No. 63, January-June 2002. *Op. cit.*
- *Bollettino Valtortiano.* No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>669</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>670</sup> *ibid.*

<sup>671</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*

<sup>672</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>673</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 91-94. ISBN-13: 9788879871528. On page 92 is a photocopy of Archbishop Carinci's original signed handwritten letter dated January 29, 1952.

<sup>674</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God. Op. cit.*

<sup>675</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>676</sup> *The Holy Shroud and the Visions of Maria Valtorta.* pp. 218-219. *Op. cit.*

<sup>677</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 95-96. ISBN-13: 9788879871528. On page 96 is a photocopy of Cardinal Siri's original signed letter dated March 6, 1956.

<sup>678</sup> *The Virgin Mary in the Writings of Maria Valtorta.* Foreword. *Op. cit.*

<sup>679</sup> *A Critical Analysis of the Explanatory Letter of Condemnation. Op. cit.*

<sup>680</sup> *The Poem of the Man-God*, excerpts from Volume 1: pp. 245-246 (ch. 45), p. 768 (ch. 140); Volume 3: p. 126 (ch. 296); Volume 4: p. 828 (ch. 538); and Volume 5: pp. 752-753 (ch. 624). *The Gospel as Revealed to Me*, excerpts from Volume 1: p. 292 (ch. 45); Volume 2: p. 434 (ch. 140); Volume 5: pp. 22-23 (ch. 297); Volume 8: p. 371 (ch. 540). I combined these excerpts to make a flowing monologue, without adding anything from myself, except two clarifying comments in brackets.

<sup>681</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1.* p. 94. *Op. cit.*

<sup>682</sup> *A Critical Analysis of the Explanatory Letter of Condemnation. Op. cit.*

<sup>683</sup> *ibid.*

<sup>684</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1.* pp. 97-98. *Op. cit.*

<sup>685</sup> *ibid.*

<sup>686</sup> *Gabriel Roschini. Op. cit.*

<sup>687</sup> *ibid.*

<sup>688</sup> *The Virgin Mary in the Writings of Maria Valtorta.* Page XIV in the Foreword. *Op. cit.*

<sup>689</sup> *The Virgin Mary in the Writings of Maria Valtorta*. pp. 229-239. *Op. cit.*

<sup>690</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Foreword. *Op. cit.*

<sup>691</sup> Fr. Berti's comment in the Italian critical edition of the *Poem of the Man-God*, Volume 3, p. 152, note 1.

<sup>692</sup> *ibid.*

<sup>693</sup> *The Sources of the Testimony of Pope Pius XII's Words: The Official Signed Testimony of Fr. Corrado M. Berti, O.S.M., Two Other Official Testimonies of Fr. Berti, Bishop Roman Danylak's Letter, an Official Publication of Dr. Emilio Pisani, and a Well-Documented Website*. *Op. cit.*

<sup>694</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>695</sup> Pope Leo X, Fifth Lateran Council (1513).

<sup>696</sup> *Bishop Roman Danylak Letter of Endorsement*. *Op. cit.*

<sup>697</sup> *Letter of Archbishop Carinci*. 1946. Centro Editoriale Valtortiano. Also quoted in: *Bollettino D'Informazione Valtortiana*. No. 19, June 1979. p.74. *Op. cit.*

<sup>698</sup> *Bollettino Valtortiano*. No. 63, January-June 2002. *Op. cit.*

<sup>699</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 65-67. ISBN-13: 9788879871528. On page 67 is a photocopy of Msgr. (later Cardinal) Bea's original signed letter dated January 23, 1952.

<sup>700</sup> *A Critical Analysis of the Explanatory Letter of Condemnation*. *Op. cit.* The last sentence of this excerpt is better translated at another site and this last sentence is taken from: *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1*. *Op. cit.*

<sup>701</sup> *A Critical Analysis of the Explanatory Letter of Condemnation*. *Op. cit.*

<sup>702</sup> *True Devotion to the Blessed Virgin*. By St. Louis de Montfort. #5-7, 12. This book is available in printed form and at many places online, such as:

<http://www.jesus-passion.com/TrueDevotion.htm#TREATISE%20ON%20TRUE%20DEVOTION>

<sup>703</sup> *A Critical Analysis of the Explanatory Letter of Condemnation. Op. cit.*

<sup>704</sup> *ibid.*

<sup>705</sup> *ibid.*

<sup>706</sup> *The Roman Index of Forbidden Books (3<sup>rd</sup> Edition). p. 18. Op. cit.*

<sup>707</sup> *The Roman Index of Forbidden Books (3<sup>rd</sup> Edition). p. 12. Op. cit.*

<sup>708</sup> *The Real Basic Facts about The Poem. p. 17. Op. cit.*

<sup>709</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1. pp. 87-88. Op. cit.*

<sup>710</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*

<sup>711</sup> Pope Leo X, Fifth Lateran Council (1513).

<sup>712</sup> For an introduction to these issues, see the following videos:

- *The Conspiracy*. By Michael Voris, S.T.B. Church Militant TV. February 17, 2011.

<https://www.youtube.com/watch?v=WNFWy1VxO1s>

- *A Disaster*. By Michael Voris, S.T.B. Church Militant TV. December 9, 2011.

<https://www.youtube.com/watch?v=9cJERNiqVEg>

<sup>713</sup> *In Response to Various Questions Regarding "The Poem of the Man-God". Op. cit.*

<sup>714</sup> *A Critical Analysis of the Explanatory Letter of Condemnation. Op. cit.*

<sup>715</sup> *The Sources of the Testimony of Pope Pius XII's Words: The Official Signed Testimony of Fr. Corrado M. Berti, O.S.M., Two Other Official Testimonies of Fr. Berti, Bishop Roman Danylak's Letter, an Official Publication of Dr. Emilio Pisani, and a Well-Documented Website. Op. cit.*

<sup>716</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*

<sup>717</sup> Pope Leo X, Fifth Lateran Council (1513).

- <sup>718</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1. p. 94. Op. cit.*
- <sup>719</sup> *The Valtorta Newsletter. No. 6, Winter 1992. p. 6. Op. cit.*
- <sup>720</sup> *Biography of Cardinal Edouard Gagnon, P.S.S. Op. cit.*
- <sup>721</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1. pp. 101-104. Op. cit.*
- <sup>722</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*
- <sup>723</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1. p. 18. Op. cit.*
- <sup>724</sup> *The Sources of the Testimony of Pope Pius XII's Words: The Official Signed Testimony of Fr. Corrado M. Berti, O.S.M., Two Other Official Testimonies of Fr. Berti, Bishop Roman Danylak's Letter, an Official Publication of Dr. Emilio Pisani, and a Well-Documented Website. Op. cit.*
- <sup>725</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*
- <sup>726</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1. p. 94. Op. cit.*
- <sup>727</sup> Pope Leo X, Fifth Lateran Council (1513).
- <sup>728</sup> *The Real Basic Facts about The Poem. p. 17. Op. cit.*
- <sup>729</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1. pp. 87-89. Op. cit.*
- <sup>730</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*
- <sup>731</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*
- <sup>732</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1. pp. 87-89. Op. cit.*
- <sup>733</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.
- <sup>734</sup> *ibid.*

<sup>735</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>736</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 91-94. ISBN-13: 9788879871528. On page 92 is a photocopy of Archbishop Carinci's original signed handwritten letter dated January 29, 1952.

<sup>737</sup> *The Holy Shroud and the Visions of Maria Valtorta*. pp. 218-219. *Op. cit.*

<sup>738</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 65-67. ISBN-13: 9788879871528. On page 67 is a photocopy of Msgr. (later Cardinal) Bea's original signed letter dated January 23, 1952.

<sup>739</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 80-82. ISBN-13: 9788879871528.

<sup>740</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 95-96. ISBN-13: 9788879871528. On page 96 is a photocopy of Cardinal Siri's original signed letter dated March 6, 1956.

<sup>741</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1*. p. 90. *Op. cit.*

<sup>742</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1*. p. 94. *Op. cit.*

<sup>743</sup> *The Valtorta Newsletter*. No. 6, Winter 1992. p. 6. *Op. cit.*

<sup>744</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>745</sup> *The Sources of the Testimony of Fr. Giraud's Words: The Official Signed Testimony of Fr. Corrado M. Berti, O.S.M., Bishop Roman Danylak's Letter, and an Official Publication of Dr. Emilio Pisani*. *Op. cit.*

<sup>746</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>747</sup> *The Poem of the Man-God*. Volume 1, Page XI in the Preface. *Op. cit.*

<sup>748</sup> *The Virgin Mary in the Writings of Maria Valtorta*. p. 6. *Op. cit.*

<sup>749</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.* (Fr. Berti's signed testimony). Also quoted in: *The Poem of the Man-God Authoritative Testimonials. Op. cit.*

<sup>750</sup> The placement of a work on the Index was not an infallible act, and, contrary to popular belief, was not always done because a book had an error against faith or morals or was obscene. Other reasons for why books were placed on the Index of Forbidden books were for disciplinary reasons, or simply because a book requiring prior Church approval before publishing was published without prior approval (not necessarily because of harmful content), or because it was judged that the book might be dangerous for groups of people at that time in history (and when the conditions changed such that such dangers were no longer present, these books could be removed from the Index). During the pontificate of Pope Leo XIII, the pontiff revised the Index of Forbidden Books and dropped about a thousand books from it. He also overhauled the rules at that time, something done by Popes multiple times during the history of the Index, with the last one being the abolishment of the Index by Pope Paul VI in 1966.

In the case of the first edition of Maria Valtorta's main work, *The Poem of the Man-God*, it is clear from the explanatory letter which accompanied the notification of its placement on the Index that the reason for its placement on the Index was not due to any errors against faith or morals, but because of a disciplinary matter due to allegedly grave disobedience by an unspecified person (presumably Fr. Berti).

Because the placement of the first edition of *The Poem of the Man-God* on the Index was not due to any errors against faith or morals, the reasons for why it was placed on the Index were deemed by the Holy Office in 1961 as no longer applicable and they approved its publication. In more recent times, in a letter dated May 6, 1992 (Prot. N. 324-92), addressed to Dr. Emilio Pisani (the publisher of Maria Valtorta's works), Monsignor Dionigi Tettamanzi, secretary to the Italian Episcopal Conference, gave permission for the work to continue to be published for the "true good of readers and in the spirit of the genuine service to the faith of the Church". Dr. Pisani relates concerning this letter, "Our comment immediately points to the conclusion that the Work of Maria Valtorta does not contain errors or inaccuracies concerning faith and morals; otherwise Monsignor Tettamanzi would have asked the Publisher to correct or eliminate such specific errors or inaccuracies 'for the true good of readers.'" <sup>750</sup> Note that in each country, it was the secretary of the episcopal conference who transmitted the official position of the Church on such works.

These points may help illustrate the above facts more clearly:

1. Normally, in the days that the Index was maintained, after the first edition of a work had been condemned due to an error against faith or morals, the approval of the second edition of that work did not automatically reverse the condemnation of the first edition: that statement of normality assumes the normal functioning of the index used for its purpose of forbidding the reading of something heretical or immoral. If the condemnation of the first edition of something had been validly done because of proven heresy or immorality, there is nothing that could ever be done afterwards to exonerate that first edition from condemnation.

