

The Museum of the City of New York
Frederick A. O. Schwarz Children's Center



EDUCATOR GUIDE:

SAMURAI IN NEW YORK: The First Japanese Delegation, 1860



Samurai in New York: The First Japanese Delegation, 1860
[Members of the embassy], 1860
Carte-de-visite, Studio of C.D. Fredricks & Co., New York
Collection of Tom Burnett

SAMURAI IN NEW YORK: The First Japanese Delegation, 1860 invites visitors to return to the New York of 150 years ago to share the city's excitement over the visit of a delegation of more than 70 samurai from Japan—the first Japanese to leave the closed island nation in over 200 years. The brash young city seized the opportunity to promote itself as the “Edo (modern day Tokyo) of the West” with a two-week whirlwind of parades and balls and moment-to-moment newspaper coverage of the delegation's visit. Extremely rare 19th-century photographs and newspaper engravings document the festivities, and a unique group of objects, lent by Japanese institutions, both record and recall the experience from the Japanese viewpoint. Other photographs, works of art, decorative and costume items reveal the cross-cultural influences that the visit inspired.

Introduction

This guide is intended to be used as a resource for teachers visiting the Museum of the City of New York's *SAMURAI IN NEW YORK: The First Japanese Delegation, 1860* (June 25 – October 11, 2010) exhibition during self-guided gallery visits.

The information and activities in this guide may be taught before, during, and/or after a self-guided visit to the Museum. Teachers are encouraged to adapt the information to the grade level and ability of their students. For further information or to schedule a self-guided visit to the Museum of the City of New York, please contact the Frederick A.O. Schwarz Children's Center at (212) 534-1672, ext. 3334 or schoolprograms@mcny.org.

Included in this guide:

- **Curriculum connections**
- **Background information**
- **Suggested activities**
- **Key terms**
- **Resources and suggested reading**
- **Sample gallery visit lesson plan for elementary audiences**
- **Discussion questions for middle and high school audiences**
- **Self-guided worksheet for students**

Disclaimer: Please note that certain objects may be absent from the exhibition on the day of your visit. Museum objects are frequently removed for care and cleaning. We apologize for any inconvenience.

Curriculum Connections

Educational activities in the *SAMURAI IN NEW YORK: The First Japanese Delegation, 1860* exhibition connect to your school curriculum in the following ways:

- **Visual Literacy and the Arts**
Students learn to identify and interpret visual elements in material culture and design through guided observation and reflective analysis of objects on display in the exhibition.
- **Geography**
Students use maps as resources as they track global travel and trade routes.
- **Social Studies**
Students use objects and primary source documents to explore the significance of a historic event. Students develop skills in historical analysis while making meaningful connections to important people, places, and events in New York City history.
- **English Language Arts & Literacy**
Students develop their skills in reading and writing as they respond to the exhibition verbally, in both analytical and creative writing, and in conversation with peers.

Background Info:

SAMURAI IN NEW YORK: The First Japanese Delegation, 1860

At the beginning, it was all about trade. Just seven years after Commodore Matthew C. Perry compelled the isolationist nation of Japan to open its ports to United States ships, an imposing delegation of scores of Japanese dignitaries and staff escorted a Treaty of Amity and Commerce to the United States for ratification. The envoys were the first official diplomatic group to leave their country for the West and the first ever to visit America.

New York was the last leg of the tour of the “Japanese Embassy,” as Americans called the delegation, and the brash young city seized the opportunity to underscore its self-proclaimed position as the “Edo [Tokyo] of the West,” celebrating the event in unprecedented fashion. New Yorkers treated their exotic visitors to a two-week whirlwind of parades, balls, and official tours, showing off their high society, industrial progress, civic landmarks, and cultural riches. In the process, they revealed not only their curiosity about all things Japanese, but also their city’s own perception of itself on the eve of the Civil War.

