A COMPANION TO

*Unforgiven Is Not a Place to Live*

# The Forgiveness Workbook

A progressive writing program, from the hurt you carry to the decision you make. Nine parts, about ten weeks, done by hand.



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ZEN BOOKS

BEFORE YOU START

# How to use this workbook

This is the practice side of *Unforgiven Is Not a Place to Live*. The book explains why each exercise works and where the evidence comes from. This workbook is where you do them, in the order that works, on paper you can keep. If you have not read the book, the workbook will still carry you through, but read Key 2 and Key 6 first; those are the two exercises people most often do wrong.

The method is borrowed from two places. From the expressive-writing research that began with James Pennebaker in 1986: writing about a hurt, by hand, for a few short sessions, changes how the body carries it. And from the structured self-authoring programs built on that research, which ask you to break your life into chapters, look at the events that shaped you one at a time, and then write the future you want in enough detail to walk toward it. What follows is that structure, built around the eleven keys of the book.

**By hand.** Print it. The research was done with pen and paper, and the slowness is part of the effect. A screen lets you edit; a pen makes you finish the sentence.

**Private.** Nobody reads this but you. Do not write for an audience, do not fix spelling, do not soften. The letter in Part V is never sent.

**One hurt at a time.** Part I asks you to choose. Work the whole program on one hurt. You can come back for the others, and the second time is faster.

**Timed.** Most sessions are ten to twenty minutes. Set a timer and keep writing until it rings, even if you repeat yourself. Repetition is the mind circling the thing it needs to say.

**In order.** Each part uses what the one before produced. Parts I to VII follow the six-week program in Chapter 13. Parts VIII and IX are what comes after.

### When to stop and get help

This workbook is for an ordinary, painful, common situation: someone hurt you and you are still carrying it. It is not a treatment. Put it down and talk to a professional if any of these is true: you are thinking about harming yourself or the person who hurt you (in the United States, call or text 988, any hour); the hurt is ongoing and the person still has access to you; you have flashbacks, nightmares or numbness; the resentment has taken your sleep, work or relationships for months and the exercises do not move it; or the hurt involves a child, a crime or a death. The research on expressive writing shows a bad day or two after a session, not a bad fortnight. If the writing in Part III leaves you unable to function for days, stop and find a therapist before continuing.

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THE ROAD

# Nine parts, in order

| | | | |
|---|---|---|---|
| I | **Where you are**<br>Your life in chapters, the hurts you carry, the one you choose, and what forgiveness actually is. | Key 1 | Week 1 |
| II | **Uncovering**<br>The replay log, the wound under the guard, the sleep log, and the critic. | Keys 2, 3, 4 | Weeks 1 and 2 |
| III | **Saying it**<br>Four evenings of writing, the you/I count, and the hundred-word sentence. | Key 5 | Week 3 |
| IV | **The child and the other person**<br>The house, the letter to the child, the other hand, and the first honest look at them. | Keys 9, 2 | Week 4 |
| V | **The letter you do not send**<br>What you did. What it cost me. What I understand about you. What I am deciding. | Chapter 13 | Weekend of week 3 or 4 |
| VI | **The door and the number**<br>One limit, said once, and the daily number that shows you the trend. | Keys 6, 7 | Week 5 |
| VII | **Holding on**<br>Seven silences, the relapse plan, the two columns, and the letter from someone who loves you. | Keys 8, 10, 11 | Week 6 |
| VIII | **The life that is yours**<br>Three years from now, the future to avoid, five things, and the story rewritten with you as the one who chose. | Chapter 13 | After the six weeks |
| IX | **The journal**<br>Fourteen days of five lines, and one week a month for a year. | Chapter 13 | Ongoing |