2. In the case of Valtorta's Work, however, it has been demonstrated that the putting on the Index of its first edition was not done for heresy or immorality, because even the article in the *Osservatore Romano* purporting to explain why the work had been put on the Index failed to list even one heresy or one passage that promoted immorality. The end of the article revealed the real reason for the putting on the Index: it was a "punishment" due to allegedly grave disobedience. However, the article did not tell the whole story nor did they even mention a name of who was supposedly disobedient. The facts are that Fr. Berti chose to obey the order of Pope Pius XII who had commanded him to publish the work in 1948. The two officials in 1949 called him to a private meeting the year after the Pope had commanded him (in front of two other eyewitnesses) to publish it. They refused to let him speak so that he could tell them the Pontiff's command to publish it. The Pope had higher authority and jurisdiction than these two officials. He was given contradictory orders and so he obeyed the orders of the highest authority (the Pope). Even in that meeting with those two officials, besides silencing him, they tried to get him to hand over the typewritten and manuscripts of the work to them so that they could bury them forever. Fr. Berti testified that Msgr. Pepe even verbally admitted that this was his intention, when the latter exclaimed, "Here they will remain as in a tomb." But, even if Fr. Berti had been guilty of disobedience, the putting on the Index of the work on merely the grounds of disobedience, even grave disobedience, would not have been because of any error against faith or morals and thus is easily overturned by subsequent authorities in the Holy Office. When all of the facts (especially concerning Pope Pius XII's command to publish the work) are brought to light, even the pretext of punishment for alleged disobedience could not justify the putting of the first edition on the Index, but even this question is a moot point at this point in history because the work has since been permitted for publication.

3. Now, what is very interesting is that the text of the first edition was not modified in any substantial way in the second, third, or fourth editions of the work. The only changes were fixes of very minor typographical mistakes or misreadings of very secondary words that had no theological or moral impact on the text. The second edition did see the addition of many footnotes and some

appendices, but the underlying text was not changed as far as the theological or moral meaning went.

4. The second edition was approved for publication, which meant that the Holy Office did not consider that it contained any theological or moral errors in either the underlying text (which was substantially the same as in the first edition) or the added footnotes or appendices.

5. Because the text of the second edition contained all the contents of the first edition with no alterations that might have impacted the Faith or moral contents of the work, that means that if the text of the second edition was approved for publication, the text of the first edition was implicitly approved by the officials who approved the second edition.

6. Thus the approval of the second edition, in the particular case of Valtorta's work, amounted to an implicit discreditation of the placement of the first edition on the Index.

7. For those who claim the placement of the first edition on the Index was due to a demonstrated error against faith or morals (which a careful examination of the explanatory letter shows it was not), were it not for the fact that no change in wording between the first and second editions of the work had an impact on its Faith and moral meaning, then one could not say that the approval of the second edition had implicitly reversed the alleged condemnation due to faith or morals of the first edition. Had there really been heresy or immorality in the first edition, then the second edition would not have escaped condemnation, because no changes had been made to the passages that would have been heretical or immoral. But because no changes with a theological or moral impact were made and the second (and later in 1992, even a newer than second) edition was approved for publication, then the first one, logically, should have been approved for publication as well (if the true reason for its placement on the Index was because of errors against faith or morals). The only other possible reasons why the first edition could have been placed on the Index would be due to disciplinary reasons, publication without prior required permission to publish (which it had in Pope Pius XII), or because it was judged that the book might be dangerous for groups of people at that time in history. By allowing publication of the second edition, these reasons are no longer considered an issue. Thus, regardless of the reason that the first edition was placed on the Index, the placement of the first edition on the Index of Forbidden Books was implicitly repealed by those who approved the second and subsequent editions.

For more details, see:

• *A Summa and Encyclopedia to Maria Valtorta's Extraordinary Work*. By Stephen Austin.  
Subchapter: The Position of the Congregation for the Doctrine of the Faith (the Holy Office).  
<http://www.bardstown.com/~brchrys/Summa.pdf>

• *In Response to Various Questions Regarding "The Poem of the Man-God"*. By Dr. Mark Miravalle,  
S.T.D. April 15, 2006.  
<http://www.motherofallpeoples.com/2006/04/in-response-to-various-questions-regarding-qthe-poem-of-the-man-godq/>

<sup>751</sup> *Blessed Gabriel M. Allegra, O.F.M. – Critiques, Notes, Letters on Maria Valtorta's Poem of the Man-God*.  
<http://www.bardstown.com/~brchrys/Gablegra/Alegintr.html>

<sup>752</sup> *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>753</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Page XIII in the Publisher's Notice. *Op. cit.*

<sup>754</sup> *The Poem of the Man-God*. Volume 1, Page XI in the Preface. *Op. cit.*

<sup>755</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Page XIII in the Publisher's Notice. *Op. cit.*

<sup>756</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Foreword. *Op. cit.*

<sup>757</sup> *The Church and Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>758</sup> *The Valtorta Newsletter*. No. 6, Winter 1992. p. 6. *Op. cit.*

<sup>759</sup> *Biography of Cardinal Edouard Gagnon, P.S.S.* *Op. cit.*

<sup>760</sup> *The Sources of the Testimony of Pope Pius XII's Words: The Official Signed Testimony of Fr. Corrado M. Berti, O.S.M., Two Other Official Testimonies of Fr. Berti, Bishop Roman Danylak's Letter, an Official Publication of Dr. Emilio Pisani, and a Well-Documented Website*. *Op. cit.*

<sup>761</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>762</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1*. p. 94. *Op. cit.*

<sup>763</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 263-265. ISBN-13: 9788879871528.

<sup>764</sup> *Bishop Maria Callist Soosa Pakiam Imprimatur Letter*. March 17, 1993.  
[www.bardstown.com/~brchrys/Imprimatur for Malayalam Translation.pdf](http://www.bardstown.com/~brchrys/Imprimatur_for_Malayalam_Translation.pdf)

<sup>765</sup> *John Haffert*. *Op. cit.*

<sup>766</sup> *The Poem of the Man-God Authoritative Testimonials*. *Op. cit.*

<sup>767</sup> *Centro Editoriale Valtortiano (CEV)*. Centro Editoriale Valtortiano srl. Viale Piscicelli, 89/91, 03036 Isola del Liri (FR), Italia.  
<http://www.mariavaltorta.com/index.php/eng/centroeditorialevaltortiano-eng/>

<sup>768</sup> *In Defense of the Poem*. *Op. cit.*

<sup>769</sup> *1976 New Saints*. *Op. cit.*

<sup>770</sup> *Father Allegra, Translator of Bible in Chinese, to be Beatified in October Synod, Card Zen Suggests*. *Op. cit.*

<sup>771</sup> *They Speak of Maria Valtorta*. *Op. cit.*

<sup>772</sup> *Artwork Created for Mother Teresa*. *Op. cit.*

<sup>773</sup> *Congregation: Actively Promote the Work of Maria Valtorta*. Change.org.  
<https://www.change.org/petitions/congregation-actively-promote-the-work-of-maria-valtorta>

<sup>774</sup> *Campaign Maria Valtorta: Blog Accompanying the Petition to the Congregation for the Doctrine of the Faith*.  
<http://campaign-mariavaltorta.blogspot.com/>

<sup>775</sup> The full homily is printed in: *Per Maria Valtorta Nel Cinquantenario Della Morte (1961-2011)*. *Op cit.*

<sup>776</sup> Bishop Johanan-Mariam Cazenave in the Preface to *L'Énigme Valtorta (The Valtorta Enigma)*, a book by Jean-François Lavère, RSI Publishers, 2012, page 16. An English translation of this preface is available online here:

[http://www.bardstown.com/~brchrys/The\\_Valtorta\\_Enigma\\_Preface.pdf](http://www.bardstown.com/~brchrys/The_Valtorta_Enigma_Preface.pdf)

<sup>777</sup> *A wonderful gift to our generation: "The Gospel as was revealed to me" by Maria Valtorta. Op. cit.*

<sup>778</sup> *Mother Maria Inés Teresa Beatified in Mexico City. Op. cit.*

<sup>779</sup> *Bollettino Valtortiano*. No. 83, January-June 2012. p. 4. *Op. cit.*

<sup>780</sup> *ibid.*

<sup>781</sup> *Beatification Ceremony of Venerable Gabriel Allegra Announced. Op. cit.*

<sup>782</sup> *A Reply to the Saint Anthony Messenger*. By Dr. Emilio Pisani. Originally published in: *Bollettino Valtortiano*. January-June 1999. Edizioni Pisani / Centro Editoriale Valtortiano srl. Viale Piscicelli, 89/91, 03036 Isola del Liri (FR), Italia.

<http://www.bardstown.com/~brchrys/StAntony.html>

<sup>783</sup> *Introduction: The Poem of the Man-God. The Dated Parallel Harmony of the Gospels*. Page iii. *Op. cit.*

<sup>784</sup> *The Holy Shroud and the Visions of Maria Valtorta*. pp. 219-220. *Op. cit.*

<sup>785</sup> *Maria Valtorta was an Eye-Witness to the First Century Life and Ministry of Our Lord Jesus! Her Numerous Strikingly Accurate Descriptions of First Century Palestine Prove it! Op. cit.*

<sup>786</sup> *San Giovanni Rotondo: Restrictions. Home for the Relief of Suffering. Prayer Groups. Confessions. Rosary. Op. cit.*

<sup>787</sup> *Common Questions and Misconceptions. Op. cit.*

<sup>788</sup> *Condemnations of 1210-1277. Op. cit.*

<sup>789</sup> *In Defense of the City of God: Part Two. Op. cit.*

<sup>790</sup> *The Roman Index of Forbidden Books (3<sup>rd</sup> Edition)*. p. 12. *Op. cit.*

<sup>791</sup> *Index Librorum Prohibitorum*. Wikipedia.

[https://en.wikipedia.org/wiki/Index\\_Librorum\\_Prohibitorum](https://en.wikipedia.org/wiki/Index_Librorum_Prohibitorum)

<sup>792</sup> *The Sources of the Testimony of Fr. Giraudo's Words: The Official Signed Testimony of Fr. Corrado M. Berti, O.S.M., Bishop Roman Danylak's Letter, and an Official Publication of Dr. Emilio Pisani*. *Op. cit.*

The placement of a work on the Index was not an infallible act, and, contrary to popular belief, was not always done because a book had an error against faith or morals or was obscene. Other reasons for why books were placed on the Index of Forbidden books were for disciplinary reasons, or simply because a book requiring prior Church approval before publishing was published without prior approval (not necessarily because of harmful content), or because it was judged that the book might be dangerous for groups of people at that time in history (and when the conditions changed such that such dangers were no longer present, these books could be removed from the Index). During the pontificate of Pope Leo XIII, the pontiff revised the Index of Forbidden Books and dropped about a thousand books from it. He also overhauled the rules at that time, something done by Popes multiple times during the history of the Index, with the last one being the abolishment of the Index by Pope Paul VI in 1966.

In the case of the first edition of Maria Valtorta's main work, *The Poem of the Man-God*, it is clear from the explanatory letter which accompanied the notification of its placement on the Index that the reason for its placement on the Index was not due to any errors against faith or morals, but because of a disciplinary matter due to allegedly grave disobedience by an unspecified person (presumably Fr. Berti).

Because the placement of the first edition of *The Poem of the Man-God* on the Index was not due to any errors against faith or morals, the reasons for why it was placed on the Index were deemed by the Holy Office in 1961 as no longer applicable and they approved its publication. In more recent times, in a letter dated May 6, 1992 (Prot. N. 324-92), addressed to Dr. Emilio Pisani (the publisher of Maria Valtorta's works), Monsignor Dionigi Tettamanzi, secretary to the Italian Episcopal Conference, gave permission for the work to continue to be published for the "true good of readers and in the spirit of the genuine service to the faith of the Church". Dr. Pisani relates concerning this letter, "Our comment immediately points to the conclusion that the Work of Maria Valtorta does not contain errors or inaccuracies concerning faith and morals; otherwise Monsignor Tettamanzi would have asked the Publisher to correct or eliminate such specific errors or

inaccuracies ‘for the true good of readers.’”<sup>792</sup> Note that in each country, it was the secretary of the episcopal conference who transmitted the official position of the Church on such works.

