

Article

Claudio Garibaldi

*The Psychology of the Enneagram
Applied to Graphology*

*Exerpt from the Introduction of a Collection of Articles
Previously Published in Enneagram Monthly*



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EXCERPT FROM *ENNEAGRAM MONTHLY*

Claudio Garibaldi

The Psychology of the Enneagram Applied to Graphology

Claudio Garibaldi, is a graphology consultant and an Enneagram teacher. He received his degree as a consultant in graphology from the University of Urbino. Claudio integrates the Moretti system of graphology with a practical application of the Enneagram that can be used in many fields. He was a regular contributor to *Enneagram Monthly* on the *Enneagram and Graphology* from 2005-2007. His book, *The Ruling Passion: A Meeting Point between the Enneagram and the Moretti Graphological System* was published in Italian in 2016. Claudio also has a specialization in family graphology where he has collaborated with lawyers and psychologists in the mediation process. He is an expert in autobiographical techniques, which he integrates in his workshops.

Foreword

The Enneagram is a dynamic personality system that allows for a deep understanding of ones' passions, emotions and behavior. Knowledge of the Enneagram has enabled me, as a handwriting analyst, to have a fuller awareness of the dimensions of writers' personality, allowing a better focus on core motivations that drive behavior.

In this compendium of articles published in *Enneagram Monthly*, Claudio Garibaldi's expertise guides us to discovering personality through the Enneagram coupled with handwritten expression. Throughout his long career, Claudio has researched how the Enneagram is reflected in handwriting and how it can be applied. His descriptions of the ways in which the graphologist can identify Enneagram types from handwriting are clear and nuanced, enabling the analyst to grasp the essence of the writer without losing sight of his or her individuality.

Claudio approaches handwriting analysis through the Italian Moretti system of graphology. However, you do not have to know the Moretti system to apply what Claudio teaches us about combining the Enneagram with handwriting analysis. His writings give important insights to all serious graphologists as well as those who are new to handwriting analysis.

Claudio Garibaldi's work broadens our perspective on how individuals think, feel and approach their world, and how it is expressed in the way we write.

Patricia Siegel

President, The American Society of Professional Graphologists

Introduction

This first chapter from a series of publications consists of a collection of articles published in *Enneagram Monthly* from 2005 to 2007. At that time, the study of the connection between the Enneagram and Graphology was a novelty, while today, perhaps thanks to these articles, it has become much more widespread.

Enneagram Monthly is an extensive journal dedicated to intelligent discourse about the Enneagram, its current applications, and future potential. Since 1995, the *Enneagram Monthly* is the most internationally respected and referenced focal point of enneagram development.

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The graphic expression of every human being is intimately connected to his neurophysiological structure, experience and history. The Enneagram is benefiting from an international and transcultural dissemination because it describes human nature in a way that everyone can recognize him or herself, beyond belonging to a specific nationality. If it is agreed that the Enneatype permeates the existential manifestations of each of us, we can say that it will have an influence on each individual movement of spontaneous handwriting. This is the empirical basis of the connection between graphic gesture and Enneatype.

My goal for the last twenty-two years was to demonstrate this hypothesis is true. I have studied and researched about a thousand samples of handwritings belonging to subjects of different nationalities.

In addition to the theoretical elaboration, it was also necessary to verify directly the validity of what was formulated. This was done by organizing multiple workshops that I offered in several countries, such as the United States, Canada, Brazil, Hungary, Belgium and of course in Italy. It allowed me to experience the vast potential of the joint application of Enneagram and Graphology, a potential that unfolds in different sectors and in different ways. It is not just about theory. It is about self-knowledge and requires an individual's commitment to study and to work on themselves. Above all, in order to advise or teach the subject in a careful and effective way, one needs to know about him or herself.

At the beginning of my work I was mainly interested in transmitting knowledge to graphologists because, while they are very good at identifying individual traits by looking at handwriting samples, the science of graphology does not really teach us how to see the larger patterns formed by a cluster of traits. But it's really only when we can see this kind of larger pattern that it is possible to create a persona or profile based on handwriting data. As you can imagine, using the Enneagram makes this much easier. So, a graphologist who knows the Enneagram can work more efficiently and effectively.

The reverse is also true: someone who already knows the Enneagram and learns the basic principles of graphology will be able to work more effectively with the Enneagram. This is because graphology is very effective in revealing the nuances of a person's character. Two people of the same type may share the same core motivation, but the way this motivation manifests behaviorally can vary considerably. Graphology allows us to see subtle differences that are hard to discern. It's like using a microscope to look at type. And it does so using a methodology that has been developed and refined for centuries, especially in Europe.

Moreover, handwriting analysis is particularly effective for longitudinal studies. It allows us to monitor the personal evolution of individuals and to track changes in the effects of type at different stages in life.

