

# Visual Communication Design of Folk Ceremony in Taiwan and Japan:

## Plague Gods Ceremony at Changxing Palace and Yasurai Matsuri in Kyoto

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In 2011, the United Nations Educational, Scientific and Cultural Organization has pointed out that cultural tourism is one of the cultural heritage activation outcomes. There are lots related cases of cultural heritages tourism throughout the world, but every touristic cultural heritage displays their differences on visual aesthetics. However, the study has concerned differences on style of visual aesthetics and expressing meaning in Taiwanese and Japanese folk ceremonies. Therefore, it chose “Plague Gods Ceremony at Changxing Palace”- the intangible cultural heritages pointed by Tainan City of Taiwan and “Yasurai Matsuri”-the important intangible cultural heritage of Kyoto in Japan as two study cases of historical folk ceremony.

The study has applied case study, in-depth interview, observation participation and grounded theory as methods, and aimed to compare different expression and meaning of visual communication design in folk ceremony activities in Taiwan and Japan.

From the result, it has found out that both Taiwanese and Japanese ceremony participants own positive attitude and respects of ceremonies. The study mainly analyzed the utensils of ceremony. The utensil of Taiwanese ceremony is formed as a ship with mostly traditional red color from temple and some patterns with green and blue. The colorful patterns show luck and avoiding disease. It would give people peace and send the gods back to heave safely. Japanese takes Furu umbrella to show the shape of Furu umbrella to show the gods with red color. The main utensil of the Japanese ceremony is Furu umbrella which used the shape of umbrella with the gods’ color – red to let people being protected by the gods and away from disasters. The expressions on visual communication of these two cases are more or less similar. The ceremony will transform by times, and it will bring people different considerations and mental feelings. Moreover, the level of teenage participants shows differences of traditional skills and craft heritage in ceremonies.

***Key words: Cultural Heritage, Folk Ceremony, Cultural Tourism, Visual Design***

## 1. Introduction

Compare to the tangible cultural heritage of architecture, ancient utensils, archaeological remains or natural landscapes, intangible cultural heritage is the result of human life from time to time which is still heritage. Human life experience in the past has become customs and habits in present time, and it is also the traditional culture we are going to pass down to the next generation. United Nations Educational, Scientific and Cultural Organization has passed the “Convention for the Safeguarding of the Intangible Cultural Heritage” in 2003, and put in operation in 2006. It has promoted to active and maintained the intangible cultural heritages. Custom habits, manners and ceremonies have become parts of it.

Different folk cultures and custom habits could gather unique and traditional craft art, performance art, folk customs, cultural utensils, beliefs, rules and ceremonies. It is the most powerful expression of life experience and traditional skill in ordinary life culture. These cultural utensils related to folk culture have to be protected due to certain cultural values. The study took two cases of Taiwan and Japan as comparison. One is the “Plague Gods Ceremony at Changxing Palace”, which is pointed by Tainan City in Taiwan and has 240 years history. The other one is the important intangible cultural heritage “Yasurai Matsuri” in Kyoto, which has firstly hold in 996 AC. The study approach is from visual communication design. The two cases “Plague Gods Ceremony at Changxing Palace” and “Yasurai Matsuri” in Kyoto are similar because they also pray for luck and avoiding disasters, and the organization to held the ceremonies is also mainly by the folk religion center of Taiwanese temples and Japanese shrines. The operating participants are mostly community organization and their local residents.

The study applied literature review, semi-open interview and participant observation as approaches to collect the information of Taiwan “Plague Gods Ceremony at Changxing Palace” and Japan “Yasurai Matsuri” in Kyoto, and then analyzed. It used literature, the complied wording of interview and observation record to do grounded theory. It discussed the performance and meanings of visual communication design in folk ceremonies. The purposes are as below:

- (1) To analyze the difference on avoiding disasters ceremonies’ visual communication design between Taiwan and Japan.
- (2) To discuss and compare the performance and meaning on visual communication design in Taiwanese and Japanese cases.

## 2. Literature Review

The humanity lived in groups since old times and that has become the tribe. The manners, customs and the belief have been through repeatedly by the time. It demanded the most basic goals, which were the survival and the extension descendant. Therefore, the settlement, then periodically held the rite ceremony in the different season, and the different folk custom produced the rite ceremony also presented by each difference.