These points may help illustrate the above facts more clearly:

1. Normally, in the days that the Index was maintained, after the first edition of a work had been condemned due to an error against faith or morals, the approval of the second edition of that work did not automatically reverse the condemnation of the first edition: that statement of normality assumes the normal functioning of the index used for its purpose of forbidding the reading of something heretical or immoral. If the condemnation of the first edition of something had been validly done because of proven heresy or immorality, there is nothing that could ever be done afterwards to exonerate that first edition from condemnation.
2. In the case of Valtorta’s Work, however, it has been demonstrated that the putting on the Index of its first edition was not done for heresy or immorality, because even the article in the *Osservatore Romano* purporting to explain why the work had been put on the Index failed to list even one heresy or one passage that promoted immorality. The end of the article revealed the real reason for the putting on the Index: it was a “punishment” due to allegedly grave disobedience. However, the article did not tell the whole story nor did they even mention a name of who was supposedly disobedient. The facts are that Fr. Berti chose to obey the order of Pope Pius XII who had commanded him to publish the work in 1948. The two officials in 1949 called him to a private meeting the year after the Pope had commanded him (in front of two other eyewitnesses) to publish it. They refused to let him speak so that he could tell them the Pontiff’s command to publish it. The Pope had higher authority and jurisdiction than these two officials. He was given contradictory orders and so he obeyed the orders of the highest authority (the Pope). Even in that meeting with those two officials, besides silencing him, they tried to get him to hand over the typescripts and manuscripts of the work to them so that they could bury them forever. Fr. Berti testified that Msgr. Pepe even verbally admitted that this was his intention, when the latter exclaimed, “Here they will remain as in a tomb.” But, even if Fr. Berti had been guilty of disobedience, the putting on the Index of the work on merely the grounds of disobedience, even grave disobedience, would not have been because of any error against faith or morals and thus is easily overturned by subsequent authorities in the Holy Office. When all of the facts (especially concerning Pope Pius XII’s command to publish the work) are brought to light, even the pretext of punishment for alleged disobedience could not justify the putting of the first edition on the Index, but even this question is a moot point at this point in history because the work has since been permitted for publication.

3. Now, what is very interesting is that the text of the first edition was not modified in any substantial way in the second, third, or fourth editions of the work. The only changes were fixes of very minor typographical mistakes or misreadings of very secondary words that had no theological or moral impact on the text. The second edition did see the addition of many footnotes and some appendices, but the underlying text was not changed as far as the theological or moral meaning went.

4. The second edition was approved for publication, which meant that the Holy Office did not consider that it contained any theological or moral errors in either the underlying text (which was substantially the same as in the first edition) or the added footnotes or appendices.

5. Because the text of the second edition contained all the contents of the first edition with no alterations that might have impacted the Faith or moral contents of the work, that means that if the text of the second edition was approved for publication, the text of the first edition was implicitly approved by the officials who approved the second edition.

6. Thus the approval of the second edition, in the particular case of Valtorta's work, amounted to an implicit discreditation of the placement of the first edition on the Index.

7. For those who claim the placement of the first edition on the Index was due to a demonstrated error against faith or morals (which a careful examination of the explanatory letter shows it was not), were it not for the fact that no change in wording between the first and second editions of the work had an impact on its Faith and moral meaning, then one could not say that the approval of the second edition had implicitly reversed the alleged condemnation due to faith or morals of the first edition. Had there really been heresy or immorality in the first edition, then the second edition would not have escaped condemnation, because no changes had been made to the passages that would have been heretical or immoral. But because no changes with a theological or moral impact were made and the second (and later in 1992, even a newer than second) edition was approved for publication, then the first one, logically, should have been approved for publication as well (if the true reason for its placement on the Index was because of errors against faith or morals). The only other possible reasons why the first edition could have been placed on the Index would be due to disciplinary reasons, publication without prior required permission to publish (which it had in Pope Pius XII), or because it was judged that the book might be dangerous for groups of people at that time in history. By allowing publication of the second edition, these reasons are no longer considered an issue. Thus, regardless of the reason that the first edition was placed on the Index, the placement of the first edition on the Index of Forbidden Books was implicitly repealed by those who approved the second and subsequent editions.

For more details, see:

- *A Summa and Encyclopedia to Maria Valtorta's Extraordinary Work*. By Stephen Austin. Subchapter: The Position of the Congregation for the Doctrine of the Faith (the Holy Office).

<http://www.bardstown.com/~brchrys/Summa.pdf>

- *In Response to Various Questions Regarding "The Poem of the Man-God"*. By Dr. Mark Miravalle, S.T.D. April 15, 2006.

<http://www.motherofallpeoples.com/2006/04/in-response-to-various-questions-regarding-the-poem-of-the-man-godq/>

<sup>793</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>794</sup> *The Roman Index of Forbidden Books (3<sup>rd</sup> Edition)*. p. 18. *Op. cit.*

<sup>795</sup> *The Roman Index of Forbidden Books (3<sup>rd</sup> Edition)*. p. 12. *Op. cit.*

<sup>796</sup> *In Response to Various Questions Regarding "The Poem of the Man-God"*. *Op. cit.*

<sup>797</sup> *A Brief History of Events*. *Op. cit.*

<sup>798</sup> *In Response to Various Questions Regarding "The Poem of the Man-God"*. *Op. cit.*

<sup>799</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.* (Fr. Berti's signed testimony). Also quoted in: *The Poem of the Man-God Authoritative Testimonials*. *Op. cit.*

<sup>800</sup> *Bishop Roman Danylak Letter of Endorsement*. *Op. cit.*

<sup>801</sup> *In Defense of the Poem*. *Op. cit.*

<sup>802</sup> *Apologia Pro Maria Valtorta*. *Op. cit.*

<sup>803</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1*. p. 18. *Op. cit.*

<sup>804</sup> *The Sources of the Testimony of Pope Pius XII's Words: The Official Signed Testimony of Fr. Corrado M. Berti, O.S.M., Two Other Official Testimonies of Fr. Berti, Bishop Roman Danylak's Letter, an Official Publication of Dr. Emilio Pisani, and a Well-Documented Website*. *Op. cit.*

- <sup>805</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*
- <sup>806</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1. p. 94. Op. cit.*
- <sup>807</sup> *The Valtorta Newsletter. No. 6, Winter 1992. p. 6. Op. cit.*
- <sup>808</sup> *Biography of Cardinal Edouard Gagnon, P.S.S. Op. cit.*
- <sup>809</sup> Pope Leo X, Fifth Lateran Council (1513).
- <sup>810</sup> *A Brief History of Events. Op. cit.*
- <sup>811</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God. Op. cit.*
- <sup>812</sup> *Condemnations of 1210-1277. Op. cit.*
- <sup>813</sup> *In Defense of the City of God: Part Two. Op. cit.*
- <sup>814</sup> *The Roman Index of Forbidden Books (3<sup>rd</sup> Edition). p. 18. Op. cit.*
- <sup>815</sup> *The Roman Index of Forbidden Books (3<sup>rd</sup> Edition). p. 12. Op. cit.*
- <sup>816</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition). By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 263-265. ISBN-13: 9788879871528.*
- <sup>817</sup> *Common Questions and Misconceptions. Op. cit.*
- <sup>818</sup> *Bishop Roman Danylak Letter of Endorsement. Op. cit.*
- <sup>819</sup> *A Brief History of Events. Op. cit.*
- <sup>820</sup> The first and third paragraph is from: *Private Revelation: Maria Valtorta. Op. cit.* The second paragraph is from: *An Excerpt from Voiding the Voices of Heaven. Op. cit.*
- <sup>821</sup> *A Brief History of Events. Op. cit.*
- <sup>822</sup> *In Defense of the City of God: Part Two. Op. cit.*

<sup>823</sup> *The Valtorta Newsletter*. No. 6, Winter 1992. p. 6. *Op. cit.*

<sup>824</sup> *Biography of Cardinal Edouard Gagnon, P.S.S.* *Op. cit.*

<sup>825</sup> *Position of the Church.* *Op. cit.*

<sup>826</sup> *In Response to Various Questions Regarding "The Poem of the Man-God"*. *Op. cit.*

<sup>827</sup> *Maria Valtorta*. Angelqueen Forums. Comment by Fr. Kevin Robinson. *Op. cit.*

<sup>828</sup> *ibid.*

<sup>829</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 65-67. ISBN-13: 9788879871528. On page 67 is a photocopy of Msgr. (later Cardinal) Bea's original signed letter dated January 23, 1952.

<sup>830</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 75-77. ISBN-13: 9788879871528.

<sup>831</sup> *The Valtorta Newsletter*. No. 5, Summer 1991. Maria Valtorta Research Center. 31, King St. West, #212, Sherbrooke, Quebec, Canada, J1H 1N5. p. 4.

<sup>832</sup> *Maria Valtorta*. Angelqueen Forums. Comment by Fr. Kevin Robinson. *Op. cit.*

<sup>833</sup> *The Sources of the Testimony of Pope Pius XII's Words: The Official Signed Testimony of Fr. Corrado M. Berti, O.S.M., Two Other Official Testimonies of Fr. Berti, Bishop Roman Danylak's Letter, an Official Publication of Dr. Emilio Pisani, and a Well-Documented Website.* *Op. cit.*

<sup>834</sup> *Introduction: The Poem of the Man-God. The Dated Parallel Harmony of the Gospels.* Page iii. *Op. cit.*

<sup>835</sup> *Apologia Pro Maria Valtorta.* *Op. cit.*

<sup>836</sup> *Introduction to The Spiritual Canticle.* Catholic Treasury.  
[http://www.catholictreasury.info/books/spiritual\\_canticle/cn\\_1.php](http://www.catholictreasury.info/books/spiritual_canticle/cn_1.php)

<sup>837</sup> *Common Questions and Misconceptions.* *Op. cit.*

<sup>838</sup> *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. February 18, 1947. p. 349. ISBN-13: 9788879870887.

<sup>839</sup> *The Poem of the Man-God*, Volume 5, Last Chapter, pp. 946-952; *The Gospel as Revealed to Me*, Volume 10, Chapter 652, pp. 541-553.

<sup>840</sup> *The Holy Shroud and the Visions of Maria Valtorta*. pp. 219-220. *Op. cit.*

<sup>841</sup> *Kiss of Peace*. Wikipedia. Accessed online January 2013.

[https://en.wikipedia.org/wiki/Kiss\\_of\\_peace](https://en.wikipedia.org/wiki/Kiss_of_peace)

<sup>842</sup> *Kiss*. 1910 Catholic Encyclopedia. Nihil Obstat: October 1, 1910; Remy Lafort, S.T.D., Censor. Imprimatur: John Cardinal Farley, Archbishop of New York. Accessed online January 2013.

<http://www.newadvent.org/cathen/08663a.htm>

<sup>843</sup> *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>844</sup> *In Response to Various Questions Regarding "The Poem of the Man-God"*. *Op. cit.*

<sup>845</sup> *A Critical Analysis of the Explanatory Letter of Condemnation*. *Op. cit.*

<sup>846</sup> *Bishop Roman Danylak Letter of Endorsement*. *Op. cit.*

<sup>847</sup> *Letter of Archbishop Carinci*. 1946. Centro Editoriale Valtortiano. Also quoted in: *Bollettino D'Informazione Valtortiana*. No. 19, June 1979. p.74. *Op. cit.*

<sup>848</sup> *Bollettino Valtortiano*. No. 63, January-June 2002. *Op. cit.*

<sup>849</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 65-67. ISBN-13: 9788879871528. On page 67 is a photocopy of Msgr. (later Cardinal) Bea's original signed letter dated January 23, 1952.