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My vision of how to apply Enneagram and graphology has expanded to the needs of young university students, in terms of support for the development of their transversal skills, the business sector, coaching and much more.

In the near future, it is my intention to publish a book in which the link between Enneagram and graphology will be presented in a more systematic way, with reference to temperaments, etc. In addition, I will outline possible areas of intervention.

This collection of articles aims to make available what was written and, above all, to stimulate curiosity by glimpsing the wealth, still largely unexplored, of the joint application of the analysis of movement in handwriting and the study of Enneagram psychological types.

Claudio Garibaldi
Genoa, December 2017

HANDWRITING AND ENNEATYPE

This article aims to outline the possible connections between graphological theory and the Enneagram. We will take a journey of discovery and exploration, analyzing the expressive subtleties and psychological meaning of graphological signs, trying to understand how their language can help us detect their relevance to a certain enneatype or, on the contrary, guide us to exclude others.

We will use very general categories of graphological analysis, assuming that there cannot be a specific graphological sign for each Enneatype, but rather a grouping of signs, exactly as each Enneatype is a result of a grouping of traits.

Moreover, each graphological sign, with its own basic meaning, takes on a more specific meaning if considered in its graphic context.

These articles should not be regarded as a graphology correspondence course—in Italy a degree in graphology requires a three-year course at university level—but I will give some hints in order to stimulate curiosity and new thinking. We will analyze those hints thoroughly, but they should not be considered exhaustive..

For this introduction, a theoretical analysis seems appropriate. Next, I will present and analyze some samples of handwriting, and examine the individual graphological indicators in connection with the different Enneatypes.

Goals of the Research

Before discussing more directly the various graphological signs, I will briefly describe what led me deeply and passionately to study the correlations between these two disciplines.

I think that for most people the initial encounter with and subsequent study of the Enneagram have ignited great transformations in their lives. To undertake the study of the Enneagram, seriously and with humility, brings forth changes in the way one relates to oneself, to others, and to life in general. Each of us who is interested in this symbol knows its beneficial power.

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I bumped into the Enneagram by accident in a bookstore, leafing through the pages of a book in 1996. I had been studying and practicing graphology for a few years and considered it a discipline that was a source of self-knowledge and knowledge of humanity as well. The possibility of grasping the individual nuances of each and every writer I found fascinating then, and it still continues to surprise me.

In the Enneagram I found the psycho-spiritual factor I had been looking for, perhaps subconsciously, for a long time. I remember very clearly that in my consulting job I had the feeling—and this should be regarded, perhaps, as my personal limitation—that while handwriting analysis could certainly elucidate a personality quite well, it could not suggest evolutionary paths, other than the benefits of self-knowledge within the frame of personality itself. In other words, to suggest only horizontal, though interesting, paths.

I felt unable to penetrate beyond the “mechanics of the compulsion,” as we would say using Enneagram language; while I felt that I could find mechanical solutions to mechanical problems or at least describe them through the handwriting, I did not know how to help clients see this problem and also themselves from a broader perspective. I would have liked to give my clients a practical tool for some self-transcendence. In a way, I was feeling the need to develop an “existential graphology.”

In his Preface to *Character and Neurosis*, Claudio Naranjo—undoubtedly one of the main authorities on the subject and also a collaborator with Raymond B. Cattell, a well-known inventor of psychological tests—gave a partial answer to what I was looking for. He stated that, “Together with constituting a clinical exploration of the same domain usually investigated by personality theorists embracing the mathematical and also a psychodynamic exploration of personality traits and their interconnections... the understanding that I present here may also be called a transpersonal or spiritual view of character and neurosis or, alternatively, an existential view—inasmuch as it equates spiritual “endarkenment” with loss of being.”¹

Surely, even without knowing the Enneagram, contemplating a particularly rigid handwriting, which we would assume to be of an enneatype One, we could easily advise a path of integration towards enneatype Seven—that is, towards greater flexibility, joy of living, freedom to express impulses, and so on. Nevertheless, I was feeling the lack of a broader vision that would take into account the transcendent element in a way that would be easy to see rather than abstract and vague. This is what the Enneagram defines as awareness of one’s own compulsive patterns, leading to a deeper contact with Being. The Enneagram unveils this trail with extraordinary simplicity and depth at the same time.

On the other hand, handwriting analysis, even though it always implies a certain degree of subjective intuition and lies on the borderline between science and art, has developed a whole set of strict criteria of measurement; precise standards of control, and interdisciplinary exchange with psychology. It was therefore necessary to take all these elements into account in order not to fall into simplistic inaccuracy.

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In fact, "What Moretti (Girolamo Moretti, the founder of the Italian system of graphology,) was always concerned about was understanding man in his unique and unrepeatable individuality. That's why he had unfailingly rejected all attempts to fit a person into schemes and classifications."²

As a highly esteemed professor of mine in Urbino wrote, "In recent decades a higher awareness has unfolded, an awareness of the unique and unrepeatable individuality of a person, regardless of specific factors such as learning, creativity, emotionalism, or motivation.