### 2.1. Folk Ceremony

“Shan Hai Jing” was Chinese collection of the ancient times place myth fable extremely rich wonderful book, and it was also the Chinese earliest human geography notification [1]. The detail carried the religious activities which has god and the sacrificial offering each host department prayed. Before the wording, oral has been

disseminated the long-term time (approximately for the A.D. previous two centuries), and it had the embryonic form in the Chinese Warring States later period. It passed through the Han Dynasty (approximately for the A.D. previous 140 years) the reorganization, after the scientific research. And it has established in its geography and the myth and the ethnology value now. Even if is the millennium nationality, many ancient myths and the rite ceremony are nearly by way of transmit orally the literature to inherit. The obvious humanity's survival and the rite activity are always coexisting. A book said in "the Ancient Times of Art And Ceremony" that:

***"A rite ceremony important attribute lies in its communality, is by certain has the behavior which the same mood experience people make together...The communality and the intense mood are originally are bound by a common cause, inseparable, they transform frequently the pure behavior into the ceremony, in primitive man in particular like this."*** [2] • Even if is the millennium ancient Greece "the Bacchus festival rite", also is the spring celebration ceremony which grows from the promotion crops evolves comes, but by on the play, image perhaps household utensils artistic ways and so on totem is inheriting.

In Japan, people in order to avoid the fire, the earthquake and so on the specific natural disaster, perhaps plague and so on cannot be treated the popular epidemic disease, as well as in the life certain essential need, start to consecrate the gods and to carry on the sacrificial offering activity. When for example summer day rite, each place can jump the feast of lanterns dance. This kind of dance most leaves the origins; it is said because the people believed the paddy rice plant disease, the damage, the drought, epidemic disease. It is because wicked spirit in unseemly behavior therefore does not stop ground under stamps the feet wants to drive away the wicked spirit by this. The belief is the culture folk custom phenomenon foundation, which is also constitutes the Japanese nationality regarding the religious consciousness basic state. The god belief, has deeply affected the Japanese nationality's values. The survival value and the life stratification plane ponder significance in particular. Japanese folk custom scholar Liu Tianguo male [3] pointed out that, the belief is Chang Min lives the cultural foundation, also is the extremely important motive, is the ponder foundation. Therefore male believed the traditional entertainment involving talking and singing story, the folk tale, the fable are separate respectively from the myth, and hands down because of the rite activity, the folk custom phenomenon and the rite activity are inseparable often the people culture.

Taiwan, is because the unique historical perspective and under the life experience accumulation and the inheritance, created has enriched the diverse folk belief and plants deeply in the will of the people, not only has deeply affected the form as well as regarding the life strong manner which Chang Min lived. The belief culture gave the people one to believe in with the deference mind guidance system, also spread out naturally from the belief stretches out a set of innate rite ceremony in 2002. "Taiwan Folk Belief And Ceremony" in [4] foreword road: The folk belief is a set of metaphysical life philosophy, the long time experience of life piles up, is the people subconscious collective creation, grows the activity in the survival course, again by way of the manners and customs inheritance, becomes populace's life collective representation. The belief is often the people culture life form manifests, also is respects the world respect life the manner, the people makes collective because of the rite activity the development.

## 2.2. Visual Communication Design

The folk custom rite activity is a seedling source in the tribe tribal grouping tribal group's public activity, together proceeds from, the collective emotion art creation. Esthetics art in rite activity value, not only lies in the artistry which unfolds, but lies in the news which artistic itself must transmit. In the vision must transmit in particular the news, Harrison(2008)[2] once said, because the vision and the sense of hearing were to feeling, all art, all carves, the drawing, the play, music all is emphatically in the vision and the sense of hearing, but the rite ceremony has become the life and the artistic bridge Japan's ethnology Master Liu Tianguo male believed, when holds the sacrificial offering ceremony, can hold the rite activity which the attraction multitudinous people watch, has the decoration magnificent god sedan activity as well as with it concomitance each kind of beautiful troops on parade and so on, these sacrificial offering ceremony and the fable close right up against such rite culture sightseeing to retain.