<sup>850</sup> *The Sacred Heart and the Priesthood*. pp. 218-219. *Op. cit.*

<sup>851</sup> *In the Likeness of Christ*. By Fr. Edward Leen. Sarto House: Kansas City, MO. Originally published in 1936. Reprinted in 2000. pp. 2-7. ISBN-13: 9780963903280.

<sup>852</sup> *The Poem of the Man-God*, Volume 4, Chapter 538, pp. 827-828; *The Gospel as Revealed to Me*, Volume 8, Chapter 540, pp. 369-371.

<sup>853</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 75-77. ISBN-13: 9788879871528.

<sup>854</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 89-91. ISBN-13: 9788879871528.

<sup>855</sup> *ibid.*

<sup>856</sup> *In the Likeness of Christ*. pp. 4-7. *Op. cit.*

<sup>857</sup> *The Poem of the Man-God*, Volume 1, Chapter 44, p. 238; *The Gospel as Revealed to Me*, Volume 1, Chapter 44, p. 283.

<sup>858</sup> *Apologia Pro Maria Valtorta*. *Op. cit.*

<sup>859</sup> *John Haffert*. *Op. cit.*

<sup>860</sup> *The Poem of the Man-God Authoritative Testimonials*. *Op. cit.*

<sup>861</sup> *That Wonderful Poem!* *Op. cit.*

<sup>862</sup> *The Notebooks: 1944*. By Maria Valtorta. Centro Editoriale Valtortiano. January 25, 1944. pp. 112-113. ISBN-13: 978879870429.

<sup>863</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>864</sup> *ibid.*

<sup>865</sup> *Maria Valtorta*. Angelqueen Forums. Comment by Fr. Kevin Robinson. *Op. cit.*

<sup>866</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 65-67. ISBN-13: 9788879871528. On page 67 is a photocopy of Msgr. (later Cardinal) Bea's original signed letter dated January 23, 1952.

<sup>867</sup> *Common Questions and Misconceptions. Op. cit.*

<sup>868</sup> *Apologia Pro Maria Valtorta. Op. cit.*

<sup>869</sup> *The Notebooks: 1943.* By Maria Valtorta. Centro Editoriale Valtortiano. July 18, 1943. p. 177. ISBN-13: 9788879870320. Translation improved by Br. Chrys Castel, OCSO, upon investigating the original Italian.

<sup>870</sup> *The Notebooks: 1945-1950.* By Maria Valtorta. Centro Editoriale Valtortiano. September 30, 1947. pp. 422-423. ISBN-13: 9788879870887.

<sup>871</sup> *The Notebooks: 1944.* By Maria Valtorta. Centro Editoriale Valtortiano. August 20, 1944. pp. 531-533. ISBN-13: 978879870429.

<sup>872</sup> *The Holy Shroud and the Visions of Maria Valtorta.* By Msgr. Vincenzo Cerri. Kolbe's Publications Inc. 1994. pp. 218-219. ISBN-13: 9782920285125.

<sup>873</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*

<sup>874</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>875</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 91-94. ISBN-13: 9788879871528. On page 92 is a photocopy of Archbishop Carinci's original signed handwritten letter dated January 29, 1952.

<sup>876</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God. Op. cit.*

<sup>877</sup> *Introduction: The Poem of the Man-God. The Dated Parallel Harmony of the Gospels.* Page iii. *Op. cit.*

<sup>878</sup> *Apologia Pro Maria Valtorta. Op. cit.*

<sup>879</sup> *The Holy Shroud and the Visions of Maria Valtorta.* pp. 219-220. *Op. cit.*

<sup>880</sup> *In Response to Various Questions Regarding "The Poem of the Man-God". Op. cit.*

<sup>881</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Page XIV in the Foreword. *Op. cit.*

<sup>882</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Footnote #137 on pp. 277-278. *Op. cit.*

<sup>883</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>884</sup> *ibid.*

<sup>885</sup> *Maria Valtorta*. Angelqueen Forums. Comment by Fr. Kevin Robinson. *Op. cit.*

<sup>886</sup> *Bishop Roman Danylak Letter of Endorsement*. *Op. cit.*

<sup>887</sup> *Letter of Archbishop Carinci*. 1946. Centro Editoriale Valtortiano. Also quoted in: *Bollettino D'Informazione Valtortiana*. No. 19, June 1979. p.74. *Op. cit.*

<sup>888</sup> *Bollettino Valtortiano*. No. 63, January-June 2002. *Op. cit.*

<sup>889</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 65-67. ISBN-13: 9788879871528. On page 67 is a photocopy of Msgr. (later Cardinal) Bea's original signed letter dated January 23, 1952.

<sup>890</sup> *The Poem of the Man-God*, excerpts from Volume 1: pp. 245-246 (ch. 45), p. 768 (ch. 140); Volume 3: p. 126 (ch. 296); Volume 4: p. 828 (ch. 538); and Volume 5: pp. 752-753 (ch. 624). *The Gospel as Revealed to Me*, excerpts from Volume 1: p. 292 (ch. 45); Volume 2: p. 434 (ch. 140); Volume 5: pp. 22-23 (ch. 297); Volume 8: p. 371 (ch. 540). I combined these excerpts to make a flowing monologue, without adding anything from myself, except two clarifying comments in brackets.

<sup>891</sup> *Common Questions and Misconceptions*. *Op. cit.*

<sup>892</sup> *The Valtorta Newsletter*. No. 5, Summer 1991. p. 6. *Op. cit.*

<sup>893</sup> This text is also available online here: [http://www.valtorta.org/BookText/E01\\_01-10.htm](http://www.valtorta.org/BookText/E01_01-10.htm)

<sup>894</sup> *Gabriel Roschini*. *Op. cit.*

<sup>895</sup> *ibid.*

- <sup>896</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Page XIV in the Foreword. *Op. cit.*
- <sup>897</sup> *The Virgin Mary in the Writings of Maria Valtorta*. pp. 280-284. *Op. cit.*
- <sup>898</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Foreword. *Op. cit.*
- <sup>899</sup> This text is also available online here: [http://www.valtorta.org/BookText/E01\\_01-10.htm](http://www.valtorta.org/BookText/E01_01-10.htm)
- <sup>900</sup> *The Glories of Mary*. St. Alphonsus Liguori. This quote is also available online here: <http://www.catholictradition.org/Mary/humility-mary.htm>
- <sup>901</sup> *The Valtorta Newsletter*. No. 5, Summer 1991. p. 6. *Op. cit.*
- <sup>902</sup> *Apologia Pro Maria Valtorta*. *Op. cit.*
- <sup>903</sup> *The Glories of Mary*. *Op. cit.*
- <sup>904</sup> *ibid.*
- <sup>905</sup> *ibid.*
- <sup>906</sup> *Common Questions and Misconceptions*. *Op. cit.*
- <sup>907</sup> *In Defense of the Poem*. *Op. cit.*
- <sup>908</sup> *Bishop Roman Danylak Letter of Endorsement*. *Op. cit.*
- <sup>909</sup> *Letter of Archbishop Carinci*. 1946. Centro Editoriale Valtortiano. Also quoted in: *Bollettino D'Informazione Valtortiana*. No. 19, June 1979. p.74. *Op. cit.*
- <sup>910</sup> *Bollettino Valtortiano*. No. 63, January-June 2002. *Op. cit.*
- <sup>911</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 65-67. ISBN-13: 9788879871528. On page 67 is a photocopy of Msgr. (later Cardinal) Bea's original signed letter dated January 23, 1952.

<sup>912</sup> *Introduction: The Poem of the Man-God. The Dated Parallel Harmony of the Gospels.* Page iii. *Op. cit.*

<sup>913</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>914</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 75-77. ISBN-13: 9788879871528.

<sup>915</sup> *Bollettino Valtortiano.* No. 63, January-June 2002. *Op. cit.*

<sup>916</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 65-67. ISBN-13: 9788879871528. On page 67 is a photocopy of Msgr. (later Cardinal) Bea's original signed letter dated January 23, 1952.

<sup>917</sup> *In Response to Various Questions Regarding "The Poem of the Man-God".* *Op. cit.*

<sup>918</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. p. 80. ISBN-13: 9788879871528.

<sup>919</sup> *The Sources of the Testimony of Fr. Giraudo's Words: The Official Signed Testimony of Fr. Corrado M. Bertj, O.S.M., Bishop Roman Danylak's Letter, and an Official Publication of Dr. Emilio Pisani.* *Op. cit.*

<sup>920</sup> *Bishop Roman Danylak Letter of Endorsement.* *Op. cit.*

<sup>921</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>922</sup> *ibid.*

<sup>923</sup> *A Testimony on Maria Valtorta's Poem of the Man-God.* *Op. cit.*

<sup>924</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>925</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 91-94. ISBN-13: 9788879871528. On page 92 is a photocopy of Archbishop Carinci's original signed handwritten letter dated January 29, 1952.

<sup>926</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God*. *Op. cit.*

<sup>927</sup> *The Holy Shroud and the Visions of Maria Valtorta*. pp. 218-219. *Op. cit.*

<sup>928</sup> *Maria Valtorta*. Angelqueen Forums. Comment by Fr. Kevin Robinson. *Op. cit.*

<sup>929</sup> *Response to Colin B. Donovan*. By Davide A. Bianchini. Maria Valtorta.net.  
[http://www.maria-valtorta.net/colin\\_donovan.html](http://www.maria-valtorta.net/colin_donovan.html)

<sup>930</sup> *Responses to Notable Critics*. Maria Valtorta.net.  
[http://www.maria-valtorta.net/mitch\\_pacwa.html](http://www.maria-valtorta.net/mitch_pacwa.html)

<sup>931</sup> *Maria Valtorta's Readers' Group Newsletter Bulletin No. 30, June 2003*. p. 1.  
<http://www.valtorta.org.au/Newsletter.html>

<sup>932</sup> *The Holy Shroud and the Visions of Maria Valtorta*. By Msgr. Vincenzo Cerri. Kolbe's Publications Inc. 1994. pp. 218-219. ISBN-13: 9782920285125.

<sup>933</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>934</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>935</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 91-94. ISBN-13: 9788879871528. On page 92 is a photocopy of Archbishop Carinci's original signed handwritten letter dated January 29, 1952.

<sup>936</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God*. *Op. cit.*

<sup>937</sup> *Responses to Notable Critics*. Maria Valtorta.net. *Op. cit.*

<sup>938</sup> *F. John Loughnan*. Maria Valtorta Web Ring.  
[http://www.mariavaltortawebring.com/Pages/002\\_Correspondence.htm](http://www.mariavaltortawebring.com/Pages/002_Correspondence.htm)

<sup>939</sup> *ibid.*

<sup>940</sup> *Common Questions and Misconceptions. Op. cit.*

<sup>941</sup> *Bishop Roman Danylak Letter to EWTN. 2002.*

<http://www.bardstown.com/~brchrys/DnlkEWTN.html>

Note that Bishop Danylak was paraphrasing Pope Pius XII's words which primarily included two components: (1) The command to publish her work and (2) his answer to Fr. Berti's question as to whether they should remove the words "visions" and "dictations" from the work before publishing it. Pope Pius XII's words: "Pubblicate quest'opera così come sta, senza pronunciarvi a riguardo dell'origine straordinaria o meno di essa; chi legge capirà." Pope Pius XII spoke these words during a papal audience granted to Fr. Berti, Fr. Migliorini, and Fr. Cecchin (all of them Servites of Mary) on Feb. 26, 1948. Frs. Berti, Migliorini, and Cecchin documented the Pope's words immediately afterwards. This audience was recorded in the *Osservatore Romano* of Feb. 27, 1948, which can be viewed online [here](#). The Pope's words were quoted by Fr. Berti, editor of *Il poema dell'Uomo-Dio*, in *Il poema dell'Uomo-Dio*, vol. VII, Appendix, pp. 1870-1871 and in his signed testimony which can be viewed online [here](#). Father Berti testifies: "I asked the Pope if we should remove the inscriptions: 'Visions' and 'Dictations' from *The Poem* before publishing it. And he answered that nothing should be removed."