This moment of first meeting and mutual fascination marked the inauguration of Japan’s entry into modern international diplomacy and the beginning of the opening of the two countries to the exchange not only of goods, but of ideas and culture. One hundred and fifty years later, the legacy of that story can be felt throughout New York: an estimated 26,419 Japanese Americans, plus another 19,000 Japanese nationals, live and work in New York City; nearly 250,000 Japanese tourists visit annually; sushi is a staple of the New York diet; karaoke bars proliferate; youth of all nationalities know anime; and so many consumer products coveted by Americans are designed and made in Japan. The seeds of that relationship lie in the watershed meeting of cultures that took place in the streets of New York in 1860.

AMERICANS ABROAD

Two men bore primary responsibility for coercing Japan to open its ports and being to trade with the United States. Commodore Matthew C. Perry’s two missions to Japan in 1852-53 and 1854 compelled the opening of Japan to the West by threat of force, and culminated in the signing of the Convention of Kanagawa. This treaty provided for an American Consul in Japan; the first appointee was New Yorker Townsend Harris. In 1858, Harris concluded the Treaty of Amity and Commerce between the United States and Japan. The mission of the Japanese envoys two years later was to exchange the signed Japanese-language version of the treaty with the English-language version in Washington, D.C.

FROM THE LANG OF THE RISING SUN

More than 170 Japanese, and their American escorts, left Edo (present-day Tokyo) on February 9, 1860, and the next day departed from the port at Yokohama bound for San Francisco. A smaller group of 76 samurai then traveled to Panama on the *U.S.S. Powhatan*, crossed Panama by train, then traveled on the *U.S.S. Roanoke* to Washington, D.C. After visiting Baltimore, Philadelphia, and New York they boarded the *U.S.S. Niagara* and sailed across the Atlantic Ocean to Loanda (Angola), then across the Indian Ocean to Batavia (present-day Jakarta, Indonesia), then to Hong Kong, and finally to Japan, arriving in Edo in November after a nine-month journey.

THE FIRST JAPANESE EMBASSY

The members of the Japanese delegation were the first, other than sailors, to venture across the Pacific in the 220 years that the foreign relations policy of Japan was that of *sakoku* (locked country).

Consisting of two principal ambassadors, a Special Censor, and 16 lesser officials—all of them sword-wielding samurai (members of Japan’s military nobility)—the delegation of 76 that departed San Francisco for the East Coast also included a retinue of barbers, doctors, interpreters, pike-bearers, armorers, servants, and cooks.

The youngest of the envoys, a junior interpreter named Tateishi Onojiro, called “Tommy” by Americans, proved to be the most popular member of the embassy.

GUESTS OF THE NATION

Exchanging the Japanese copy for the American copy of the new Treaty of Amity and Commerce in the United States was the primary purpose of the Japanese delegation’s visit in 1860. The Treaty of Amity and Commerce set forth the conditions by which the United States and Japan would engage in trade. It granted the United States far more rights than it did Japan; but the Tokugawa government had little recourse.

Escorted by the members of the Naval Commission, the delegates spent three weeks in Washington, D.C., after which they visited Baltimore and Philadelphia before concluding their American sojourn in New York.

SAMURAI IN NEW YORK

By 1860, New York was beginning to assert its position as the largest and most influential American urban center. When the Japanese envoys arrived at Pier 1 on June 16, they were immediately swept up in a two-week whirlwind of festivities that included two parades, a reception at City Hall, tours, parties, a grand ball in their honor at the Metropolitan Hotel on Broadway and Prince Street, and moment-by-moment press coverage. The reported cost of the celebration was \$82,000.

LEGACY

The Japanese Embassy’s visit of 1860 was the prelude to a significant trade relationship between the two nations, although its start was delayed by the overthrow of the Shogunate in the Meiji Restoration and began to pursue the new East-West trade opportunities with gusto. Japan produced prodigiously for its new Western market, creating consumer items exclusively for export. American fascination with Asian cultures found expression in both imported and locally created decorative arts. Japan became an immense consumer of Western goods. Merchants in New York, and elsewhere in the United States, rushed to supply Japan with all the tools of modernization it desired.