We can say that this is the main contribution psychology has given to mankind. Every concept of personality must include the descriptive and lasting aspects of individuality within a structure showing identifiable characteristics unique to each individual; at the same time giving the tools to compare different individuals. It is clear that this sort of reasoning has to possess enough plasticity, i.e. flexibility within continuity. Each individual must keep their integrity unaltered, neither constrained within too narrow schemes, nor nullified by rigid or overly straitened boundaries."³

Graphology has thus an idiographical approach and not a nomothetic one to personality, with the intention of capturing the specific individuality of each human being.

Approaching the study of Enneagram from my perspective as a graphologist, I had to ask myself, "is the Enneagram a mere typing of character?" and "Are all subjects belonging to the same enneatype, with the same wing, the same subtype, and a more-or-less identical level of integration or disintegration, almost alike?" The nuances are infinite and the question is not that simple, but within Enneagram theory, we cannot assume that these answers are answered.

That's why at a certain point I decided to embark on an interdisciplinary path where the richness of the Enneagram could contribute to the theoretical development of graphology, and the particular methodology of graphology could widen and deepen the study of the specific expressions of the nine enneatypes.

After a time of intense reflection, I had an opportunity to meet Claudio Naranjo and talk about my intention to do research on the Enneagram and graphology. He was firmly convinced that graphology could be a very useful tool for individualization of enneatype, and, to demonstrate his conviction, he offered to gather nearly 400 samples of handwriting during his training programs (SAT) specifying for each sample both the enneatype and the subtype.

At that moment I felt that it was possible to start a proper research.

Theoretical Assumptions of the Interaction Between Enneagram and Graphic Signs

The main question is: if each enneatype refers to a deep structure of personality, can this personality structure in some way affect graphic signs?

Is it possible that the Ruling Passion and the Cognitive Fixation, which, according to

²Galeazzi-Palaferrri-Giacometti, *La Grafologia*, Firenze, Sansoni Editore, 1986, p.47.

³Giacometti F., "Lo studio della personalità e la grafologia", in: Galeazzi G. (a cura di), *La scienza grafologica oggi*, Roma, Città Nuova Editrice, 1977, p. 52.

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the Enneagram, influence our whole existence, have no impact on that unique and personal expression of ourselves—our handwriting?

The goal of handwriting analysis is to describe and to define the peculiarities of each person. It is in fact impossible to find two people who have the same handwriting, just as it is impossible to find two identical people.

Essentially, writing is an expressive act that involves the whole organization of personality: innate inclinations, intellectual processes, quality of emotions, unconscious images. Handwriting is the product of a complex neurological, physiological, and psychological activity.

Is it possible that all these elements can contribute to recognizing our Enneatype, wing, level of integration or disintegration, and the nuances of each Enneatype? These are the questions to which we seek answers in our brief journey.

If the Enneagram is an archetypal map of the Ego, describing the conditioning and habits of personality, then the writing traits must be one of the behavioral expressions of the Ego itself.

Girolamo Moretti, based his theory on the concept of a “Predominant Passion.”⁴ He stated that “Psychology must distinguish among all traits, the one that is the simplest and also most complex personal trait which singles out the unique nature of the individual.”—i.e., the Predominant Passion—and he defines the individuality of a human being through the lights and shadows of this core of personality.⁵ A student of Moretti, Giovanni Luisetto, states in his Introduction to his teacher’s book *The Predominant Passion*, that: “The origin and the aim of the Predominant Passion are the preservation and the defense of personality itself.”⁶ He also writes: “What I find especially original in Moretti’s theory is the potential of characterizing in one glance the peculiarities of each human being, but comprised in universal psychological qualities.”⁷ The Predominant Passion represents the principle of unity, identification, and autonomy of a person. Therefore, the graphological concept of Predominant Passion appears quite rich and complex.

Claudio Naranjo, in *Character and Neurosis*, writes: “When we work with a specific individual we do find a specific facet of personality in the foreground amidst its universally shared structure,”⁸ and “interpretations oriented according to a perception of the ruling passion and ruling fixation are particularly important to accept and heed.”⁹

Moreover, as he states in relation to the “awakening” quoted in Gurdjieff’s works, it is very important to take into account “that aspect of self-knowledge consisting in the discernment of one’s chief feature, i.e., a pervasive characteristic of the personality that might be understood as a center of it.”¹⁰

⁴ Moretti G., *La Passione Predominante*, Studio Grafologico “Fra Girolamo” – San Francesco – Ancona - Italy, 1962

⁵ Moretti G., op. cit. p. 8

⁶ Moretti G., op. cit. p. 23

⁷ Moretti G., op. cit. p. 7

⁸ Naranjo C., op. cit. p. xxxii

⁹ Naranjo C., op. cit. p. xxxii

¹⁰ Naranjo C., op. cit. p. 12

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We can therefore infer that, on an epistemological level, it is possible to find many points of intersection between these two disciplines: the Enneagram refers to the Ruling Passion, while graphology refers to the Predominant Passion. The two concepts are not exactly alike, but they complement each other, creating the groundwork for fruitful research, and for practical applications in the path of self-knowledge.