### Where each part sits in REACH

**R**ecall the hurt — Parts II, III

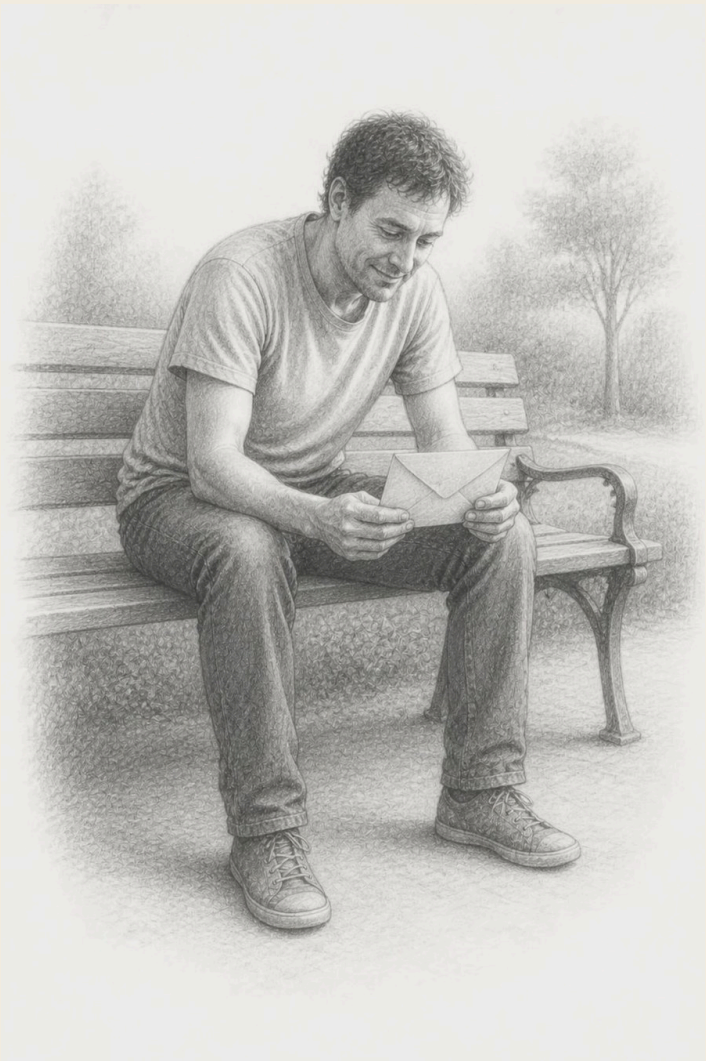
**E**mpathize — Part IV

**A**ltruistic gift — Part V

**C**ommit — Parts V, VI

**H**old on — Parts VII, VIII, IX

Everett Worthington's five steps are the spine of the program. In a 2024 trial with 4,598 adults in five countries, two weeks with a self-directed REACH workbook lowered unforgiveness, depression and anxiety. That is the floor of what these pages can do.



PART I

# Where you are

Before you work on the hurt, you need to see where it sits in a whole life. The self-authoring method starts by dividing a life into chapters and looking at each one on purpose, in daylight, instead of at two in the morning against your will.

KEY 1 · WEEK 1

# Seven chapters

Divide your life so far into seven periods. Use ages or places, whatever divides it naturally. For each one, write the one or two events that shaped you most, good or bad, and who was there. One line each. You are drawing a map, not writing a memoir; fifteen minutes is enough.

| Chapter (ages or place) | What happened that still matters | Who was there |
|---|---|---|
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> Most people notice two things: that the hurt they came here for belongs to one chapter, and that the chapters around it hold people and places that were safe. Keep both in view.

# What you are still carrying

List the hurts that still run in your head, up to seven. For each, rate from zero to ten how much it bothers you this week, and tick whether it is finished (the person is gone, or it cannot happen again) or ongoing (they still have access to you). Then choose one to work on. Choose the one you think about most, not the biggest; the program works on one hurt at a time.

| Who, and what happened (one line) | 0 to 10 | Finished | Ongoing |
|---|---|---|---|
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**The one I am working on in this workbook**

If the hurt you chose is ongoing, read the warning at the front again. Safety comes before forgiveness, and Key 6 is only a beginning.

PART I · KEY 1

# Three columns

Column one: every assumption you have carried about what forgiving would mean. Seeing them again, saying it to their face, not being angry, letting them off. Do not edit. Column two: what forgiveness actually is, in your own words, from the definition in Key 1: the urge to get even goes down, the urge to avoid goes down, and the person becomes a person again. Then cross out everything in column one that is not in column two. Column three: what would be different in your week if you forgave. Be concrete. Fewer replays. Walking into the wedding. Sleeping.

| What I think forgiveness would mean | What forgiveness actually is | What would be different in my week |
|---|---|---|
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> Keep this page. You will come back to the third column on the first of every month in Part VI, and it is how you will know, in a year, that this worked.