Primary Sources: Quotes and Poems from SAMURAI IN NEW YORK

For the first time in history the most exclusive and mysterious of nations visits the freest and most accessible. Never before did such extremes meet.

FRANK LESLIE'S ILLUSTRATED WEEKLY
MAY 26, 1860

. . . the Americans had never seen any Japanese, as we had closed our doors on the rest of the world and had forbidden every Japanese to leave his country. We are really the first of our nation to reach this side of the world.

DIARY OF VICE-AMBASSADOR NORIMASA MURAGAKI
MAY 14, 1860

TOMMY does receive letters from foolish young ladies, but he immediately presents them for perusal to the executive naval officer in charge of the Embassy, who either throws them in the fire or incloses them to the parents of the indiscreet young ladies . . .

THE NEW YORK TIMES
JUNE 27, 1860

In its larger national aspects the visit of the Japanese Envoys fairly culminates in New-York. . . New-York represents the full grandeur of that mighty American commerce which has won from the hitherto impregnable East a recognition denied to the arms of more exacting and more arrogant powers.

THE NEW YORK TIMES
JUNE 18, 1860

The truth is, the Japanese came to acquire knowledge—not to impart it. An enlightened curiosity . . . had quite as much to do with their visit as any liberal wish to cultivate closer relations with other Powers and throw open the gates of Nippon to the commerce of the world.

THE NEW YORK TIMES
JUNE 30, 1860

Over sea, hither from Nippon,
Courteous, the Princes of Asia, swart-cheek'd princes,
First-comers, guests, two-sworded princes,
Lesson-giving princes, leaning back in their open
barouches, bare-headed, impassive . . .
WALT WHITMAN

| *totsukuni no yo mini asu no kadode kana*

To enlarge my experience
I sail for a foreign country
tomorrow morning
SOMO KATO

Formatted: Spanish (Spain-Modern Sort)

| *sakuru hodo kuruma no oto mo atsusa kana*

Hot steam
the bursting sound of locomotive
like thunder
SOMO KATO

Formatted: Spanish (Spain-Modern Sort)

Suggested Activities

The following activities may be completed before, during, and/or after a self guided visit to the *SAMURAI IN NEW YORK: The First Japanese Delegation, 1860* exhibition.

1. Create a travel journal

SAMURAI IN NEW YORK includes many quotations from diaries and travel journals that provide first-hand accounts of historic events (see quotations provided in “Background Information”). Pretend that you are either a Japanese ambassador or a New York spectator and create your own imagined diary entry describing your experience at one of the many parades, parties, or city tours given in honor of the Japanese. What event did you attend? Who was there? What did you see?

2. Be an 1860s reporter

The Japanese delegation’s tour of the city fascinated New Yorkers and was written about extensively in newspapers such as *Frank Leslie’s Illustrated Newspaper*, *The New York Times*, and *Harper’s Weekly*. Use the articles on display in the exhibition to inspire and inform your own imagined headline and news article about their visit. A good reporter provides plenty of details, so be sure to include who/where/what/when/why in your news story.

3. Pack a trunk

The 1860 visit by the Japanese was a diplomatic visit, but it was also a cultural mission to see how the “Western World” lived. Gifts were exchanged between the Japanese and the Americans as a way to share and experience different cultural customs. If you were a cultural ambassador for your country today, what are some items you would bring with you on your travels to share with others? Make a list of the objects you would pack that would teach foreigners about your country’s culture. What did you include in your travel trunk? How do these objects represent a cultural identity? If you could only bring one of these objects, which would you choose and why?