The brain has discrete, complex and highly developed sensory and motor regions. They are responsible for the production of handwriting, which is a complex psychomotor skill. The main properties of handwriting are cultural, perceptual, technical, linguistic, motor and biomechanical. In his theory of signs, Moretti reveals an awareness of those very profound neurophysiological processes. These processes lie at the heart of the relationship between that "internal language" which derives from the brain's processing of stimuli and/or reflex responses, and its external (and therefore recordable and interpretable) counterpart. This "exterior language" of spontaneously produced handwriting, or "Movement of Spontaneous Handwriting" (MSH), forms the specific object of graphological study.

Moretti also relates the scriptor's psychomotor activity to the graphic "sign", a phenomenon which is at the same time crystallised and vibrant, and which by its very nature serves as a mirror of the writer's psychological and physiological constitution.

Our personalities are the end product of the interaction of many different traits or qualities, which serve to provide us with our individuality. In the same way, handwriting is the most personal and individualised form of self-expression. It manifests itself as gestures (in motion) and physical patterns which we call graphical (or, better yet, graphological) signs.

The main task of graphology is to identify in handwriting that which distinguishes one individual from the other. In other words, Moretti was searching for what exactly it is that makes two people different from one other.

The sign is a "dynamic psychological synthesis", which is strictly connected with all the other signs that are present in a handwriting. It is like a constellation whose core is the Dominant sign.

Since a human being is a psychosomatic unity, each sign is a registration of the psychological and physiological structure of the writer. **Each graphological sign reflects the whole personality**, which includes the cognitive, emotional, volitional, operational and the somatic level.

For example, the sign which is defined **LIGHT**, (i.e. a script with light pressure throughout) indicates:



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- At the **COGNITIVE LEVEL**: a subtle, acute mind, fine discrimination; the individual is able to see shades of meaning.
- At the **EMOTIONAL LEVEL**: keen sensitivity, introversion; the individual responds to the subtlest shades of feeling but does not manifest this.
- At the **VOLITIONAL LEVEL**: poor physical stamina, strong mental endurance; the individual easily tires at the physical level, but the mind is constantly active.
- At the **OPERATIONAL LEVEL**: the individual feels more at ease with theoretical matters than with practical ones.
- At the **SOMATIC LEVEL**: frail constitution, elongated muscles, reduced muscle mass, fair complexion, delicate skin, thin hair, soft voice, gentle gait, polite behavior.