The visual transmission design is transmits the news because of the visual in sense organ cognition the design., lets the audience by the visual news transmission, feels from Italy to in the alike concrete annotation perhaps emotion consciousness withstanding. The writing modeling and the image all are the important attribute which in the visual design must transmit, Lin Pinzhang (2012) [5] pointed out that. In the daily life, we also often come the cognition by the vision or judge each kind of thing. When crosses the street, sees the red candle to know must stop. When visible sky dark cloud densely covered, knew must rain. These all are because the eye sees each kind of thing or the phenomenon change, thus obtained the news, and understood its expresses or content of the suggestion. "In the semiotics, calls it "the mark" (sign) these things or the phenomenon change, but its representative's content then is "the significance"." (2012)[5]. If some marks expressed the significance, is gives by the people, some otherwise then. The red candle then stops, is the people orders. The dark cloud with rains is the natural phenomenon which one kind can duplicate occurs, but becomes the people cognition the foundation. "In the semiotics the symbol which gives the people is called "the mark" (symbol), but belongs to the natural phenomenon symbol to call it "the indication" (symptom)." (2012)[5]. Along with the regional cultural context difference, between the mark and the significance explanation also could be different, showed the different area could have the different cultural phenomenon and the characteristic relations.

In the rite ceremony, the news which in the visual sensation accepts is transfers "the elephant" because of "Italy" , comes the annotation by way of the concrete image. Or, the penetration color, the sense of reality, the shape expresses its Italy to contain. The visual transmission design shape constitution, Yang Yu-Fu the (2006)[6] showing includes: "1. Italy to shape transformation - thought to image transformation; 2. Italy's combination - thought combination; 3. countenance combination - physique, color, light, nature grain combination; 4. alike combinations - draw up naturally likely and the implication man-made elephant's combination; 5. beautifications - the overall work embellish." Therefore, this research divides into Italy according to this theory to the shape transformation, Italy's combination, the countenance combination, elephant's combination and the beautification stops five to face analyzes, carries on Taiwan and the Japanese two folk custom rite activity visual transmission design analysis.









2.3. Plague Gods Ceremony at Changxing Palace in Tainan City of Taiwan

Because Taiwan four sides the surrounding seas, the early time flutters by the mainland South China area puts “the king ship” but mostly anchored because of wind direction and the tidal current then south central Taiwan the coastal zone. The Han people ward off the uncultivated land from Tangshan to Taiwan to develop cultivate the initial period, most important opens up wasteland the accumulation housing the place also by the coastal zone primarily, because often unaccustomed to the climate, causes disease to grow thickly, drives away plague to implore the safe point of view, enables prince to believe the circle to expand gradually. Prince believes the system to be extremely huge, can because the fable with consecrates the gods are different, but divides into each different surname prince and acute communicable disease prince. This research case, peaceful fixed-length is popular palace acute communicable disease Wang Ji preserved association - Tainan stability area Su Cuoli long to be popular is “12 acute communicable disease princes” who the palace consecrates, this research scope only is also restricted in peacefully fixed-length is popular the palace acute communicable disease king to offer a sacrifice to.

Peaceful fixed-length was popular the palace acute communicable disease king to offer a sacrifice to the origin in the clear Kanghsi 18 years (in 1679) in March, Su Cuo and the forest places two village ancients (the ancient Taikiang inland sea) brook Guangdong to ascend in Tsengwenhsi to attain the king ship, thought was the extremely auspicious sign. Therefore gong welcomes into the village, and (date governs Canada nearby Tsengwenhsi to make Zhuang Sucuo 335 places) to cover sloppy hut An Zuo to offer sacrifices, because the Tsengwenhsi brook changes course to relate frequently, causes the temple repeatedly to move, until in 1948 the beginning is popular the temple in now site, nowadays the South China type temple appearance was in 1988 reconstructs completes. According to Su Cuochang is popular the palace record, first branch Wang Jiaoyu the Qianlong 37 years (A.D. 1772), namely according to the gods instructed afterwards meets the clown every time, chen, the eleventh of the twelve Earthly Branches year 3 years holds a branch. Initially was by “puts the current of water” the way to deliver the king, afterwards, Su Cuowang the ship also depended on the gods to instruct by “put the current of water” to change “the cremation to tour the Milky Way”. Meets the Chinese lunar calendar clown every time, chen, eleventh of the twelve Earthly Branches year in March, holds peacefully fixed-length is popular the palace acute communicable disease king rite activity, but, the preparatory work had a former year lunar calendar on August 15 Midautumn Festival “the cup to elect to meet the head” to start to carry on the preparatory work. The process of ritual and its important performance has shown as below:

Table 1. The process of Plague Gods Ceremony at Changxing Palace (Source: filmed and compiled by the study)

Ritual	Photo	Explanation
the cup elects to meet the head		the cup chooses five main meetings in front of acute communicable disease prince and inspector official rank six, five main meeting and long is popular the palace original organization “eight heads of a jia” and so on 13 people, namely for each branch Wang Jiao deacon, the related rite matters concerned all leads by this 13 people.