PART II

# Uncovering

Resentment is a guard posted at a wound. This part counts the guard's rounds, finds the wound, and checks how much of the grudge is a tired body and how much of the anger is pointed at you.

KEYS 2, 3, 4 · WEEKS 1 AND 2

PART II · KEY 2

# The replay log

For seven days, every time the replay starts, note it. When. What set it off (a place, a song, a name in your inbox, nothing at all). How long it ran before you noticed. What you did once you noticed. Do not try to have fewer replays yet. Just count.

| Day / time | What set it off | Ran for | What I did when I noticed |
|---|---|---|---|
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**Total replays this week** _____ **Usual hour** _____ **Average time to notice** _____

> Most people are startled by the count. That is useful. You cannot stop paving a road you did not know you were driving.

PART II · KEY 2

# The wound under the guard

Sit with the replay once, on purpose, in daylight, and answer three questions. Not about what they did. About what was missing. Write the answers down; they are the real material of this workbook, and the person who hurt you is, by comparison, a detail.

**1. What did I need in that moment that I did not get?**

**2. What did I decide about myself that day?**

*"I am not worth staying for." "I cannot trust anyone." "I have to handle everything alone." Most resentment protects a sentence like that. Find yours.*

**3. Where does it live in my body now?**

*A tightness, a knot, a weight across the shoulders. Find it. You will put your hand there in Part II and Part VII.*

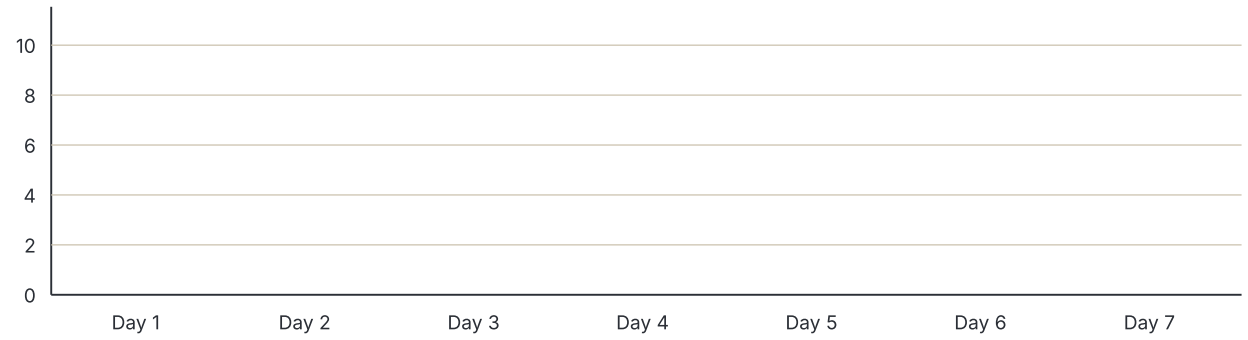
PART II · KEY 4

# The sleep and replay log

Seven mornings, before breakfast, two numbers. Hours slept, roughly. And how many times the replay ran between getting into bed and getting up, as best you can count. Nothing else. Do not try to improve either number this week.

| Morning | Hours slept | Replays in bed | Notes (what you did when it started) |
|---|---|---|---|
| Day 1 | | | |
| Day 2 | | | |
| Day 3 | | | |
| Day 4 | | | |
| Day 5 | | | |
| Day 6 | | | |
| Day 7 | | | |

Hours slept (dot) and replays (cross), day by day




> On Sunday, plot both numbers. You will probably see what a hundred students in Binghamton showed: the short nights and the long replays fall on the same dates. Once you have seen it in your own handwriting, “I need to sleep” stops being advice and becomes something you know about yourself. Then add the rule about noon: a time after which the argument is closed for the day.

PART II · KEY 3

# Catch the critic

For seven days, each time you notice the second voice, the one talking about you rather than about the person who hurt you, write three things. What it said, word for word. What you would have said to a close friend in the same spot. And whether you managed to say the second thing to yourself.

| What the critic said | What I would say to a friend | Said it to myself? |
|---|---|---|
| | | |
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**The critic's favorite sentence this week** _____

> Do not aim for a perfect score. Aim for the list. By Sunday you will know the critic's favorite sentences, which is the first step toward not believing them, and you will have a written collection of what you actually think about people who struggle. It is kinder than you knew.