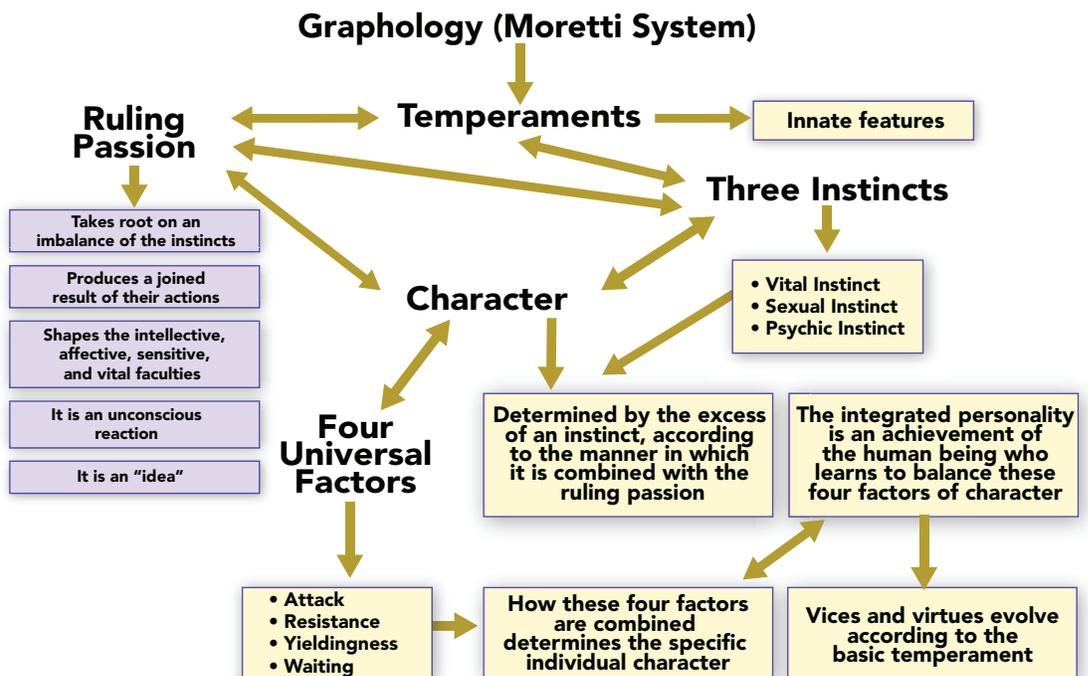
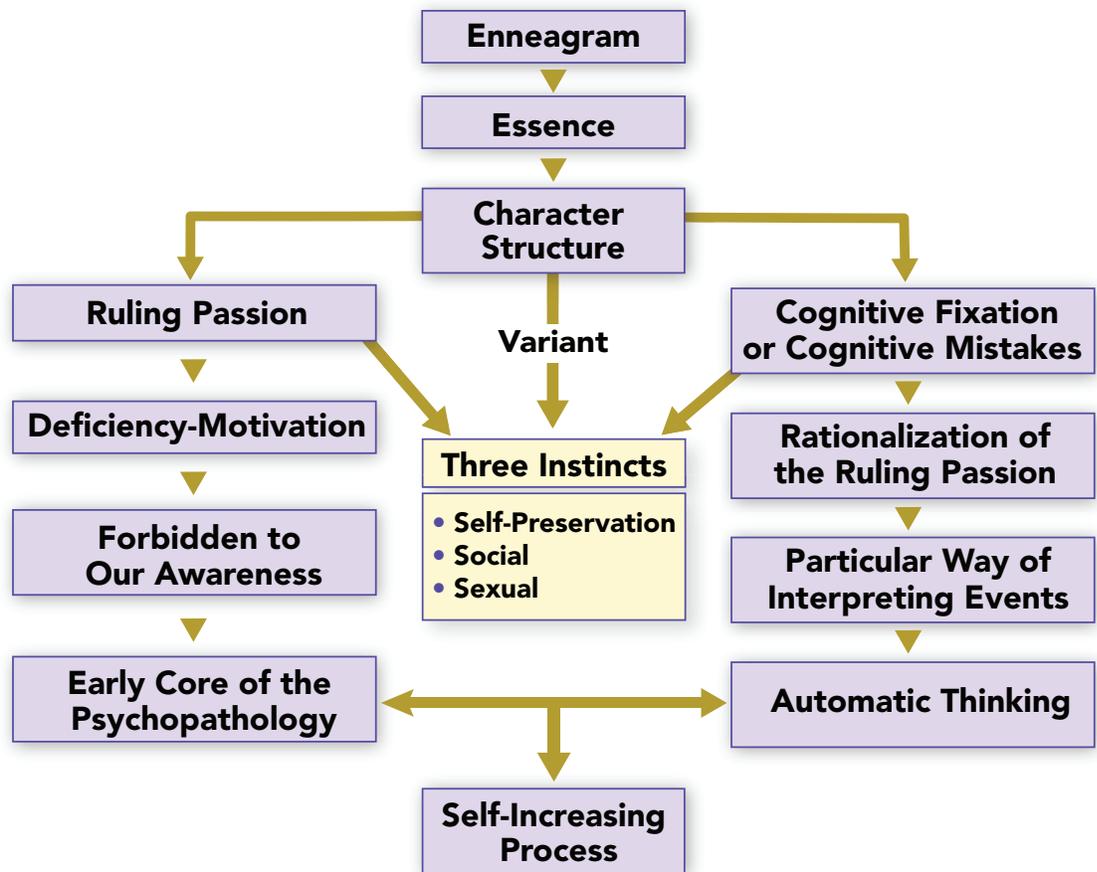
Considering the sign "LIGHT" separately, these are its main characteristics. But what really matters, is how it relates with the combinations of other signs in that specific handwriting. Only by taking into account multiple signs and combinations will we be able to have insights into the nature of the writer.

The notes in the side-bar have been pulled out by:

- Cristofanelli P. & Torbidoni L. *The Graphological System of Girolamo Moretti*, and his *Typology of the Four temperaments*, available from The Academy of Graphology, London
- De Petrillo V. – Millevolte A. *The Application of the G. Moretti Graphological System* – Brain Edizioni 2000, Roma
- Found B., *A scientific approach to the analysis of the handwriting behavior: Validating individual identification and the assessment of character*, lecture made at the International Graphological Colloquium held in Canada on May 2004

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These charts show a synthesis of the connection points between the Enneagram and Moretti's graphological system.



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How Can Graphology and Enneagram Interact?

Graphology and the Enneagram are often quoted in various contexts—for example during the personnel selection process within companies. Both disciplines are used, but in a separate and distinct way. There is not a specific procedure that includes from the start a standardized synthesis of meaning and operational information, incorporating the psychological categories outlined by the Enneagram and graphology.