4. Write a haiku

Somo Kato (1875-1879) accompanied the Japanese ambassadors on their Western tour. Once home, he published his journals and haiku, which, with the aid of the sketches he had made on his journey, enabled him to share his American experiences. A haiku is a non-rhymed verse or poem. In Japanese, haiku are traditionally printed in a single vertical line, while haiku in English usually appear in three lines. While haiku do vary, they often consist of 17 morae, or beats, similar to English syllables. In English form they often carry five syllables in the first line, seven in the second, and five again in the last. This is a flexible guideline, not a rule. A good haiku recreates a moment in time, regardless of its number of syllables.

Write a haiku of your own that reflects or describes one aspect of New York City today. You may choose to write about a famous place in the city or about a place that only you know. How does your haiku help you share your own “American” experiences with your reader?

Key Terms

Students may benefit from an introduction to the following terms and influential individuals that relate to *SAMURAI IN NEW YORK: The First Japanese Delegation, 1860*.

Terms:

- Ambassador
- Amity
- Commerce
- Culture
- Culture/Cultural Exchange
- Diplomat/Diplomacy
- Haiku
- Samurai
- Treaty

People:

- Commodore Matthew C. Perry
- Somo Kato
- Mayor Fernando Wood
- President James Buchanan
- Tateishi Onojiro or “Tommy”
- Townsend Harris

Resources and Suggested Reading (As of July 2010)

- Haberman, Clyde. *Dusting Off a 150-Year-Old Ode to the City's Favorite Samurai*. New York Times. June 17, 2010.
<http://www.nytimes.com/2010/06/18/nyregion/18nyc.html?scp=1&sq=samurai%20in%20new%20york&st=cse>
- Lawrence, Lee. *The First Japanese Tour Group: Its 1860 Arrival in the City was a Big Deal, as a Commemorative Exhibition Shows*. The Wall Street Journal. June 27, 2010.
<http://online.wsj.com/article/SB10001424052748703615104575328701268534996.html?KEYWORDS=samurai+in+new+york>

Sample Gallery Visit Lesson Plan for Elementary Audiences

SAMURAI IN NEW YORK: The First Japanese Delegation, 1860

Time: 1 hour

(30-minute gallery tour plus 30-minute activity)

Lesson Goals:

- Students will view objects and artifacts that illustrate the story of Japan's trade relationship with the Western world.
- Students will explore the exhibition to find connections between New York's past and present.
- Students will reflect on how historic events in New York history affect business and culture today.

Lesson Objectives:

- Students analyze primary sources and personal quotes to learn more about 19th century Japanese and American culture.
- Students will compose an original haiku modeled on examples included in the exhibition.

Materials: (Optional)

- Clipboards
- Pencils
- Writing paper

Educator's Note:

This lesson plan is designed to guide educators and students through an exercise in careful looking and object identification. Each section includes notes on selected objects. Discussion at each stop need not be limited to the objects noted below; they exist merely as prompts to encourage critical thinking. *Questions for the class appear in italics.*

Introduction:

Begin your gallery tour near the exhibition's introductory panel. Find Japan on the world map and trace the route taken from Japan to New York City by ship and train, the only way to make the trip in 1860. Discuss the significance of making a journey of that distance to deliver the signed Treaty of Amity and Commerce. Point out the samurai sword, a gift and diplomatic gesture from the Japanese to their Western hosts. Use the sword to talk about cultural exchange and the visit as a chance for each country to learn more about the other following Japan's "locked country" policy.

Stop #1

Lead your students around the wooden introductory panels in the direction of the patio doors. Find the quotation, reprinted on the wall, from *Frank Leslie's Illustrated Weekly*, dated May 26, 1860. *How does this quotation characterize the country of Japan? How does it describe America?* Examine the blown-up illustration to its right. *What event does the drawing depict? What object is being carried? How would you describe the mood of the event? How does the article describe it?*

Note: As you walk to the exhibition's main hall you will pass photographs of the city's formal salute and celebration as well as fashion photographs and newspaper articles reporting on the visit. The visit by the Japanese was a major curiosity for New Yorkers and was likewise covered by all the city newspapers. New York clearly wanted to impress their foreign visitors with dramatic displays and official tours of their most technologically-advanced factories and finest institutions. Additional photographs and news articles appear throughout the exhibition.