The boat senate		“The boat senate” is Wang Chuan the keel, picks an auspicious day Japan “to invite the boat senate ceremony” in the Tsengwenhsi river bank hold, rolls the line by the taoist priest to operate meter of the luminous spot eye, entrusts with the keel God, then in king shipyard “An Zhoucan”, namely keel peaceful place, hereafter then by shipbuilding skilled worker with all one's strength shipbuilding.
building the ship		After the king ship construction and the colored drawing on pottery complete, again dragon item - ship eye placement front end ship both sides
vertical lamp punting		The vertical lamp punting pole is and so on “summons to the world gods and the netherworld solitary person ghosts and demons to consider” this hold to set up an altar and chant scriptures the sacrificial offering activity, and expressed welcome participates in this rite activity, blesses the common people safe, enjoys a good and prosperous life, the end to calamities prays, each family and happy.
Build up the lords and asking the gods to aboard		Invitation oblate skilled worker sticks system acute communicable disease prince in the temple the gilded image, completes post positioned in the box, and moves to the Tsengwenhsi bank, recalls for more than 300 years ago Wang Chuan to anchor the brook bank Italy to contain. Acute communicable disease prince the gilded image completes from the mold along with the king ship overturning, all cannot show in the human, the common letter audiences do not have the good fortune to see its truth about the matter, this vulgar still strictly observes until now.
throw anchor		Holds the ceremony for the king ship to throw anchor the ceremony, and takes from Tsengwenhsi's water carries on the ceremony, symbolizes Wang Chuan to launch to Tsengwenhsi's Italy contains .Again carries on the ceremony, entrusts with the king the ship God, hereafter namely accepts the letter audiences to prostrate oneself.
community tour		Replaces acute communicable disease prince by the inspector official to patrol to the village boundary, can have the letter audiences to take the fragrant retinue, the hope is safe. Meets has the human who the body not good implores the health, but can by criminal's appearance along with the troop the line.
Wang Jiao of seven dynasties		1. In the palace, ferments the period in seven day-long kings, your highness gilded image assumes personal command inside the palace, every day respectively meets, they all must put on the official formal clothes, the morning, noon and evening each one time is going to jin the dynasty to the palace in, is called “offers sacrifice to the king”. 2. The Taoist priest world, invites the high merit Daoism priest group, erects an altar carries on prays rang the disaster to offer a sacrifice to prays the ceremony.
invite to dine		The king ferments the weekend afternoon to hold brings salvation to, that very night “invites the human guest”, each and every family all prepares the bamboo mat to invite the relatives and friends.

Burn the ship		<p>“The acute communicable disease king offers a sacrifice to” the final perfect tense, entire village general mobilization. Will be first gong meets the god the soldier god to ascend the boat with “your highness”, and then gong will deliver the king the ship to set out.</p> <p>Delivers the king the place in the Tsengwenhsi river bank, Wang Chuan after the localization, after on Jin Zhi, the ship needs appropriately stacks and so on goods, by meets the deacon old people to burn incense together burns does obeisance, namely waits the auspicious time king ship nature cremation to see off.</p>
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The above - peaceful fixed-length is popular the palace acute communicable disease king for Taiwan's case to offer a sacrifice to in the folk custom rite ceremony the important several processes, regardless of is the stage prop which in the rite activity needs, all fills the model the Taiwan temple color, also because the rite activity begins in the Chinese Qing Dynasty, therefore the main rite ceremony deacon personnel's modeling and the color, all have the thick Qing Dynasty official's impressive and dignified manner.

## 2.4. Yasurai Matsuri in Kyoto of Japan






The early spring, the oriental cherry is in full bloom season Yasurai Matsuri (やすらい祭) has opened the Japanese Kyoto rite cutting edge. Because is the rite which Kyoto first executes, therefore has if Yasurai Matsuri at the same day is a cloudless day, then this year Kyoto's rite conducts time can be the cloudless day; If the same day is a rainy day, then this year rite conducts time can rain fable.