I'm also not aware of the existence of a standardized and truly systematic procedure using graphological indexes in order to individualize the Enneatypes, although a lot of pioneering work with a different emphasis, and a different method, which does not include the graphological concept of Predominant Passion, can be found in Usha Mullan's books. Moreover, two different but interesting approaches to the subject have been made by the colleague and friend Carol A. Meyer, who refers to the study of Vimala Rodgers in the area of Applied Graphology, and specifically to the teachings of Don Riso and Russ Hudson in the area of the Enneagram, (but in my opinion graphologists should consider all relevant authors on the subject), and by Barbera McMenemin with her Bi-Zonal Paradigm. Finally I heard that in Helen Palmer's workshop in France, last year, a little space has been given to graphology applied to Enneagram, but I don't know the name of the graphologist(s) who were there, nor the contents of their work.

The concept of Passion ("Ruling" or "Predominant") is intrinsically connected to one of the three basic instincts inherent to human beings. In graphology we have the psychic, the sexual, and the vital instincts, while the Enneagram refers to the sexual, social, and self-preservation instincts.

However, in graphological theory the sexual instinct includes both the sexual and the social instincts (they are both relational), whereas the Enneagram considers them two separate energies. The self-preservation instinct on the other hand, is common to both (graphology calls it "vital instinct," but the concept is substantially the same). The Enneagram does not use the concept of psychic instinct, which is a very important one in graphological theory.

This is not to be taken as a limiting and incompatible diversity, but rather as part of Moretti's graphological theory, aimed at capturing the uniqueness of every human being. It is based on the empirical assumption that each person's handwriting is different from any other, even though there are also general categories of analysis of the writing movement. The psychic instinct is the drive, ontologically inherent to every human being, to realize one's own uniqueness.

The Enneagram also refers to an individual specificity. The division into nine types is only a starting point for an analysis of personality whose uniqueness unfolds after the evaluation of the impact of the wings, the direction of integration or disintegration, the instinctual subtypes, and the developmental level of the individual. The dynamic integration of those elements defines the individual characteristics. Therefore, handwriting analysis offers a specific and useful advantage, allowing one to better focus and deepen the structural tendencies of each Enneatype.

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In a similar and dynamic way, the Enneagram describes in a precise, broad, and deep manner the pathways to self-knowledge and development of our own resources. The Enneagram can assist the handwriting analysis process by providing a map pertinent to the individual's evolution, and fleshing out the analysis with tangible and practical proposals that can be offered to the client. We could consider handwriting analysis as the "microscope" or the "magnifying glass" on the individual personality, whereas the Enneagram could serve as the window on the vaster spiritual side of each writing.

Handwriting analysis allows us to monitor in a concrete way the personal evolution over time and to verify actual changes and accomplishments in life. Such an evaluation will consider the balance and the awareness the writer has gained in managing his or her existential uniqueness. Since our handwriting is not static, it is in a constant process of change that is fueled by our instinctual drives, the quality of emotions and affectivity, mental patterns, and relational dynamics. In fact, according to Moretti, the human being is constantly in a relationship, both with an internal and an external "self".

Both graphology and the Enneagram consider the cognitive element along with the familial and external environmental factors as decisive in refining and maturing our disposition.

According to Enneagram theory, for each Passion we develop a correspondent cognitive "fixation," a specific way of interpreting reality. The Passion takes shape during the childhood as a result of the interaction between inborn predispositions and our home environment. It then settles into a cognitive interpretation – or fixed view – about ourselves, others, and situations. Thus, the cognitive process has undergone an unconscious distortion.

Moretti's graphological method gives great importance to the Predominant Passion, and he wrote a book exclusively on that subject. It is not possible, in this short article, to summarize all the nuances of this concept. Basically, the Predominant Passion is an idea—not a feeling or a sensation. This is another way to state the conceptual connection between Passion and Fixation made by the Enneagram. Moretti often points out that the Predominant Passion is a goddess, a despotic queen of a totalitarian regime, and that she completely influences intellectual, sensitive, and vital faculties with the goal of enforcing its direction, inspiration, and aspiration. It is very difficult for a person to recognize her tricks. A further contribution graphology could bring consists of the different evaluation of the Enneatypes according to gender. Most Enneagram authors implicitly state that Passions and Fixations have exactly the same structure and dynamic in the feminine and masculine universe. In graphological theory, most signs have not been assigned a differential meaning according to gender, even though we know that some signs are more typical of women and others of men. Nonetheless, in the branch of graphology generally used with family and couple relationships, much weight is given to gender identity which is considered to be a specific and very influential component of personality. In my research I would like to keep an open door about this dimension, taking into account gender differences especially when evaluating persons of the same Enneatype.

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Why it Makes Sense to Look for a Connection Between the Enneagram and Graphology

Both disciplines aim at acquiring deep and detailed knowledge of the individual and see the person as a psycho-physical structure interacting within a social environment. Both disciplines see personality not as restrictive and set in stone, but as an organic process expressive of who we are.