<sup>942</sup> *In Defense of the Poem. Op. cit.*

<sup>943</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1. p. 15. Op. cit.*

<sup>944</sup> *Haydock's Catholic Family Bible and Commentary, 1859 edition.* By Rev. Fr. George Leo Haydock. Commentary on John 1:42. Accessed online February 2014.

<http://haydock1859.tripod.com/id92.html>

<sup>945</sup> *Who was given a NEW name by God?* BibleStudy.org. Accessed online February 2014.

<http://www.biblestudy.org/question/who-was-given-new-name-by-god.html>

<sup>946</sup> *ibid.*

<sup>947</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*

<sup>948</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1. p. 30. Op. cit.*

- <sup>949</sup> *The Poem of the Man-God*. Page XII in the Preface.
- <sup>950</sup> *The Valtorta Newsletter*. No. 5, Summer 1991. p. 4. *Op. cit.*
- <sup>951</sup> *Common Questions and Misconceptions*. *Op. cit.*
- <sup>952</sup> *In Defense of the Poem*. *Op. cit.*
- <sup>953</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1*. p. 15. *Op. cit.*
- <sup>954</sup> *Bishop Maria Callist Soosa Pakiam Imprimatur Letter*. March 17, 1993.  
[www.bardstown.com/~brchrys/Imprimatur for Malayalam Translation.pdf](http://www.bardstown.com/~brchrys/Imprimatur%20for%20Malayalam%20Translation.pdf)
- <sup>955</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1*. p. 106. *Op. cit.*
- <sup>956</sup> *In Defense of the Poem*. *Op. cit.*
- <sup>957</sup> *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. February 18, 1947.  
p. 349. ISBN-13: 9788879870887.
- <sup>958</sup> *The Holy Shroud and the Visions of Maria Valtorta*. pp. 219-220. *Op. cit.*
- <sup>959</sup> *Introduction: The Poem of the Man-God. The Dated Parallel Harmony of the Gospels*. Page iii.  
*Op. cit.*
- <sup>960</sup> *A wonderful gift to our generation: "The Gospel as was revealed to me" by Maria Valtorta*. *Op. cit.*
- <sup>961</sup> *Gabriel Roschini*. *Op. cit.*
- <sup>962</sup> *ibid.*
- <sup>963</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Page XIV in the Foreword. *Op. cit.*
- <sup>964</sup> *The Virgin Mary in the Writings of Maria Valtorta*. pp. 8-9. *Op. cit.*
- <sup>965</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Foreword. *Op. cit.*

<sup>966</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God. Op. cit.*

<sup>967</sup> *The Virgin Mary in the Writings of Maria Valtorta. Page XIII in the Publisher's Notice. Op. cit.*

<sup>968</sup> *In Defense of the Poem. Op. cit.*

<sup>969</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1. p. 15. Op. cit.*

<sup>970</sup> *Introduction: The Poem of the Man-God. The Dated Parallel Harmony of the Gospels. Page iii. Op. cit.*

<sup>971</sup> *The Holy Shroud and the Visions of Maria Valtorta. pp. 219-220. Op. cit.*

<sup>972</sup> *Maria Valtorta was an Eye-Witness to the First Century Life and Ministry of Our Lord Jesus! Her Numerous Strikingly Accurate Descriptions of First Century Palestine Prove it! Op. cit.*

<sup>973</sup> *The Poem of the Man-God, Volume 2, Chapter 242, pp. 550-552; The Gospel as Revealed to Me, Volume 4, Chapter 243, pp. 102-104.*

<sup>974</sup> *The Holy Shroud and the Visions of Maria Valtorta. By Msgr. Vincenzo Cerri. Kolbe's Publications Inc. 1994. pp. 218-219. ISBN-13: 9782920285125.*

<sup>975</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*

<sup>976</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition). By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.*

<sup>977</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition). By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 91-94. ISBN-13: 9788879871528. On page 92 is a photocopy of Archbishop Carinci's original signed handwritten letter dated January 29, 1952.*

<sup>978</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God. Op. cit.*

<sup>979</sup> *The Poem of the Man-God, Volume 2, Chapter 199, p. 306; The Gospel as Revealed to Me, Volume 3, Chapter 199, pp. 297-298.*

<sup>980</sup> *The Poem of the Man-God*, Volume 2, Chapter 199, pp. 306-309; *The Gospel as Revealed to Me*, Volume 3, Chapter 199, pp. 298-301.

<sup>981</sup> *The Virgin Mary in the Writings of Maria Valtorta*. p. 203. *Op. cit.*

<sup>982</sup> *Apologia Pro Maria Valtorta*. *Op. cit.*

<sup>983</sup> *The Holy Shroud and the Visions of Maria Valtorta*. pp. 219-220. *Op. cit.*

<sup>984</sup> *Autobiography*. By Maria Valtorta. p. 163. *Op. cit.*

<sup>985</sup> *Autobiography*. By Maria Valtorta. pp. 163-164. *Op. cit.*

<sup>986</sup> *In Response to Various Questions Regarding "The Poem of the Man-God"*. *Op. cit.*

<sup>987</sup> *Apologia Pro Maria Valtorta*. *Op. cit.*

<sup>988</sup> *ibid.*

<sup>989</sup> *Lessons on the Epistle of St. Paul to the Romans*. By Maria Valtorta. Centro Editoriale Valtortiano. May 21, 1948. pp. 147-148. ISBN-13: 9788879871471.

<sup>990</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Page XIV in the Foreword. *Op. cit.*

<sup>991</sup> *The Virgin Mary in the Writings of Maria Valtorta*. pp. 276-277. *Op. cit.*

<sup>992</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Footnote #137 on pp. 277-278. *Op. cit.*

<sup>993</sup> *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. November 4, 1947. pp. 438-439. ISBN-13: 9788879870887.

<sup>994</sup> *The Poem of the Man-God*, Volume 1, Chapter 17, pp. 83-84; *The Gospel as Revealed to Me*, Volume 1, Chapter 17, pp. 102-104.

<sup>995</sup> *Apologia Pro Maria Valtorta*. *Op. cit.*

<sup>996</sup> *The Holy Shroud and the Visions of Maria Valtorta*. pp. 219-220. *Op. cit.*

<sup>997</sup> *Gabriele Allegra*. Wikipedia. Accessed online January 2013.

[https://en.wikipedia.org/wiki/Gabriele\\_Allegra](https://en.wikipedia.org/wiki/Gabriele_Allegra)

<sup>998</sup> *Blessed Gabriel M. Allegra, O.F.M. – Critiques, Notes, Letters on Maria Valtorta’s Poem of the Man-God*.

<http://www.bardstown.com/~brchrys/Gablegra/Alegintr.html>

<sup>999</sup> *ibid.*

<sup>1000</sup> *Maria Valtorta*. Angelqueen Forums. Comment by Fr. Kevin Robinson. *Op. cit.*

<sup>1001</sup> *Kiss of Peace*. Wikipedia. *Op. cit.*

<sup>1002</sup> *Kiss*. 1910 Catholic Encyclopedia. *Op. cit.*

<sup>1003</sup> *Maria Valtorta*. Angelqueen Forums. Comment by Fr. Kevin Robinson. *Op. cit.*

<sup>1004</sup> *The Poem of the Man-God*, Volume 2, Chapter 165, pp. 94-95; *The Gospel as Revealed to Me*, Volume 3, Chapter 165, pp. 37-38.

<sup>1005</sup> *Maria Valtorta*. Angelqueen Forums. Comment by Fr. Kevin Robinson. *Op. cit.*

<sup>1006</sup> *The Holy Shroud and the Visions of Maria Valtorta*. pp. 219-220. *Op. cit.*

<sup>1007</sup> *The Poem of the Man-God*, Volume 3, Chapter 462, p. 322; *The Gospel as Revealed to Me*, Volume 7, Chapter 464, p. 273.

<sup>1008</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 75-77. ISBN-13: 9788879871528.

<sup>1009</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Foreword. *Op. cit.*

<sup>1010</sup> *Gabriel Roschini*. *Op. cit.*

<sup>1011</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 89-91. ISBN-13: 9788879871528.

<sup>1012</sup> *ibid.*

<sup>1013</sup> *Common Questions and Misconceptions. Op. cit.*

<sup>1014</sup> *The Notebooks: 1944.* By Maria Valtorta. Centro Editoriale Valtortiano. September 24, 1944. pp. 570-571. ISBN-13: 978879870429.

<sup>1015</sup> *Maria Valtorta on Anne Catherine Emmerich.* Letter of Maria Valtorta to the Discalced Carmelite Mother Teresa Maria of Saint Joseph. May 21, 1949. Accessed online April 2013. <http://www.bardstown.com/~brchrys/Emmerich.html>

<sup>1016</sup> *List of Fallacies.* Wikipedia. [https://en.wikipedia.org/wiki/List\\_of\\_fallacies](https://en.wikipedia.org/wiki/List_of_fallacies)

<sup>1017</sup> *ibid.*

<sup>1018</sup> *Condemnations of 1210-1277. Op. cit.*

<sup>1019</sup> *In Defense of the City of God: Part Two. Op. cit.*

<sup>1020</sup> *The Roman Index of Forbidden Books (3<sup>rd</sup> Edition).* p. 18. *Op. cit.*

<sup>1021</sup> *The Roman Index of Forbidden Books (3<sup>rd</sup> Edition).* p. 12. *Op. cit.*

<sup>1022</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition).* By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 263-265. ISBN-13: 9788879871528.

<sup>1023</sup> *William F. Buckley Jr's Fascination with Italian Mystic Maria Valtorta. Op. cit.*

<sup>1024</sup> *The Church and Maria Valtorta's Poem of the Man-God. Op. cit.*

<sup>1025</sup> *Wasn't the SSPX Lawfully Suppressed?* SSPX.org [https://web.archive.org/web/20130501104817/http://spx.org/SSPX\\_FAQs/q3\\_spx\\_suppressed.htm](https://web.archive.org/web/20130501104817/http://spx.org/SSPX_FAQs/q3_spx_suppressed.htm)

<sup>1026</sup> *A wonderful gift to our generation: "The Gospel as was revealed to me" by Maria Valtorta. Op. cit.*

<sup>1027</sup> *The Holy Shroud and the Visions of Maria Valtorta*. pp. 219-220. *Op. cit.*

<sup>1028</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>1029</sup> *ibid.*

<sup>1030</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Foreword. *Op. cit.*

<sup>1031</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 80-82. ISBN-13: 9788879871528.

<sup>1032</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 86-89. ISBN-13: 9788879871528.

<sup>1033</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 75-77. ISBN-13: 9788879871528.

<sup>1034</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 95-96. ISBN-13: 9788879871528. On page 96 is a photocopy of Cardinal Siri's original signed letter dated March 6, 1956.

<sup>1035</sup> This contains excerpts from two sources:

- *Bollettino Valtortiano*. No. 31, January-June 1985. p. 122. Edizioni Pisani / Centro Editoriale Valtortiano srl. Viale Piscicelli, 89/91, 03036 Isola del Liri (FR), Italia. Also quoted online here: <http://www.bardstown.com/~brchrys/Gablegra/Allegra4.html>

- *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>1036</sup> *The Valtorta Newsletter*. No. 7, Summer 1993. pp. 5-6. *Op. cit.*

<sup>1037</sup> *Apologia Pro Maria Valtorta*. *Op. cit.*

<sup>1038</sup> *In the Likeness of Christ*. By Fr. Edward Leen. Sarto House: Kansas City, MO. Originally published in 1936. Reprinted in 2000. pp. 2-7. ISBN-13: 9780963903280.