Yasurai Matsuri lead is a flower, “the stable flower, do not have to scatter .....” is because of sings with using the flowered demon strength rite which seals up the acute communicable disease god of plague, again increases the room ding time popular elegant rhythm, causes the rite to become has the entertainment, preserves as before until now. Now is by now palace shrine (the purple wild now palace ding), the Xuanwu shrine (the purple wild Yunlin courtyard ding), in Sichuan the big god palace. In 1987 by the country was recognized is “the important invisible folk custom culture wealth” .Like this accompanies the rite ceremony which dances, when the hope grain abundant harvest. It is said arrives in this colored umbrella, except that may the wicked spirit, avoid disease to implore safely.

Kyoto Yasurai Matsuri in every year April second Sunday Yu Jingong the shrine, in the Xuanwu shrine as well as Sichuan the big god palace hold (only then on He Mao in May 15) holds, the forefront is the loose umbrella, graceful and magnificent decoration, is striking the centurion and too the drum, nearby the shrine the region, dances while marches forward in each quoin, finally returns to the shrine to pay respect, hope not sickness disappears the disaster. The rite flow and the troop are approximately as follows:

Table 2. The parade’s process of Yasurai Matsuri (Source: compiled and filmed by the study)

Ritual	Photo	Explanation
Furyu umbrella(練り衆)		<p>The rite troop called it “practices the audiences” .Flag, god wooden table, Tang Gui, imperial coin. Afterwards is the loose umbrella.</p>

black hair ghost and red hair ghost		After the umbrella, besides the coordinated deacon personnel, is the black hair little rascal (drum), the red hair devil (hits centurium, too drum)
Accompany		After the ghost is accompany (flute)
Dancing ghosts		When parade, the red hair, the black wool big, the little rascal is coordinating the bamboo flute and too the drum accompaniment sound, at the same time flings moves the long hair, at the same time is shouting “the calm and steady flower...”At the same time dances.
Pray for blessing and keep disaster away		The troop parades the evening from the early morning, in which saw has when the eaves hangs the orange color cloth strip the house can stop down launches the dance, this time everybody contends with is entering the flowered umbrella, the hope recalls the wicked spirit, not sickness disappears the disaster.
Worship in shrine		In the shrine, encircles a great-circle by the devils, offers the dance, take the oriental cherry as the background, in front of the gods, intense is dancing in the air, is coordinating gently the flower which sings the sound “blooming flowers....”

The above is filling the Japanese myth and fable Yasurai Matsuri folk custom rite activity, the ceremony important stage prop loose umbrella, has occupies “Dan” same with the Japanese shrine bird the color, has Italy which is intimate with the gods to contain, on umbrella magnificent decoration, has disappears in the heart which the disaster prays to feel. The child dresses up the red ghost, in rigorous in the rite which drives the epidemic disease to pray, many entertainments.

### 3. Research Design

The study applied literature review, semi-open interview and participant observation to collect the information of Taiwan “Plague Gods Ceremony at Changxing Palace” and Japan “Yasurai Matsuri” in Kyoto, and then analyzed the data from these cases by qualitative research. It used literature, the complied wording of interview and observation record to do grounded theory. It discussed the performance and meanings of visual communication design in folk ceremonies.

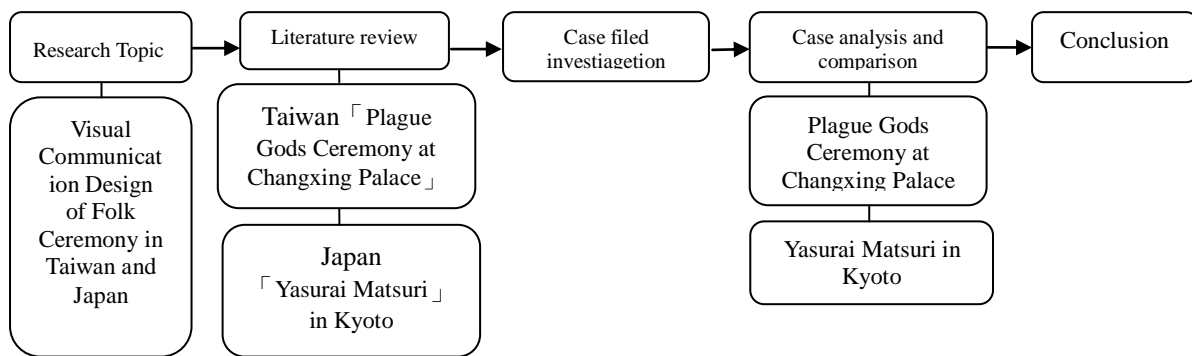


Figure.1 Research frame (Source: compiled by the study)

#### 4. Case analysis

Due to the limitation of the pages, the study could only discuss the five parts' combination and decoration from the main utensils of the folk ceremonies. That is, the transformation of meaning to shape, the combination of meanings, the combination of shape and color and the combination of expression.