Stop #2: FROM THE LAND OF THE RISING SUN

The introductory panel for this section states that the Japanese envoys were "under strict orders to deliver the Treaty of Amity and Commerce to Washington, D.C., and then to return home, and to have as little communication with the Americans as possible, [they] nevertheless acceded to the entreaties of their hosts to visit several American cities. They participated in a host of outings, tours, and celebrations that had been planned for them wherever they went." *Why were the representatives under these orders? Do you think these instructions were followed? Why or why not?*

Stop #3: TOMMY AND SOMO KATO

This section highlights two individuals who were a part of the delegation's trip. Tateishi Onojiro, or "Tommy," was a teenage samurai and an interpreter-in-training who became well known for his curious and outgoing nature. While other members of the Japanese delegation maintained a polite formality, Tommy is said to have blown kisses to the ladies and received admiring letters from his fans (See the reprinted quote from *The New York Times*, dated June 27, 1860). *What objects in this section celebrate Tommy?* (Hint: Direct students to view the 3D stereoscope, his photographs, and the "Tommy Polka," a song written in his honor!)

The second individual highlighted in this section is Somo Kato, an attendant to one of the Japanese ambassadors. Somo Kato collected souvenirs from his trip and preserved his experiences through drawings and writings. *Can you find examples of American trinkets and objects on display in this section that Somo Kato collected?* (Answer: Combination lock, playing cards, maps, photo book, tintype photo.) *How do these objects embody 19th century American culture?* His calligraphy, or writing set is on display, and his journal is open to his sketch book.

Stop #4: AMERICANS ABROAD

This section further illustrates diplomatic efforts that brought about the Treaty of Amity and Commerce. These efforts were led primarily by Commodore Matthew C. Perry and New Yorker Townsend Harris. Direct students to view the facsimile of the 1860 signed treaty (the original has since burned) and discuss the importance of trade and commerce to the growth of the United States and, specifically, the port of New York. *Why were New York City's merchants so eager to have Japan's ports open? How*

would a safe port in Japan benefit merchant ships wishing to trade with other countries across the Pacific Ocean?

Stop #5: SAMURAI IN NEW YORK

New York's population reached over 800,000 by 1860, nearly half of whom were foreign-born. This diverse city welcomed their new visitors with great fanfare and many parades, parties, and celebrations. Two of the flags that decorated the Metropolitan Hotel during the delegation's visit are on display in this section. *What countries do these flags represent? What do you notice about the American flag?*

Lead your students to the other side of the table, where illustrated newspapers and photos document the parades and parties thrown in honor of the Japanese. *You might recognize one of the samurai portrayed in the Harpers Weekly drawing of the "Grand Ball" celebration – can you identify the outgoing young man? (Answer: It's Tommy!)*

The delegation was also taken on tours of American factories, since the Japanese were so interested in learning more about Western machinery and technology. *What two factory visits are being reported in the blown-up illustrated news features? (Answer: a visit to a glue factory and steam-powered sugar refinery.)* After a visit to the steam-powered sugar refinery, some in the group declared that the use of steam power and steel were the best examples of America's industrial technology. *The Japanese were interested in learning about American technology and culture, but what might have been another reason for all the official city tours and parties? (Answer: It was a chance for New Yorkers to show off their city and culture!)*

Stop #6: LEGACY

While only two weeks of the Japanese embassy's nine-month tour were spent in New York, their experiences here left a lasting impression on both the host city and its visitors. Their visit was the beginning of a significant business relationship between the two countries. Japan became a major consumer of modern and mechanized Western goods, and America was influenced heavily by Japanese design and style. In this section is a metal screw that was brought back to Japan by a member of the delegation as a souvenir. *How does this one small screw represent Western technology and industrialization? (Hint: Previously all Japanese construction was wood-to-wood construction – how would steel hardware challenge that practice?)*