Graphology doesn't make direct references to Essence, but refers to the personality as an "organization" of a various vital components of personality which are structured around an innate temperament. Temperament, according the graphological theory, is an inborn imprint that directs the evolution of character. This implies that there exists an "organizing element," in other words, a person has real latitude for change, beyond the innate conditioning and his or her specific evolutionary story. This organizing element affecting each human being has the power to give new meaning to each of the individual existential paths, to channel energies in new ways, and to modify mental patterns. The organizing element participates completely in the dynamics of personality, but has the potential to transcend itself through the awareness of one's own identifications and compulsions.

Graphology does not claim to have penetrated and defined this "organizing principle" which operates in every human being beyond the personality. Indeed Moretti, referring to the Predominant Passion, says that the regulating mechanism of Passion itself is made by virtue. Virtue as a concept in graphological theory contains the idea of habit. So, Moretti defines Virtue as the habit of attention.

Giovanni Luisetto, writes in his introduction to Father Moretti's book *Graphology of the Seven Deadly Sins*, 1937, that, as a result of the struggle against the Predominant Passion: "What was considered a restriction becomes broader action; what was an obstacle becomes an object requiring attention; what was lust can become mysticism; what was anger is transformed to mildness, what was sloth becomes courage to take action."¹¹ These surprising and remarkable words, written seventy years ago by a scholar not familiar with the Enneagram, carry deep resonances with what the Enneagram calls "transformation of the compulsions," "freedom from and awareness of our own automatisms," and "non-identification with the personality."

The Enneagram as well as graphology, go into depth in knowledge of personality. This paves a preferential lane for reading signals that could guide us in the transformation of our identifications, that are the cause of our suffering. The personality, according to the sacred symbol of the Enneagram, is the gate through which we can contact our Essence, which is our true core. This is the real scientific and humanistic contribution that the Enneagram can bring to graphological theory—to indicate the path for self-transcendence. Graphology on the other hand can help going into greater depth exposing specific nuances of the writer.


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In conclusion, at an epistemological level, the Enneagram and graphology both refer in similar but different ways to the same structural and dynamic components of personality. The Predominant Passion (according to the graphological theory)—or the Dominant Passion (according the Enneagram)—are considered pivotal to personality and arise from the interaction of the innate substratum, instincts, and relational dynamics of childhood. The points of intersection contain the foundation for theoretical research and for practical applications for both disciplines.

Handwriting Samples Representing Each Enneagram Type

There are days when everyone I meet appear as symbols, and individually or together they form a prophetic or occult writing that describes my life in shadows. The words I exchange with familiar or unfamiliar faces are phrases for which I have no dictionary, though I have of what they mean. They speak, they express, but it's not of themselves that they speak, nor to themselves that they express; they're words are not clearly indicative, but they allow glimpses.

Enneatype 1, Female age 74

Predominance of the Basic Graphological Character of Resistance

Signs: B Angles, Stable Baseline, Straight Extensions, Clear, Steady, Parallel, Narrow Letter Width, A Angles, Careful

*a prophetic or o
life in shadows
h familiar or un*

Enneatype 1 Detail

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There are days when everyone I meet appear as symbols, and individually or together they form a prophetic or occult writing that describes my life in shadows. The words I exchange with familiar or unfamiliar faces are phrases for which I have no dictionary, though I have an idea of what they mean. They speak, then express but it

Enneatype 2, Female age 53

Predominance of the basic Graphological Characteristics of Yieldingness, Waiting

Signs: Curved, C Angles, Extensions Concave to the Right, Flexuous, Loops, Letter Width above average, Space Between Letters above average with Touching Letters, Space Between Words below average

...ep... or occult
describes my life
words I exchange
... un... ..

Enneatype 2 Detail

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There are days when everyone I meet appear as symbols, and individually or together they form a prophetic or occult writing that describes my life in shadows. The word I exchange with familiar or unfamiliar faces are phrases for which I have no dictionary, though I have of what they mean. They speak, they express, but it's not of themselves that they speak, not to themselves that they express; they're words and are not clearly indicative, ... glimpses.

Enneatype 3, Female age 57

Signs: Good balance among the four Basic Factors of Graphological Character. Enneatype 3 comes out by an excess of Carefulness, joined with a very good Balance of the Triple Width.

ed I exchange
air faces are phra
dictionary, though
All ... th

Enneatype 3 Detail

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These are days when everyone I meet appears
as gables, and individually or together they
form a pathetic or occult melody. That
decides my life in stations. The words I
exchange with familiar or unfamiliar
faces are phrases for which I have no
dictionary, though I have suppositions
about what they mean. They speak,
they repeat, but it's not of themselves that
they speak, nor to themselves that they
repeat; they're words and all not clear.

Enneatype 4, Female age 35

Predominance of factors of the Basic Graphological Character of Waiting-Yieldingness.