<sup>1039</sup> *The Poem of the Man-God*, Volume 1, Chapter 35, pp. 180-182; *The Gospel as Revealed to Me*, Volume 1, Chapter 35, pp. 218-220.

<sup>1040</sup> *The Poem of the Man-God*, Volume 5, Last Chapter, pp. 946-952; *The Gospel as Revealed to Me*, Volume 10, Chapter 652, pp. 541-553.

<sup>1041</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*

<sup>1042</sup> *ibid.*

<sup>1043</sup> *Maria Valtorta*. Angelqueen Forums. Comment by Fr. Kevin Robinson. *Op. cit.*

<sup>1044</sup> *The Holy Shroud and the Visions of Maria Valtorta*. By Msgr. Vincenzo Cerri. Kolbe's Publications Inc. 1994. pp. 218-219. ISBN-13: 9782920285125.

<sup>1045</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*

<sup>1046</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>1047</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 91-94. ISBN-13: 9788879871528. On page 92 is a photocopy of Archbishop Carinci's original signed handwritten letter dated January 29, 1952.

<sup>1048</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God. Op. cit.*

<sup>1049</sup> *The Poem of the Man-God*, Volume 5, Chapter 595, pp. 474-475; *The Gospel as Revealed to Me*, Volume 9, Chapter 597, p. 455.

<sup>1050</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*

<sup>1051</sup> *ibid.*

<sup>1052</sup> *Il Poema Dell'Uomo-Dio (Second Italian Edition)*. Centro Editoriale Valtortiano srl. Viale Piscicelli, 89/91, 03036 Isola del Liri (FR), Italia. 1986. Volume 9, Chapter 16, pp. 170-171. Footnotes 30, 31, and 35.

<sup>1053</sup> *The Poem of the Man-God*, Volume 5, Chapter 595, p. 475; *The Gospel as Revealed to Me*, Volume 9, Chapter 597, p. 455.

<sup>1054</sup> *The Poem of the Man-God*, Volume 1, Chapter 69, pp. 358-359; *The Gospel as Revealed to Me*, Volume 1, Chapter 69, p. 427.

<sup>1055</sup> *The Poem of the Man-God*, Volume 4, Chapter 505, p. 577; *The Gospel as Revealed to Me*, Volume 8, Chapter 507, p. 64.

<sup>1056</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*

<sup>1057</sup> *In Defense of the Poem. Op. cit.*

<sup>1058</sup> *The Clothing of Jews in the Time of Jesus*. By Alice Pfeifer (Demand Media). Opposing Views. Accessed online February 2015.

<http://people.opposingviews.com/clothing-jews-time-jesus-6498.html>

<sup>1059</sup> *True Devotion to the Blessed Virgin*. By St. Louis de Montfort. #5-7, 12. This book is available in printed form and at many places online, such as:

<http://www.jesus-passion.com/TrueDevotion.htm#TREATISE%20ON%20TRUE%20DEVOTION>

<sup>1060</sup> *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>1061</sup> *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. September 30, 1947. pp. 422-423. ISBN-13: 9788879870887.

<sup>1062</sup> *An Excerpt from Voiding the Voices of Heaven. Op. cit.*

<sup>1063</sup> *The Notebooks: 1943*. By Maria Valtorta. Centro Editoriale Valtortiano. December 8, 1943. pp. 556-557. ISBN-13: 9788879870320.

<sup>1064</sup> This contains excerpts from three sources:

- *Bollettino Valtortiano*. No. 6, September 1972. pp. 21-24. *Op. cit.*
- *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

• *Bollettino Valtortiano*. No. 30, July-December 1984. p. 118. *Op. cit.*

<sup>1065</sup> *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>1066</sup> This contains excerpts from two sources:

• *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. September 30, 1947. pp. 422-423. ISBN-13: 9788879870887.

• *The Notebooks: 1944*. By Maria Valtorta. Centro Editoriale Valtortiano. August 20, 1944. p. 533. ISBN-13: 978879870429.

<sup>1067</sup> *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. January 28, 1947. pp. 335-337. ISBN-13: 9788879870887.

<sup>1068</sup> *That Wonderful Poem! Op. cit.*

<sup>1069</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>1070</sup> *ibid.*

<sup>1071</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*

<sup>1072</sup> *The Poem of the Man-God*, Volume 5, Chapter 575, p. 298; *The Gospel as Revealed to Me*, Volume 9, Chapter 577, p. 234.

<sup>1073</sup> *Nova Vulgata Superior to Latin Vulgate? Op. cit.*

<sup>1074</sup> *The History of the Latin Vulgate. Op. cit.*

<sup>1075</sup> *Bollettino Valtortiano*. No. 30, July-December 1984. p. 118. *Op. cit.*

<sup>1076</sup> *Did Jesus ever claim to be God? Is the deity of Christ biblical?* Compelling Truth. Accessed online May 2015.

<http://www.compellingtruth.org/Jesus-claim-God-deity-biblical.html#ixzz3Zg7kQYIW>

<sup>1077</sup> *Man in the Image of God*. Canon Gregory Hesse, S.T.D., J.C.D., S.T.L., J.C.L. In the talk “Man in the Image of God”, Canon Hesse discusses the significance of the phrase “I AM” and talks about the episode with the Pharisees from 14:98 to 17:03. He discusses the episode in the Garden of Gethsemane and more on the significance of the phrase “I AM” from 17:03 to 22:11.

[https://spideroak.com/browse/share/Hesse/MP3-Remastered/Fr.%20Gregory%20Hesse%20Audio%20Files%20\(Remastered\)/](https://spideroak.com/browse/share/Hesse/MP3-Remastered/Fr.%20Gregory%20Hesse%20Audio%20Files%20(Remastered)/)

<sup>1078</sup> *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>1079</sup> *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. September 30, 1947. pp. 422-423. ISBN-13: 9788879870887.

<sup>1080</sup> *The Notebooks: 1944*. By Maria Valtorta. Centro Editoriale Valtortiano. August 20, 1944. pp. 531-533. ISBN-13: 978879870429.

<sup>1081</sup> *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. January 21, 1946. p. 177. ISBN-13: 9788879870887.

<sup>1082</sup> *The Notebooks: 1943*. By Maria Valtorta. Centro Editoriale Valtortiano. July 18, 1943. p. 177. ISBN-13: 9788879870320. Translation improved by Br. Chrys Castel, OCSO, upon investigating the original Italian.

<sup>1083</sup> *William F. Buckley Jr's Fascination with Italian Mystic Maria Valtorta*. *Op. cit.*

<sup>1084</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>1085</sup> This contains excerpts from two sources:

- *Bollettino Valtortiano*. No. 63, January-June 2002. *Op. cit.*
- *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>1086</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 86-89. ISBN-13: 9788879871528.

<sup>1087</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 75-77. ISBN-13: 9788879871528.

<sup>1088</sup> *The Poem of the Man-God*, Volume 5, Chapter 565, p. 223; *The Gospel as Revealed to Me*, Volume 9, Chapter 567, pp. 140-141.

<sup>1089</sup> *The Gospel of John: A Commentary & Meditation*. By Don Schwager. 2001. RCNet.  
<http://www.rc.net/wcc/readings/john1931.htm>

<sup>1090</sup> *Pierre Barbet Revisited*. By Frederick T. Zugibe, M.D., Ph.D. Reprinted from *Sindon N. S.*, Quad. No. 8, December 1995.  
<http://www.shroud.com/zugibe.htm>

<sup>1091</sup> *The Poem of the Man-God*, Volume 5, Chapter 605, pp. 607-608; *The Gospel as Revealed to Me*, Volume 10, Chapter 609, p. 122.

<sup>1092</sup> *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. December 6, 1947. pp. 446-447, 449. ISBN-13: 9788879870887.

<sup>1093</sup> *The Holy Shroud and the Visions of Maria Valtorta*. p. 217, 219. *Op. cit.*

<sup>1094</sup> *Mary of Agreda*. By Sandra Miesel.  
<http://jloughnan.tripod.com/agredamies.htm>

Note: The original URL above has since become dead, but an archive of it can still be viewed here:  
<https://web.archive.org/web/20150907200316/http://jloughnan.tripod.com/agredamies.htm>

<sup>1095</sup> *ibid.*

<sup>1096</sup> *Private Revelations and Discernment of Spirits*. By Fr. William G. Most. EWTN.  
<http://www.ewtn.com/faith/teachings/maryd8.htm>

<sup>1097</sup> *Anne Catherine Emmerich vs. Mary of Agreda: Who is Correct?* Catholic Daily.  
<http://www.catholicdaily.com/forum/viewtopic.php?f=12&t=10989>

<sup>1098</sup> *In Defense of the City of God: Part Two*. *Op. cit.*

<sup>1099</sup> *ibid.*

<sup>1100</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>1101</sup> *ibid.*

<sup>1102</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 75-77. ISBN-13: 9788879871528.

<sup>1103</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Foreword. *Op. cit.*

<sup>1104</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 86-89. ISBN-13: 9788879871528.

<sup>1105</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 95-96. ISBN-13: 9788879871528. On page 96 is a photocopy of Cardinal Siri's original signed letter dated March 6, 1956.

<sup>1106</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>1107</sup> *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>1108</sup> This contains excerpts from two sources:

- *Bollettino Valtortiano*. No. 63, January-June 2002. *Op. cit.*
- *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>1109</sup> *Gabriel Roschini*. *Op. cit.*

<sup>1110</sup> Homepage of Maria Valtorta Web Ring. *Op. cit.*

<sup>1111</sup> *The Virgin Mary in the Writings of Maria Valtorta*. pp. 8-9. *Op. cit.*

<sup>1112</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Foreword. *Op. cit.*

<sup>1113</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God*. *Op. cit.*

<sup>1114</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Page XIII in the Publisher's Notice. *Op. cit.*

<sup>1115</sup> *Private Revelations*. 1912 Catholic Encyclopedia. *Op. cit.*

<sup>1116</sup> *Anne Catherine Emmerich*. Wikipedia.

[https://en.wikipedia.org/wiki/Anne\\_Catherine\\_Emmerich#Allegations\\_of\\_partial\\_fabrication\\_by\\_Brentano](https://en.wikipedia.org/wiki/Anne_Catherine_Emmerich#Allegations_of_partial_fabrication_by_Brentano)

<sup>1117</sup> *Private Revelations and Discernment of Spirits*. *Op. cit.*

<sup>1118</sup> *La Passione di Gesù dalle visioni di Anna Caterina Emmerich*. Centro Editoriale Valtortiano. Accessed online April 2013.

<http://www.operedimariavaltorta.it/libri/edizione-italiana/la-passione-di-gesu-dalle-visioni-di-anna-caterina-emmerich.html>

<sup>1119</sup> *Maria Valtorta on Anne Catherine Emmerich*. *Op. cit.*

<sup>1120</sup> *Private Revelations*. 1912 Catholic Encyclopedia. *Op. cit.*

<sup>1121</sup> *Common Questions and Misconceptions*. *Op. cit.*

<sup>1122</sup> *Anne Catherine Emmerich vs. Mary of Agreda: Who is Correct?* *Op. cit.*

<sup>1123</sup> *Nov. 25 – the True Birthday of Jesus*. Catholic Planet.

