Zen master Dōgen’s (1200-1253) manuscript, Universally Recommended Instructions for Zazen (or Fukanzazengi), has often been analyzed in terms of its adaptation of Chinese source material. By examining the aesthetic and performative qualities of the text, Professor Eubanks instead highlights understanding of the manuscript’s efficacy as a religious object. Through an extended visual analysis of Dōgen’s calligraphy, she proposes two interventions into our current understanding of Zen calligraphy: redefining and broadening its scope, and outlining the influence of the text’s material nature. Redefining Zen calligraphy to include deliberate, legible characters that are well-paired with the paper’s underlying imagery extends our vocabulary of visual aesthetics away from the spontaneous, splashy compositions typically found under the ‘Zen calligraphy’ title. Concerning the material nature of the text, Professor Eubanks discusses how Fukanzazengi can perform particular things through its physical substantiation. She argues that it does precisely what it asks its readers to do: sitting calmly, at poised attention in a real world field of objects.