Signs: High Degree Of Methodically Irregular of Size (Creativity), Light, Flexible, Elegant, Space Between Letters above average, C Angles, Extensions Concave to Right, Connected, Curved, Fluent, Flexuous, Profuse, Sword-Shaped. Lack of Attack-Resistance Factors.

ikes my life in
range with fami
es all phrases for

Enneatype 4 Detail

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Garibaldi**
(continued)

There are days when everyone I meet appear as symbols, and individually or together they form a jigsaw of occult writing that describes my life in shadows. The words I exchange with familiar or unfamiliar faces are phrases for which I have no dictionary, though I have a sense of what they mean. They speak, they express, but it's not of themselves that they speak, nor to themselves that they express; they're words and are not clearly indicative, but they allow glimpses.

In my twilight vision, however, I only vaguely distinguish what these sudden glass panes on the surfaces of things let show from the interior which they veil and reveal. I understand without having knowledge, like a blind man who speaks of colors.

Enneatype 5, Male age 52

Features of the Basic Character of Waiting and Resistance are Prevailing

Signs of Waiting: Disconnected, Minute, Sober, Meticulous, Light, Methodically Irregular of Size.

Signs of Resistance: A Angles, Stable Baseline, Clear. Lack of Yieldingness.

...ery, though I have a
speak, they express, but it
speak, nor to themselves.
ords and are not clearly
impres.

**Claudio
Garibaldi**
(continued)

There are days when everyone I meet appears as symbols, and individually and together they form a prophetic or occult writing that describes my life in shadows. The words I exchange with familiar or unfamiliar faces are phrases for which I look to dictionary, though I have no idea what they mean. They speak, they express, but it's not of themselves that they speak, nor to themselves that they express; they're words and not clearly indicative, but they allow glimpses.

Early twilight vision, however, I only vaguely distinguish what these sudden glances pierce on surfaces of things but show from the interior which they veil and reveal. I understand without having knowledge, like a blind man who speaks of colors.

Enneatype 6, Female age 51 (Left-handed)

Signs: The dominant sign is Wavering (due to ambivalence) in a context of an overall non-homogeneity

The predominant Basic Character is Waiting, secondly we find Attack, due to impatience.

describes my life in shadows. The
familiar or unfamiliar faces are
to dictionary, though I have no
idea, they express, but it's not
of themselves that they
speak, nor to themselves that they

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Enneatype 6 Detail

**Claudio
Garibaldi**
(continued)

There are days when everyone I meet appears as symbols, and individually or together they form a prophetic or occult writing that describes my life in shadows. The words I exchange with familiar or unfamiliar faces are phrases for which I have no dictionary, though I have of what they mean. They speak, they express, but it's not of

Enneatype 7 ,Female

Prevailing Basic Character is Attack **Signs:** Flung Out, Thickened I, Springing, Thrusting, Obscure, Rapid, Impatient.

Secondly we find Yieldingness **Signs:** Space Between Letters above average, Space Between Words below average, Profuse, Fluent, Flexuous. Lack of the Resistance Factors.

...a proph
...written th
...in shadow
...exchange

Enneatype 7 Detail

**Claudio
Garibaldi**
(continued)

Shadows. The words
familiar or unfamiliar faces are phrases
for which I have no dictionary, though
I have no idea of what they mean.
They speak, they express, they use words
and are not clearly indicative, but they
allow glimpses.
In my twilight vision, however, I can
vaguely distinguish what these sudden
glass panes on the surface of things let
show from the interior which they veil
and reveal. I understand without

Enneatype 8, Male age 56

Basic graphological character of Attack. Lack of Waiting.

I have no idea
They speak, they
and are not cl
allow glimpses

Enneatype 8 Detail

**Claudio
Garibaldi**
(continued)

These are days when everyone I meet appear as symbols, and individually or together they form a prophetic or occult writing that describes my life as shadows. The words I exchange with familiar or unfamiliar faces are phrases for which I have no dictionary, though I have an idea of what they mean. They speak, they express, but it's not of themselves that they speak, nor to themselves that they express; they're words and are not clearly indicative, but they allow glimpses.

Enneatype 9, Male age 57

Signs: The slackening of tension of the stroke indicates the Yieldingness Basic Character as prevailing. Also Narrow between words.

of what they mean
express, but it's
they speak, nor to
express; they're u
indicative, but they

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This concludes Journal VII of the American Society of Professional Graphologists.

Throughout ASPG's existence, we have worked to present a variety of perspectives from both American and international graphologists. This Journal references, summarizes, and presents articles from all of our conference speakers since 2009. Prior journals, also available in digital form, cover our efforts since the inception of our Society in 1988. By making these resources available without charge, our intention is to inspire interest and learning for current and budding graphologists of the future. We hope to have piqued your curiosity!

Patricia Siegel

President