PART III

# Saying it

The unsaid sentence weighs more than the event. This is the oldest exercise in the book, the one forty-six students did in Dallas in 1985, and it is Worthington's first step, Recall, done properly.

KEY 5 · WEEK 3

Date _____ Timer: 15 minutes Hurt: the one from Part I

Write about the hurt you are trying to forgive. What happened, and what you felt, in whatever order it comes. Keep going until the timer rings, even if you are repeating yourself. Do not edit. Do not show it to anyone.

Date _____ Timer: 15 minutes Hurt: the one from Part I

Date _____ Timer: 15 minutes Hurt: the one from Part I

Date _____ Timer: 15 minutes Hurt: the one from Part I

Tonight, after the timer, read all four evenings. Count the sentences that begin with “you” and the sentences that begin with “I.” Underline every “I” sentence. Then turn the page.

PART III · KEY 5

# The count, and the hundred words

First, the count. Most people find that the ratio shifts from the first evening to the fourth, from "you" toward "I." That shift, from inside the fight to across the room, is the work of this part happening on paper.

| | First evening | Second | Third | Fourth |
|---|---|---|---|---|
| Sentences that begin with "you" | | | | |
| Sentences that begin with "I" | | | | |

Now take the underlined sentences and shape them into one I-message in three parts: what happened, what I felt, what I needed. Under a hundred words. Read it aloud, alone, until you can get through it in a steady voice. For many people this is the whole thing; the sentence is finished and they find they do not need to deliver it.

**What happened**

**What I felt**

**What I needed**

**The hundred words, together**

**Three questions before you say it to anyone**

Is it safe? *yes / no*

Are they able to hear it? *yes / no*

What do I want from saying it? _____

*If the answers do not allow it, the sentence still gets said: to a counselor, or to a friend told in advance "I need you to listen and not fix it." The loop still closes.*



PART IV

# The child and the other person

You have to go back for the child before you can see the parent, and you have to see the person before you can forgive them. This is the week that supplies Empathize: the person who hurt you was almost always once a child in a house with its own X's.

KEYS 9 AND 2 · WEEK 4

PART IV · KEY 9

## Draw the house

Draw, badly, the floor plan of the house you lived in at eight or nine. Mark the rooms. Then mark with an X the places where something happened that you still carry, and with a circle the places where you felt safe. Spend as long as it takes and no longer; this is a map, not a memoir.



**X** something happened that I still carry **O** I felt safe here

# The circles

Count the circles on your map. For each one, write one sentence: who or what made that place safe. That list is the foundation you are going to build on, and most people did not know they had one.

| Circle | Who or what made it safe |
|---|---|
| 1 | |
| 2 | |
| 3 | |
| 4 | |
| 5 | |

# The letter to the child

Fifteen minutes, by hand, to the child in that house, from the adult you are now. Tell them three things: what you can see from here that they could not see then; what they needed and did not get; and that the emergency is over. Do not tell them to forgive anyone. That is not their job and never was.

# The letter to the child, continued

## The other hand

Once, for five minutes. Write a question to the child with your usual hand: “What did you need?” Then switch the pen to your other hand and let the answer come, in the clumsy large letters that hand produces. This is an exercise, not science. If it feels absurd and produces nothing, drop it. If it produces something, you will know.

# The first honest look at them

Only after the house and the letter, and probably not the same day. Take the three questions you answered about yourself in Part II and ask them about the person who hurt you, as far as you know their story. You are not excusing them. You are doing what Key 1 said forgiveness is: letting a person be a person. It is much easier from the adult's chair, with the child already heard. If the honest answer is “I do not know,” write that.

**What might they have needed, at the moment they did it, that they were not getting?**

**What had they decided about themselves, long before you?**

**What was done to them? What were they afraid of?**

**Worthington's question, the night his mother was killed: whose heart is darker tonight, theirs or mine?**

*He had just stood in a room and promised to kill a man with a bat. Write what the question does when you ask it about your own replays.*

# The sentence on trial

The replay runs on sentences: “They did it on purpose.” “They never cared.” “I will never get past this.” Write the one that fuels yours, and under it the evidence for and against, as if you were the lawyer for each side. You are not trying to talk yourself out of the hurt. You are checking whether the sentence is true. Often it is partly true, and the part that is not true is the part doing the damage.