Table 3. The main utensils of ceremonies (Source: compiled by the study)

The Main Utensils of Ceremonies	
Taiwan 「Plague Gods Ceremony at Changxing Palace」 -Gods Ship	Japan 「Yasurai Matsuri」 in Kyoto- Furyu umbrella
 <p>“Gods boat” is made of wood. The ship loaded generals, soldiers and crew made of paper, and also the daily needs of food and people' wish of being healthy. The surrounding of ship is full of paper money and papered gods. After burned, it sent the Plague Gods to the heaven and keep people safe and away from disasters.</p>	 <p>“Flower umbrella” is also called Furyu umbrella or “Kasaboko”. The diameter of the umbrella is about two meters. There are marks of dark red covered the umbrella, and cherry, camellia, blowing sticks, willow branch, tender pine are on the top of it. It will keep people away from the bad luck whole year.</p>

##### 4.1 Transformation of Meaning to Shape

The main shape of Plague Gods Ceremony at Changxing Palace ceremony is a ship. The original meaning was to keep plague ghost away and avoid disasters, but now is to send the Plague Gods to heaven and seek for safety. The main utensil of Yasurai Matsuri ceremony is Furyu umbrella, which has the meaning of shade and protection. It is a tool for gods to protect people.

Table 4.the analysis of transformation of meaning to shape (Source: compiled by the study)



Plague Gods Ceremony at Changxing Palace uses the shape of ship to keep the bad luck away.		Yasurai Matsuri uses the shape of umbrella to show the protection of gods.	
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##### 4.2 The Combination of Meanings

The God ship of Plague Gods Ceremony at Changxing Palace paints with the subject pattern. It presents the

meaning of seeking for safety, such as the sword of line, the eight angles crossing the sea, and the words of “Godspeed”. Dragon is the God of sea in China. Therefore, there will be dragon’s eye at the front of ship, and pattern of dragon at the behind. It shows the ships power and prestige that cannot be invaded. There will also be 12 kinds of animals on the side of ship, different years represent different animals. It also means people seeking for the safety and health. The Furu umbrella of Yasurai Matsuri uses traditional color of Japanese shrine. It shows the existence of gods. And the shape of umbrella and its top decoration expresses the meaning of avoiding bad luck. In general, it says: come under the umbrella for avoiding disaster. Here is gods to protect you.



Table 5. the analysis of meanings(Source: compiled by the study)

Plague Gods Ceremony at Changxing Palace paints with the subject pattern. It presents the meaning of seeking for safety,		Yasurai Matsuri uses red color and the shape of umbrella and its top decoration expresses the meaning of avoiding bad luck.	
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### 4.3 The Combination of Shape and Color

The pattern on ship’ body of Plague Gods Ceremony at Changxing Palace is similar to the style of Taiwanese temples. It uses contrast color of red and green to show the power of description, and then it add other colors to present the existed rules and manners of Plague Gods. The shape, words and pattern has their relation to the navigation. It expects Plague Gods to arrive the heaven and keeping the people healthy and safe. The Furu umbrella of Yasurai Matsuri uses only the color of red. In the traditional shrine of Japan, the color shows respect and closeness with the god. The flowers on the top of umbrella show not only the luxury sense but also the meaning of avoiding disaster.

Table 6. the analysis of shape and color (Source: compiled by the study)


Plague Gods Ceremony at Changxing Palace uses colors to present the existed rules and manners of Plague Gods, and expects Plague Gods to arrive the heaven and keeping the people healthy and safe.		Yasurai Matsuri uses red color to show the existence of gods. The shape of umbrella is the tool and scope to seek for safety and the decoration of it prevents us from bad luck.	
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### 4.4 The Combination of Shape

The front of gods’ ship paints sword of lions opened striker, which is the image of warding off evil. Dragons and the eight immortals shows people praying for safety, twelve animals represent peoples. The body of ship painted bat. The sound of bat means happiness in Chinese wording. There are two words at the bottom of ship; it shows the limitless of time and space. It uses painted pattern to avoid bad luck but seek for peace and safety. The ship loaded generals, soldiers and crew made of paper, and also the daily needs of food and people’ wish of being healthy. The surrounding of ship is full of paper money and papered gods. After burned, it sent the Plague Gods to the heaven and keep people safe and away from disasters. “Flower umbrella” is also called Furu umbrella or “Kasaboko”. The diameter of the umbrella is about two meters. There are marks of dark red covered the umbrella, and cherry, camellia, blowing sticks, willow branch, tender pine are on the top of it. It will keep people away from

the bad luck whole year.