<http://www.catholicplanet.net/forum/archive/index.php?t-569.html>

<sup>1124</sup> *In Defense of the City of God: Part Two*. *Op. cit.*

<sup>1125</sup> *The Notebooks: 1944*. By Maria Valtorta. Centro Editoriale Valtortiano. September 24, 1944. pp. 570-571. ISBN-13: 978879870429.

<sup>1126</sup> *The Poem of the Man-God*, Volume 5, Last Chapter, pp. 946-952; *The Gospel as Revealed to Me*, Volume 10, Chapter 652, pp. 541-553.

<sup>1127</sup> *That Wonderful Poem!* *Op. cit.*

<sup>1128</sup> *Emilio Pisani and Maria Valtorta*. *Op. cit.*

<sup>1129</sup> *Quadernetti*. By Maria Valtorta. Centro Editoriale Valtortiano. July 2, 1948. pp. 107-109. ISBN-13: 9788879871396. Also quoted online here:

<http://www.bardstown.com/~brchrys/Valtorta.html#Notes>

<sup>1130</sup> *The Poem of the Man-God*, Volume 2, Chapter 242, pp. 551-552; *The Gospel as Revealed to Me*, Volume 4, Chapter 243, pp. 103-104.

<sup>1131</sup> *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. December 6, 1947. pp. 446-450. ISBN-13: 9788879870887.

<sup>1132</sup> *Mystical City of God*, Volume 1 (The Conception), pp. 33-34. AMI Press. 1996 reprinting. Imprimatur: 1912, Bishop H. J. Aldering, Bishop of Fort Wayne. Also quoted online here: <http://www.dailycatholic.org/issue/05Jun/jun17tim.htm>

<sup>1133</sup> *In Defense of the City of God: Part Two. Op. cit.*

<sup>1134</sup> *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. December 6, 1947. pp. 446-448. ISBN-13: 9788879870887.

<sup>1135</sup> *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. January 28, 1947. pp. 335-337. ISBN-13: 9788879870887.

<sup>1136</sup> This contains excerpts from two sources:

- *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. September 30, 1947. pp. 422-423. ISBN-13: 9788879870887.
- *The Notebooks: 1944*. By Maria Valtorta. Centro Editoriale Valtortiano. August 20, 1944. p. 533. ISBN-13: 978879870429.

<sup>1137</sup> This contains excerpts from three sources:

- *Bollettino Valtortiano*. No. 6, September 1972. pp. 21-24. *Op. cit.*
- *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*
- *Bollettino Valtortiano*. No. 30, July-December 1984. p. 118. *Op. cit.*

<sup>1138</sup> *That Wonderful Poem! Op. cit.*

<sup>1139</sup> *The Poem of the Man-God*, Volume 5, Chapter 575, p. 298; *The Gospel as Revealed to Me*, Volume 9, Chapter 577, p. 234.

<sup>1140</sup> *Nova Vulgata Superior to Latin Vulgate? Op. cit.*

<sup>1141</sup> *The History of the Latin Vulgate. Op. cit.*

<sup>1142</sup> *A Testimony on Maria Valtorta's Poem of the Man-God. Op. cit.*

<sup>1143</sup> Excerpts taken from:

- *The Poem of the Man-God*, Volume 1: p. 238 (ch. 44), pp. 245-246 (ch. 45), p. 768 (ch. 140); Volume 3: p. 126 (ch. 296); Volume 4: p. 828 (ch. 538); and Volume 5: pp. 752-753 (ch. 624); *The Gospel as Revealed to Me*, Volume 1: p. 283 (ch. 44), p. 292 (ch. 45), Volume 2: p. 434 (ch. 140); Volume 5: p. 22-23 (ch. 297); Volume 8: p. 371 (ch. 540)
- *The Notebooks: 1943*. p. 360.
- *The Notebooks: 1944*. pp. 623-624.
- *The Notebooks: 1945-1950*. p. 386, 531-532.

<sup>1144</sup> *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. December 25, 1945. p. 137. ISBN-13: 9788879870887.

<sup>1145</sup> *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. January 21, 1946. pp. 176-178. ISBN-13: 9788879870887.

<sup>1146</sup> *Letters of Maria Valtorta to Fr. Romuald Migliorini, OSM.*  
<http://www.bardstown.com/~brchrys/Letters.html>

<sup>1147</sup> *The Poem of the Man-God Authoritative Testimonials. Op. cit.*

<sup>1148</sup> *The Diary of Jesus*. pp. 8-11. *Op. cit.*

<sup>1149</sup> *The Gospel of John: A Commentary & Meditation*. By Don Schwager. 2001. RCNet.  
<http://www.rc.net/wcc/readings/john1931.htm>

<sup>1150</sup> *Pierre Barbet Revisited. Op. cit.*

<sup>1151</sup> *The Poem of the Man-God*, Volume 5, Chapter 605, pp. 607-608; *The Gospel as Revealed to Me*, Volume 10, Chapter 609, p. 122.

<sup>1152</sup> *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. December 6, 1947. pp. 446-447, 449. ISBN-13: 9788879870887.

<sup>1153</sup> *The Holy Shroud and the Visions of Maria Valtorta*. p. 217, 219. *Op. cit.*

<sup>1154</sup> *The Real Third Secret*. The Fatima Network: Our Lady of Fatima Online.  
<http://www.fatima.org/thirdsecret/realthirdsecret.asp>

<sup>1155</sup> Excerpts taken from:

- *The Poem of the Man-God*, Volume 5, Last Chapter, pp. 946-952; *The Gospel as Revealed to Me*, Volume 10, Chapter 652, pp. 541-553.

- *The Notebooks: 1945-1950*. p. 386, 530, 532.

<sup>1156</sup> *The Poem of the Man-God*, Volume 5, Chapter 609, pp. 668-669; *The Gospel as Revealed to Me*, Volume 10, Chapter 613, p. 198.

<sup>1157</sup> *Common Questions and Misconceptions*. *Op. cit.*

<sup>1158</sup> *Private Revelations*. 1912 Catholic Encyclopedia. *Op. cit.*

<sup>1159</sup> *The Passion of the Christ and Anne Catherine Emmerich and Mary of Agreda*. By Colin B. Donovan, S.T.L. EWTN.

<http://www.ewtn.com/expert/answers/emmerich.htm>

<sup>1160</sup> *That Wonderful Poem!* *Op. cit.*

<sup>1161</sup> *La Passione di Gesù dalle visioni di Anna Caterina Emmerich*. *Op. cit.*

<sup>1162</sup> *The Authenticity of the Holy House Verified*. By Fr. Angelo Maria d'Anghiari.

<http://www.catholictradition.org/Mary/loreto2.htm>

<sup>1163</sup> *The Notebooks: 1943*. By Maria Valtorta. Centro Editoriale Valtortiano. July 22, 1943. p. 187. ISBN-13: 9788879870320.

<sup>1164</sup> *The Feast of the Assumption*. 1907 Catholic Encyclopedia. Nihil Obstat: 1907; Remy Lafort, S.T.D., Censor. Imprimatur: John Cardinal Farley, Archbishop of New York.  
<http://www.newadvent.org/cathen/02006b.htm>

<sup>1165</sup> *The Tomb of the Virgin Mary*. Wikipedia.  
[https://en.wikipedia.org/wiki/Mary%27s\\_Tomb](https://en.wikipedia.org/wiki/Mary%27s_Tomb)

<sup>1166</sup> *The Virgin Mary in the Writings of Maria Valtorta*. pp. 330-332. *Op. cit.*

<sup>1167</sup> *The Poem of the Man-God*, Volume 5, Chapter 647, p. 941; *The Gospel as Revealed to Me*, Volume 10, Chapter 651, p. 536.

<sup>1168</sup> *An Investigation of Matarea*. By Fr. Jorge de Jesús Fuentes Davison, S.D.B.  
<http://www.bardstown.com/~brchrys/Matarea.html>

<sup>1169</sup> *The Valtorta Enigma*. *Op. cit.*

<sup>1170</sup> *The Apparitions of The Blessed Holy Virgin Mary to Millions in the Coptic Orthodox Church Named After Her, in Zeitoun, Cairo, Egypt (1968-1970)*.  
<http://zeitun-eg.org/zeitoun1.htm>

<sup>1171</sup> *List of Coptic Catholic Patriarchs of Alexandria*. Wikipedia.  
[https://en.wikipedia.org/wiki/List\\_of\\_Coptic\\_Catholic\\_Patriarchs\\_of\\_Alexandria](https://en.wikipedia.org/wiki/List_of_Coptic_Catholic_Patriarchs_of_Alexandria)

<sup>1172</sup> *The Apparitions of The Blessed Holy Virgin Mary to Millions in the Coptic Orthodox Church Named After Her, in Zeitoun, Cairo, Egypt (1968-1970)*. *Op. cit.*

<sup>1173</sup> *Our Lady of Zeitoun*. Wikipedia.  
[https://en.wikipedia.org/wiki/Our\\_Lady\\_of\\_Zeitoun](https://en.wikipedia.org/wiki/Our_Lady_of_Zeitoun)

<sup>1174</sup> *The Apparitions of The Blessed Holy Virgin Mary to Millions in the Coptic Orthodox Church Named After Her, in Zeitoun, Cairo, Egypt (1968-1970)*. *Op. cit.*

<sup>1175</sup> *The Poem of the Man-God*, Volume 5, Last Chapter, pp. 946-952; *The Gospel as Revealed to Me*, Volume 10, Chapter 652, pp. 541-553.

<sup>1176</sup> *The Miracle of the Sun as Proclamations of the Universal Queenship of Mary*. Fatima Network: Our Lady of Fatima Online.  
[http://www.fatimapeaceconferences.com/brazil\\_2007/transcripts/pc3.asp](http://www.fatimapeaceconferences.com/brazil_2007/transcripts/pc3.asp)

<sup>1177</sup> *The Notebooks: 1944*. By Maria Valtorta. Centro Editoriale Valtortiano. January 25, 1944. pp. 112-113. ISBN-13: 978879870429.

<sup>1178</sup> *The Poem of the Man-God*, Volume 1, Chapter 45, pp. 246-247. *The Notebooks: 1944*. By Maria Valtorta. Centro Editoriale Valtortiano. February 4, 1944. pp. 131-132. ISBN-13: 978879870429.

<sup>1179</sup> *The Valtorta Enigma. Op. cit.*

<sup>1180</sup> *The Poem of the Man-God*, Volume 3, Chapter 296, p. 126; *The Gospel as Revealed to Me*, Volume 5, Chapter 297, pp. 22-23.

<sup>1181</sup> I was able to calculate how many visions were given after the date of the vision of chapter 296 by using David Webster's index "The *Poem* in the order it was revealed" in his work *The Rest of the Gospel Story*, which is available for purchase at: [www.saveourchurch.org/catalog2006.pdf](http://www.saveourchurch.org/catalog2006.pdf)

<sup>1182</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 89-91. ISBN-13: 9788879871528.

<sup>1183</sup> *ibid.*

<sup>1184</sup> *The Valtorta Enigma. Op. cit.*

<sup>1185</sup> *Finzione letteraria o antiche osservazioni astronomiche e meteorologiche nell'opera di Maria Valtorta? Op. cit.*

<sup>1186</sup> *L'Énigme Valtorta, Une Vie de Jésus Romancée? (The Valtorta Enigma, a Fictionalized Life of Jesus?)*. By Jean-François Lavère. Rassemblement à Son Image. 2012. pp. 11-14. ISBN-13: 9782364630253.

<sup>1187</sup> *The Discovery of Mary's House in Ephesus*. By Pauly Fongemie.

<http://www.catholictradition.org/Assumption/ephesus1.htm>

<sup>1188</sup> *The Poem of the Man-God*, Volume 5, Chapter 647, p. 941; *The Gospel as Revealed to Me*, Volume 10, Chapter 651, p. 536.