**The sentence**

**Evidence for**

**Evidence against**

**The sentence, rewritten with only the part that is true**

> The other method is the opposite, and you can use both. Instead of arguing with the feeling, make room for it: notice it, name it, let it sit in the chair, and then do the thing you were going to do today that matters to you, with the anger still in the room. Forgiveness in that approach is not the absence of the feeling. It is acting on your values while the feeling is present, until it gets bored and leaves.



PART V

# The letter you do not send

This is the oldest tool and the one most people have heard of. It works because it does two things at once: it finishes the sentence that has been unfinished since the day it happened, and it commits you, on paper, to the decision. Pick a time when you will not be interrupted for an hour.

CHAPTER 13 · ALTRUISTIC GIFT AND COMMIT

## A time I was forgiven

Think of a time when someone forgave you who did not have to. Write what you did, and what it felt like to receive it. You are about to decide to give that, not because they deserve it, but because you know what it is worth.

## Addressed to them by name

Not “to whom it may concern,” not “you.” Write their name at the top of the next page, and the date.

Dear _____ Date _____

**Page one: what you did**

*Plain, specific, in order. “On the night of the fourteenth you told me, in front of the children, that…” No adjectives you would not use in court.*

### Page two: what it did to me

*The replays, the sleep, the things you stopped doing, the people you pushed away. This is the page people skip, and it is the one that matters, because it is where the cost gets counted.*

### Page three: what I understand about you

*Not excuses. The picture from Part IV: what you know about where they came from, what they were afraid of, what was done to them. If the honest answer is "I do not understand," write that.*

### Last paragraph: what I am deciding

*If you can write "I forgive you," write it, and then write what you mean by it: that you are done serving the sentence, that you are not pretending it did not happen, that the limit from Part VI stays. If you cannot write it yet, write what you can: "I am deciding to stop trying to get even." That is decisional forgiveness, and it counts.*

Signed _____ Read aloud on _____

**Do not send it**

Read it once, aloud if you can bear to. Then leave it in this workbook, because you will reread it on the bad week in Part VII. If, months from now, you decide that a conversation is needed, Part III tells you how to have one, and it is not this letter. This letter was for you.

**Told my person (Part VII) that I have decided, on**

Date _____ Who _____



PART VI

# The door and the number

Forgiving is something you do with your heart. Setting a limit is something you do with your door. They are two acts, not one, and the research says you cannot safely do the first unless you also do the second. The number is how you will know, next month, that it worked.

KEYS 6 AND 7 · WEEK 5

PART VI · KEY 6

# One limit, once

Monday. Finish the sentence in one line. Not “you will not.” I. Make it something you can enforce alone: lend money, answer calls after ten, discuss my marriage, be in the same house as him. If it takes a paragraph, it is not a limit yet; it is still an argument.

**I will not**

**What I will do when it is crossed (decide now, in daylight; then do exactly that and nothing more)**

Before Sunday, say it once, in the plain form, without a reason, to the person it concerns if that is safe; if it is not, to the friend or counselor you chose in Part III, out loud. When they ask why, say: “That's just where I am.” Do not defend it. Do not list the past. The past is forgiven; that is the point. You are describing a door.

| What I said | What they said | How I felt an hour later |
|---|---|---|
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |

Most people are surprised by the third column. The feeling after a limit held is not guilt. Once you have felt it, you will not confuse the two again. And if the limit you need is “I will not be in contact at all,” that is a limit too, and it is compatible with complete forgiveness. The door can be all the way shut and the heart all the way open.