Table 7.the analysis of shape (Source: compiled by the study)

Plague Gods Ceremony at Changxing Palace paints pattern to avoid bad luck but seek for peace and safety. The ship loaded generals, soldiers and crew made of paper, and also the daily needs of food and people' wish of being healthy.		Yasurai Matsuri uses the shape of umbrella to show the image of protection and shade from the bad luck. It is easy to understand.	
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4.5 Beautifications

The most important ritual of Plague Gods Ceremony at Changxing Palace is to burn the ship of Plague Gods sitting on it. While burning the god’s ship, all the official gods who replaced Plague God will go to the heaven with Plague Gods together. The Furyu umbrella of Yasurai Matsuri is to follow the parade and bring bad luck and ghost with disasters to shrines. Let the gods deal with it and keep people safe and healthy. The main utensils of two ceremonies case are finally taken over by gods, and let the gods to bring people safety, health and happyiness.

Table 8. Analysis of beautifications (Source: compiled by the study)

Plague Gods Ceremony at Changxing Palace uses colors and painted pattern to show the prestige of Plague Gods. It uses ship to send the gods to the heaven in order to pray for people’s health.		Yasurai Matsuri uses red color to show the existence of gods. The shape of umbrella is the powerful utensil and scope to pray for safety, and the decoration is to avoid bad luck.	
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5. Conclusions

The “Plague Gods Ceremony at Changxing Palace” of Taiwan has 240 years history, and the “Yasurai Matsuri” in Kyoto of Japan has thousands years of records. These two cases are worth to dig more. But the study applied only the angle of visual communication design to analyze the main utensils of folk ceremony. The results are as below:

(1) The expression of shape and color

The gods’ ship adopts traditional red color as bottom patter and paints subject pattern form folk legends. It is metaphoric and meaningful. It uses vision of pattern to express its meaning, and uses the symbol to seek for safety of navigation. It makes the gods’ ship with Plague Gods arrive the heaven safely and completes the hope from people. The first time to hold Yasurai Matsuri is because of the continually disaster in Kyoto. Therefore, the emperor ordered to operate this ceremony. There are some family pattern badges in made by fabric, which identify renowned. The image of red Furyu umbrella covered with brocade that became the abstract visual communication protection area. Decoration of luxury willow branch express the notion of visual communication to avoid bad luck. Therefore, the impression of god to protect from bad luck has occurred.

(2) Transforming the concept into the shape of visual communication

The ship of “Plague Gods Ceremony at Changxing Palace” or the Fuyu umbrella of “Yasurai Matsuri” is important utensils in ceremonies. The ship sends the ghost of plague away and prays for the blessing from Plague Gods. The umbrella shade people from disaster and seek for the protection from gods. They are both transformation shape to seeking for safety and health. It is the traditional spirit which worth to be pass down.

(3) The final image that vision brings to us

The plague ghost has become Plague Gods after hundreds of year. The Gods make people health. People burn the ship loaded generals, soldiers and crew which are made of paper and the daily needs of food and people's wish of being healthy. And it brings them to the heaven to asking for peace and happiness. Since Heian period, the Yasurai Matsuri has been held in the cherry blossom season. The red ghost was terrified by the flower angles into the music and dancing parade, and then subdued by the gods in shrine. People hide under the umbrella's protection from gods. Ceremonies held periodically. Disaster and disease are in the world, but the gods are also in the folk ceremonies guarding for peace and health.

Two different regions with different cultures have the symbols of avoiding disasters, seeking for blessing, and the mental awareness of keeping people safe and peace. But in the Yasurai Matsuri, children play an importance role in the ceremony, including the playing flutes and the red-ghost dancing. It is very important for adults to educate and pass down to the next generation in to field of protecting cultural assets.

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