<sup>1189</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1*. p. 26. *Op. cit.*

<sup>1190</sup> *The Poem of the Man-God*, Volume 5, Chapter 633, p. 865; *The Gospel as Revealed to Me*, Volume 10, Chapter 637, pp. 440-441. Translation improved by Paul T. Y. Atworth upon investigating the original Italian.

<sup>1191</sup> *The Poem of the Man-God*, Volume 5, Chapter 609, pp. 668-669; *The Gospel as Revealed to Me*, Volume 10, Chapter 613, p. 198.

<sup>1192</sup> *The Holy Shroud and the Visions of Maria Valtorta*. p. 217, 219. *Op. cit.*

<sup>1193</sup> *Chronological Summary/Index. The Rest of the Gospel Story*. p. 155. *Op. cit.*

<sup>1194</sup> *Index of Parables and Index of Miracles. The Rest of the Gospel Story*. pp. 259-260. *Op. cit.*

<sup>1195</sup> *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>1196</sup> This contains excerpts from two sources:

- *Bollettino Valtortiano*. No. 63, January-June 2002. *Op. cit.*
- *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>1197</sup> *Gabriel Roschini. Op. cit.*

<sup>1198</sup> Homepage of Maria Valtorta Web Ring. *Op. cit.*

<sup>1199</sup> *The Virgin Mary in the Writings of Maria Valtorta*. pp. 8-9. *Op. cit.*

<sup>1200</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Foreword. *Op. cit.*

<sup>1201</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God. Op. cit.*

<sup>1202</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Page XIII in the Publisher's Notice. *Op. cit.*

<sup>1203</sup> *The Virgin Mary in the Writings of Maria Valtorta*. p. 16, pp. 21-25. *Op. cit.*

<sup>1204</sup> *That Wonderful Poem!* *Op. cit.*

<sup>1205</sup> *The Poem of the Man-God*, Volume 5, Last Chapter, pp. 946-952; *The Gospel as Revealed to Me*, Volume 10, Chapter 652, pp. 541-553.

<sup>1206</sup> *Quotes About Assumptions*. Goodreads.com. Accessed online November 2015.

<https://www.goodreads.com/quotes/tag/assumptions>

<sup>1207</sup> *The Notebooks: 1943*. By Maria Valtorta. Centro Editoriale Valtortiano. July 18, 1943. p. 177. ISBN-13: 9788879870320. Translation improved by Br. Chrys Castel, OCSO, upon investigating the original Italian.

<sup>1208</sup> *The Notebooks: 1943*. By Maria Valtorta. Centro Editoriale Valtortiano. December 31, 1943. pp. 625-626. ISBN-13: 9788879870320.

<sup>1209</sup> *Prophecy of Garabandal*. *Op. cit.*

<sup>1210</sup> *The Sacred Heart and the Priesthood*. pp. 218-219. *Op. cit.*

<sup>1211</sup> *The Notebooks: 1945-1950*. By Maria Valtorta. Centro Editoriale Valtortiano. December 19, 1945. pp. 125-126. ISBN-13: 9788879870887.

<sup>1212</sup> *The Notebooks: 1943*. By Maria Valtorta. Centro Editoriale Valtortiano. September 17, 1943. pp. 315-316. ISBN-13: 9788879870320.

<sup>1213</sup> *The Notebooks: 1943*. By Maria Valtorta. Centro Editoriale Valtortiano. August 22, 1943. pp. 259-260. ISBN-13: 9788879870320. Translation improved by Paul T. Y. Atworth upon investigating the original Italian.

<sup>1214</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God*. *Op. cit.*

<sup>1215</sup> This text is also available online here: [http://valtorta.org/last\\_chapter\\_defaultpage.asp](http://valtorta.org/last_chapter_defaultpage.asp)

<sup>1216</sup> *Il poema dell'Uomo-Dio*, Volume 9, pp. 321-322. Note: this description was not quoted in the English translation of the *Poem of the Man-God*, presumably because it was felt to be somewhat marginal to the narrative of the life, death, and Resurrection of Christ.

<sup>1217</sup> *Autobiography*. By Maria Valtorta. pp. 163-164. *Op. cit.*

<sup>1218</sup> *The Poem of the Man-God*, Volume 2, Chapter 242, pp. 550-552; *The Gospel as Revealed to Me*, Volume 4, Chapter 243, pp. 102-104.

<sup>1219</sup> *The Poem of the Man-God*, Volume 1: p. 251 (ch. 46); p. 287 (ch. 53); p. 685 (ch. 126); *The Gospel as Revealed to Me*, Volume 1: p. 297 (ch. 46), p. 341 (ch. 53); Volume 2: p. 334 (ch. 126).

<sup>1220</sup> *Maria Valtorta's Readers' Group Newsletter Supplement No. 86, June 2017*. p. 2. Translated by Catherine Loft.

[http://www.valtorta.org.au/Newsletters/MVRG\\_Supplement\\_086.pdf](http://www.valtorta.org.au/Newsletters/MVRG_Supplement_086.pdf)

<sup>1221</sup> *ibid.*

<sup>1222</sup> *The Dated Parallel Harmony of the Gospels. The Dated Parallel Harmony of the Gospels*. Page v. *Op. cit.*

<sup>1223</sup> *The Work of Jean-François Lavère*. *Op. cit.*

<sup>1224</sup> *Lonnie Lee VanZandt*. *Op. cit.*

<sup>1225</sup> *John Haffert*. *Op. cit.*

<sup>1226</sup> *Advanced Christianity Home Page*.

<http://www.advancedchristianity.com/>

<sup>1227</sup> *Homepage of Maria Valtorta Web Ring*. *Op. cit.*

<sup>1228</sup> *In Defense of the Poem*. *Op. cit.*

<sup>1229</sup> *Lessons on the Epistle of St. Paul to the Romans*. Centro Editoriale Valtortiano.

<http://www.operedimariavaltorta.it/libri/english-edition/lessons-on-the-epistle-of-st-paul-to-the-romans.html>

<sup>1230</sup> *Other Books by Maria Valtorta. Op. cit.*

<sup>1231</sup> *The Book of Azariah*. By Maria Valtorta. Centro Editoriale Valtortiano. Back Cover. ISBN-13: 9788879870139.

<sup>1232</sup> *Other Books by Maria Valtorta. Op. cit.*

<sup>1233</sup> *Autobiography*. By Maria Valtorta. p. 429. *Op. cit.*

<sup>1234</sup> *Bollettino Valtortiano*. No. 29, January-June 1984. pp. 114-116. *Op. cit.*

<sup>1235</sup> *Bollettino Valtortiano*. No. 31, January-June 1985. p. 122. *Op. cit.*

<sup>1236</sup> *The Dated Parallel Harmony of the Gospels. The Dated Parallel Harmony of the Gospels*. Page v. *Op. cit.*

<sup>1237</sup> *Maria Valtorta Readers' Group: A Readers' Guide to Maria's Other Writings*  
<http://www.valtorta.org.au/Otherwritings.html>

<sup>1238</sup> *Gabriel Roschini. Op. cit.*

<sup>1239</sup> *Private Revelation: Maria Valtorta. Op. cit.*

<sup>1240</sup> *The Virgin Mary in the Writings of Maria Valtorta*. Foreword. *Op. cit.*

<sup>1241</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God. Op. cit.*

<sup>1242</sup> *Maria Valtorta Readers' Group: Books, Booklets, and Audios. Op. cit.*

<sup>1243</sup> *The Holy Shroud and the Visions of Maria Valtorta*. pp. 11-12. *Op. cit.*

<sup>1244</sup> *Shroud Encounter: College Mystery Tour. Op. cit.*

<sup>1245</sup> *Autobiography*. By Maria Valtorta. pp. 163-164. *Op. cit.*

<sup>1246</sup> *Maria Valtorta Readers' Group: Books, Booklets, and Audios. Op. cit.*

<sup>1247</sup> *Maria Valtorta's Readers' Group Newsletter Bulletin No. 67, September 2012.* p. 2.  
<http://www.valtorta.org.au/Newsletter.html>

<sup>1248</sup> *Maria Valtorta Readers' Group in Australia.*  
[http://www.advancedchristianity.com/Pages/Murray/Murray\\_001.htm](http://www.advancedchristianity.com/Pages/Murray/Murray_001.htm)

<sup>1249</sup> *Maria Valtorta: Victim Soul.* Maria Valtorta Readers' Group.  
<http://www.valtorta.org.au/MariaValtorta.html>

<sup>1250</sup> *Lorenzo Ferri. Op. cit.*

<sup>1251</sup> *Other Books by Maria Valtorta. Op. cit.*

<sup>1252</sup> *Valtorta and Ferri.* 2006. Centro Editoriale Valtortiano. p. 9. ISBN-13: 9780887987137.

<sup>1253</sup> *Autobiography.* By Maria Valtorta. pp. 163-164. *Op. cit.*

<sup>1254</sup> *Other Books by Maria Valtorta. Op. cit.*

<sup>1255</sup> *Praying the Rosary with the Writings of Maria.* Maria Valtorta Readers' Group.  
[http://www.valtorta.org.au/praying\\_the\\_rosary.html](http://www.valtorta.org.au/praying_the_rosary.html)

<sup>1256</sup> *Other Books by Maria Valtorta. Op. cit.*

<sup>1257</sup> *Index of Parables and Index of Miracles. The Rest of the Gospel Story.* p. 259. *Op. cit.*

<sup>1258</sup> *Selected Parables.* Centro Editoriale Valtortiano.  
<http://www.operedimariavaltorta.it/libri/english-edition/selected-parables.html>

<sup>1259</sup> *Other Books by Maria Valtorta. Op. cit.*

<sup>1260</sup> *The Maria Valtorta Gospel Meditated Rosaries.* Maria Valtorta Readers' Group.  
<http://www.valtorta.org.au/RosaryTapes.html>

<sup>1261</sup> *The Poem of the Man-God Authoritative Testimonials. Op. cit.*

<sup>1262</sup> *Customer Review for the Diary of Jesus. Op. cit.*

<sup>1263</sup> *The Diary of Jesus*. pp. 8-11. *Op. cit.*

<sup>1264</sup> *Introduction: The Year of Our Lord's Birth. The Rest of the Gospel Story*. Page v. *Op. cit.*

<sup>1265</sup> *Customer Review for the Diary of Jesus*. *Op. cit.*

<sup>1266</sup> *Introduction: The Year of Our Lord's Birth. The Rest of the Gospel Story*. Page v. *Op. cit.*

<sup>1267</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>1268</sup> *ibid.*

<sup>1269</sup> *A Reply to the Saint Anthony Messenger*. *Op. cit.*

<sup>1270</sup> *The Work of Jean-François Lavère*. *Op. cit.*

<sup>1271</sup> *A Testimony on Maria Valtorta's Poem of the Man-God*. *Op. cit.*

<sup>1272</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 68-74. ISBN-13: 9788879871528.

<sup>1273</sup> *Pro e contro Maria Valtorta (5<sup>th</sup> Edition)*. By Dr. Emilio Pisani. Centro Editoriale Valtortiano. 2008. pp. 91-94. ISBN-13: 9788879871528. On page 92 is a photocopy of Archbishop Carinci's original signed handwritten letter dated January 29, 1952.

<sup>1274</sup> *An Introduction to Maria Valtorta and Her Epic Narrative The Poem of the Man-God*. *Op. cit.*

<sup>1275</sup> *Fireworks: Sunrise of Truth Encyclopedia, Vol. 1*. p. 90. *Op. cit.*

<sup>1276</sup> *Centro Editoriale Valtortiano (CEV)*. Centro Editoriale Valtortiano srl. Viale Piscicelli, 89/91, 03036 Isola del Liri (FR), Italia.

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