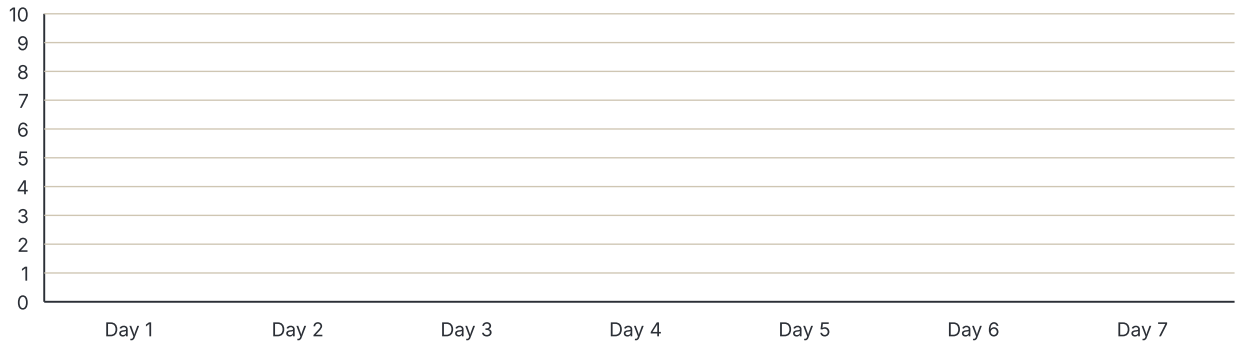
PART VI · KEY 7

# The daily number

Each evening this week, before bed, rate from zero to ten how much the hurt is bothering you right now. Zero is not at all; ten is as bad as the first day. Write the number and the date and nothing else. On Sunday, plot the seven. They will go up and down. That is temporary forgiveness, seen with your own eyes.

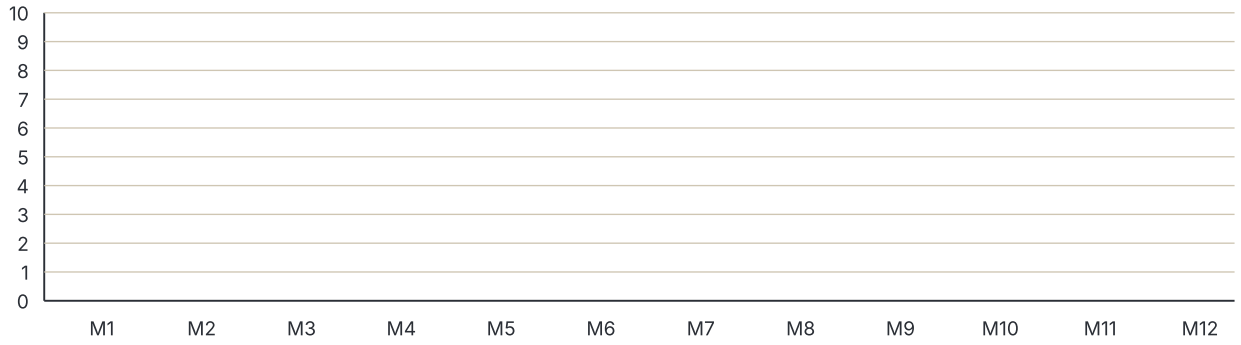
| | Day 1 | Day 2 | Day 3 | Day 4 | Day 5 | Day 6 | Day 7 | Sum ÷ 7 |
|---|---|---|---|---|---|---|---|---|
| Date | | | | | | | | |
| Number | | | | | | | | |

How much it bothers me tonight, 0 to 10




The average is one point of trend. A line needs at least three points before it means anything, so do it again next month and the month after: one week a month, for a year. That is the whole maintenance program, and the curve below is worth more than any sentence in the book, because it is about you.

Your own curve: the weekly average, one point a month




> Name the relapse as a point, not a verdict. When the bad evening comes, say out loud: “That is a point above the line.” Then the friend test from Part II, then bed. Do not open the three columns from Part I. You open them on the first of the month, and the evening is one point among thirty.



PART VII

# Holding on

The feelings will return, because that is how the brain works, and the return will feel like proof that you never forgave. It is not. This part is the maintenance manual: silence, a plan for the first five minutes, a person, and the verdict you are allowed to stop handing down on yourself.