Finally, direct your students to the photo "Japanese Women Cloaked in American and Japanese Flags," c. 1900. *What message does the photo share with the viewer? What is significant about the fact that the photo was taken in Japan, with Japanese models, only forty years after their "locked country" policy was lifted?*

Together, brainstorm ways that Japan and the United States share their cultures and customs today. *What ideas or technology are currently exported by Japan and imported by the United*

States? (Possible answers include food, fashion, electronics, machines, and other technology.)
Can you think of any examples of modern-day American culture in Japan? (Answers may include food, fashion, music, movies, and more.)

CLASS ACTIVITY: WRITE A HAIKU

Educator’s note: This activity may best be completed in the open area near the patio doors where students may sit with their clipboards. It may also be completed offsite or back in the classroom. Allow ten minutes to introduce and discuss the haiku form with the group, ten minutes for students to compose their own work, and another ten minutes for group sharing and presentations.

Somo Kato, who was highlighted in the exhibition, preserved his memories and “American experience” not only through the objects he brought home with him, but also the drawings and writings he created while he was here. Read each of the two haiku below, both written by Somo Kato, and discuss what experiences and feelings the poems describe. The English translation is below the Japanese verse.

fotsukuni no yo mini asu no kadode kana
**To enlarge my experience
I sail for a foreign country
tomorrow morning**

Formatted: Spanish (Spain-Modern Sort)

sakuru hodo kuruma no oto mo atsusa kana
**Hot steam
the bursting sound of locomotive
like thunder**

What feelings were conveyed through his haiku? What descriptive words or imagery did he use to make his poems more expressive?

Instructions:

Option A: Pretend that you are either a member of the Japanese delegation or a New York spectator during the 1860 diplomatic visit to New York. Compose a haiku that tells this historic story from your imagined perspective. *How does your haiku help you re-tell a piece of this historic story?*

Option B: Write a haiku of your own that reflects or describes one aspect of New York City today. You may choose to write about a famous place in the city or about a place that only you know. *How does your haiku help you share your own “American” experiences with your reader?*

Note: A haiku is a non-rhymed verse or poem. In Japanese, haiku are traditionally printed in a single vertical line, while haiku in English usually appear in three lines. While haiku do vary, they often consist of 17 morae, or beats similar to English syllables. When written in English they often carry five syllables in the first line, seven in the second, and five again in the last. This is a flexible guideline, not a rule. A good haiku recreates a moment in time, regardless of its number of syllables.

Allow time for students who wish to share their haiku with the class to do so.

Discussion Questions for Middle and High School Audiences

The following questions may be used in discussion with students before, during, and/or after a self-guided visit to *SAMURAI IN NEW YORK: The First Japanese Delegation, 1860*. Selected quotations and excerpts from the exhibition may be copied from the “Background Information” section of this packet.

1. Identify a quotation that comments on the end of Japan’s “locked country” policy. What seems to be the author’s opinion of Japan opening its ports to Western trade and culture? In what ways did the ratification of the Treaty of Amity and Commerce present new opportunities for Japan? What did some fear it could threaten?
2. Identify a quotation that describes the diplomatic visit from an American’s perspective. How does this quote illuminate America’s own self-image during this time? How do they portray their foreign visitors?
3. Respond to one of the poems or haiku written in celebration of, or reaction to, the Japanese delegation’s tour. Whose perspective does it portray? In your opinion, what message does the poem’s author hope to convey to the reader?
4. How do quotations from people who lived during these events help us, 150 years later, better understand the objects and artifacts associated with this important time? Do you think an **object** can also convey a historic “perspective” or voice? Why or why not?



MCNY Investigations
SAMURAI IN NEW YORK:
The First Japanese Delegation, 1860

Self-guided worksheet

Name _____ Date _____

Today you will explore the exhibition SAMURAI IN NEW YORK: The First Japanese Delegation, 1860 and view objects, photographs, and writings that commemorate this historic event.