KEYS 8, 10 AND 11 · WEEK 6

PART VII · KEY 8

# Seven silences

Ten minutes each morning, at the same time, for seven days, with no phone in the room. Not meditation in any formal sense: no technique, no phrase, no posture. Let the replay come and let it pass. Afterward, write one line: what came up.

| Morning | What came up (one line) | About them | About my life |
|---|---|---|---|
| Day 1 | | | |
| Day 2 | | | |
| Day 3 | | | |
| Day 4 | | | |
| Day 5 | | | |
| Day 6 | | | |
| Day 7 | | | |

On the seventh day, read the seven lines and tick each one: about the person who hurt you, or about your life. The ratio is the whole chapter. You are not trying to make them disappear from the bus. You are trying to see the rest of the passengers.

**The sentence that is bigger than the hurt: "The thing my life is for is ___."**

*Do not aim for profundity. "My kids." "Making things that work." "Being someone people can rely on." Then, under it, one way the resentment is taking from that. The gap is the reason to forgive that does not depend on the other person at all.*

PART VII · KEY 10

# The relapse plan

Preparation, done in daylight, before you need it. One sheet: the cues, the first five minutes, and your person. Then send your person a message telling them they are on this sheet. That is the step that matters most, because a grudge without privacy does not last.

### My cues: the places, names, dates, songs and faces that light the circuit

### The first five minutes: three steps I can do anywhere, in order

**1**

**2**

**3**

*Mine are: name it out loud, "that is the old circuit"; breathe slowly until my hands loosen; decide where I will write about it tonight.*

### My person

Name _____ Number _____

*Their job: to listen, to not fix it, and to remind you in their own words that this has happened before and passed.*

What I have asked them to do _____

Message sent on _____

> The same day a relapse fires: fifteen minutes in the journal, Pennebaker's way, about you in the aisle, not about them. Then the daily number, so the point above the line goes on the chart where it belongs. Then tell your person within a day. A relapse told to someone is a relapse that ends.

PART VII · KEY 11

# The two columns

For whatever you are still holding against yourself. First, say it at full size: one or two plain sentences, no softening, no explaining. If you catch yourself writing “but,” stop and start again. Then, every day for seven days, when the old verdict shows up, one line in each column.

**What I did, at full size**

| Day | What I did | What I have decided it means about me |
|---|---|---|
| 1 | | |
| 2 | | |
| 3 | | |
| 4 | | |
| 5 | | |
| 6 | | |
| 7 | | |

By Sunday you will have seven versions of the same act and seven versions of the same verdict, and you will notice that the left column never changes and the right column is the only thing you have been adding to all these years. Every line on the right is a conclusion, not a fact. That is the thing you are allowed to stop doing.

**Repair what can be repaired**

*If the person is alive, reachable and would not be harmed by hearing from you: the apology, with no request for forgiveness attached. If not, repair toward the value instead: if you broke a promise, keep one; if you were absent, be present for someone now. Guilt wants a task. Write the task.*

PART VII · KEY 11

# The letter from the one who loves you

This is the exercise readers tell me about years later. Write a letter to yourself from the person you love most who knows what you did. Not from you. From them. Let them say what they would actually say about it, in their voice. Then read it aloud. If the person who loves you most is the person you hurt, write it from them anyway, as they would be on their best day. If nobody comes to mind, that is shame talking: borrow the voice of someone who was kind to you once, a teacher, a grandparent, a friend from years ago.

From _____ Date _____

> None of this erases the act. It is not meant to. It is meant to end the trial, which has convicted the same person every day for years, with no new evidence.



PART VIII

# The life that is yours

Luskin's last step is to rewrite the story so that you are the one who chose to forgive, not the one it was done to. The future-authoring method does the same thing forward: put the energy you spent on the grievance into a life described in enough detail to walk toward.

CHAPTER 13 · AFTER THE SIX WEEKS

PART VIII · THREE YEARS FROM NOW

# The life you would want

Fifteen minutes, without stopping, without regard for grammar. Imagine your life three years from now if the resentment had let go of you: the people around you, the work, the house, what a Tuesday looks like, what you do with the hours the replay used to take, the places you walk into without bracing. Write as if it were already true. Daydream on paper.

PART VIII · THE FUTURE TO AVOID

# Three years from now, if nothing changes

Ten minutes. The same Tuesday, three years on, if the grudge keeps every hour it has now. Be as specific as you were on the previous page. This page is not for wallowing; it is for knowing what you are walking away from, which is what makes the first page worth the work.