This exhibition marks the anniversary of the landmark treaty that opened Japanese seaports to American business and trade. The signed treaty was hand-delivered in 1860 by Japanese representatives who were taken on a nine-month tour of the “Western World.” This exhibition chronicles their two-week stay in New York City, during which New Yorkers honored their 76 Japanese guests with parades, banquets, official tours of the city, and much fanfare.

1. Find the map that shows the route taken by the Japanese as they traveled to New York. What type of transportation did they use? What other cities did they visit?

2. Walk behind the wooden introductory panels, towards the patio doors. Find the quote in large letters on the wall from *Frank Leslie’s Illustrated Weekly*, dated May 26, 1860. How does this quote characterize the country of Japan? How does it describe America?

3. In the exhibition, find the section titled “**TOMMY AND SOMO KATO.**” Who was “Tommy?” What was his role during this visit?

The following poem, or haiku, was written by Somo Kato during his visit to New York:

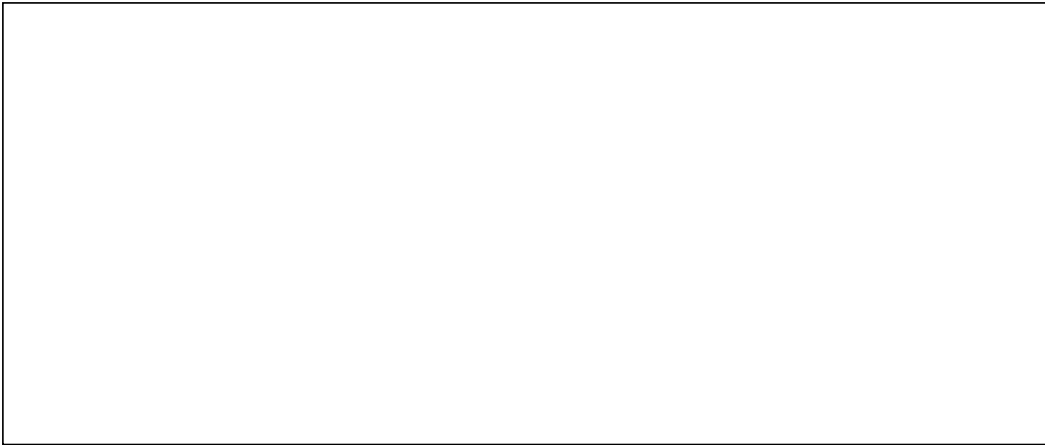
sakuru hodo kuruma no oto mo atsusa kana

Formatted: Spanish (Spain-Modern Sort)

**Hot steam
the bursting sound of locomotive
like thunder**

4. Somo Kato used poems and drawings to record his experiences in America and the new customs and technologies he encountered. What do you think the above poem describes and why?

5. Somo Kato brought many keepsakes and souvenirs home to Japan to share his American experience with his countrymen. Find an American item that was brought back to Japan and either draw or describe it in the space below.



6. Next, find the section titled “SAMURAI IN NEW YORK.” Two flags that decorated the Metropolitan Hotel during the delegation’s visit are on display. What countries do these flags represent? What do you notice about the American flag?

7. On the opposite wall, find the newspaper articles that describe the delegation's visit to the sugar and glue factories. Why do you think the Japanese were interested in visiting those?

8. In the final section, titled "**LEGACY**," is a metal screw that was taken home to Japan by a member of the delegation as a souvenir. How does this object illustrate Western technology?

9. Finally, find the photograph of two Japanese women wrapped in an American and Japanese flag. This photo was taken in the year 1900, forty years after the Japanese delegation's visit. What do you think its message is?

10. Reflect on Japanese and American relations today. Brainstorm examples of how these countries share their culture and customs with one another today. Write your examples in the boxes below.

**Examples of Japanese
influence in America**

**Examples of American
influence in Japan**