# Five things

From the first page, pick five concrete things you want in that life. For each, one first step you could take this month, and the obstacle most likely to stop you. Then number them by importance.

| # | What I want | First step this month | What will get in the way |
|---|---|---|---|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

PART VIII · LUSKIN'S NINTH STEP

# The story, rewritten

Write what happened one more time, in one page, as the person who chose. Not the one it was done to; the one who decided what to do with it. Include the facts, the limit you set, the decision from the letter, and what you are doing with the energy now. This is the version you will tell, when you tell it.

### The unenforceable rule I am giving up

*Luskin calls the hurt an "unenforceable rule": something you kept expecting from a person, or from life, that they were never going to give. Name yours, and the thing you will do with the energy instead.*



PART IX

# The journal

One entry a day, five lines. The fifth line is the one that does the work: a sentence about your life today that has nothing to do with them. Oshea Israel said that if you hold on to pain it grows, and if you forgive, you starve it. The fifth line is how you starve it.

CHAPTER 13 · FOURTEEN DAYS, THEN ONE WEEK A MONTH

**Day 1** **Date** _____ **Feeling, 0 to 10** _____

Situation

Feeling, the word

What I did

One true thing

**Day 2** **Date** _____ **Feeling, 0 to 10** _____

Situation

Feeling, the word

What I did

One true thing

**Day 3** **Date** _____ **Feeling, 0 to 10** _____

Situation

Feeling, the word

What I did

One true thing

**Day 4** **Date** _____ **Feeling, 0 to 10** _____

Situation

Feeling, the word

What I did

One true thing

**Day 5** **Date** _____ **Feeling, 0 to 10** _____

Situation

Feeling, the word

What I did

One true thing

**Day 6** **Date** _____ **Feeling, 0 to 10** _____

Situation

Feeling, the word

What I did

One true thing

**Day 7** **Date** _____ **Feeling, 0 to 10** _____

Situation

Feeling, the word

What I did

One true thing

**Day 8** **Date** _____ **Feeling, 0 to 10** _____

Situation

Feeling, the word

What I did

One true thing

**Day 9** **Date** _____ **Feeling, 0 to 10** _____

Situation

Feeling, the word

What I did

One true thing

**Day 10** **Date** _____ **Feeling, 0 to 10** _____

Situation

Feeling, the word

What I did

One true thing

**Day 11** **Date** _____ **Feeling, 0 to 10** _____

Situation

Feeling, the word

What I did

One true thing

**Day 12** **Date** _____ **Feeling, 0 to 10** _____

Situation

Feeling, the word

What I did

One true thing

**Day 13** **Date** _____ **Feeling, 0 to 10** _____

Situation

Feeling, the word

What I did

One true thing

**Day 14** **Date** _____ **Feeling, 0 to 10** _____

Situation

Feeling, the word

What I did

One true thing

PART IX · ONE WEEK A MONTH, FOR A YEAR

# The maintenance year

After the six weeks, the daily number for one week each month. Write the seven numbers, the average, and carry the average to the curve in Part VI. On the first of the month, also reread the third column of Part I and put a mark next to each line that is truer than it was.

| Month | D1 | D2 | D3 | D4 | D5 | D6 | D7 | Average | Column three: lines truer than before |
|---|---|---|---|---|---|---|---|---|---|
| 1 | | | | | | | | | |
| 2 | | | | | | | | | |
| 3 | | | | | | | | | |
| 4 | | | | | | | | | |
| 5 | | | | | | | | | |
| 6 | | | | | | | | | |
| 7 | | | | | | | | | |
| 8 | | | | | | | | | |
| 9 | | | | | | | | | |
| 10 | | | | | | | | | |
| 11 | | | | | | | | | |
| 12 | | | | | | | | | |

> Do not score the bad days; you will have them and they are noise. You are tracking where the line is heading. The month the average stops moving is the month you can close this workbook, and open it again for the next hurt, which will be faster.

SOURCES

# Where the exercises come from

Every exercise here is explained, with its evidence, in the corresponding key of the book. These are the studies the method rests on.


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### The audio meditations

Three guided meditations accompany the book and this workbook: Setting Down the Weight (Part II), The Letter You Never Sent (Part V) and Forgiving Yourself (Part VII). They are free at the book's website. [URL and QR code to be added when the recordings are ready.]


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