

The Beauty of Wind and Clouds in Poetry: Meteorological Aesthetics Analysis of Poet Liu Zhicheng's Poetry Collection *Love Song of the Wind and Clouds*

Licheng LIU^{1*}, Ningru WEN²

1. School of Journalism and Communication, Pingdingshan University, Pingdingshan 467000, China; 2. School of Humanities, Wuhan University of Engineering Science, Wuhan 430200, China

Abstract As an independent aesthetic category, "meteorology" holds a pivotal position in literary works. The emergence of the category of meteorological aesthetics lies in the observation of philosophical concepts and attitudes towards life contained in the ontology of the universe, and the realization of the aesthetic realm of "unity of man and nature, unity of things and oneself" between humans and nature. Mr. Liu Zhicheng, as a meteorological poet, devoted his life to the cause of meteorology and China's meteorological technology. The poem *Love Song of the Wind and Clouds* is a portrayal of the poet's life. The book reflects the poet's consistent pursuit of traditional aesthetics and natural atmosphere, and contains the poet's personal insights into his own spirit and life ideals, with extremely high poetic value. Therefore, this paper takes a new perspective of meteorological aesthetics theory and aims to explore the aesthetic relationship between natural meteorology and humanistic spirit, in order to appreciate the spiritual charm and aesthetic connotation in Liu Zhicheng's poetry collection *Love Song of the Wind and Clouds*.

Key words Meteorological aesthetics; Natural meteorology; Humanistic spirit; Liu Zhicheng; *Love Song of the Wind and Clouds*

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To clarify the concept of "meteorological aesthetics", it is necessary to first discuss the understanding of the term "meteorology".

"Qi" and "Xiang" are two independent and interdependent concepts in ancient Chinese philosophy. The term "Qi" first appeared in the viewpoint of "one Qi generating all things" in the *Book of Changes*, used to represent the basic concept of material existence, which is the objective origin of all things in heaven and earth^[1]. As the natural Qi, heaven and earth are filled with Qi and move in response to it. The clouds, rain, fog, and snow in nature are all products of the interaction between the Qi of heaven and earth. In the *Zuo's Commentary · the First Year of Zhao-gong*^[2], "Yin, Yang, Wind, Rain, Hui, and Ming" are the six "Qi" of "heaven", namely the six kinds of weather phenomena. Later, "Qi" gradually rose from the material level to the spiritual level. In the *Mencius · Gongsun Chou Shang*^[3], Mencius believed that "Qi" is seen as a symbol of people's spiritual strength and personal charm, and is the highest realm and wisdom of human life when walking between heaven and earth. From this, it can be seen that "Qi" is a crucial theoretical category in ancient Chinese thought, and its role has continued until Cao Pi proposed the famous statement "Qi is the main focus of literature" in his *Dian Lun · Essays*. He first established aesthetic theory on the theoretical basis of "Qi", and thus the concept of "Qi" gradually shifted from the philosophical field to the aesthetic field. He also believed that poetry creation should focus on "Qi". In order to present works with abundant and flowing spiritual vitality, it is necessary to pay attention to cultivating the author's talent, temperament,

spiritual interests, moral character, and other spiritual connotations^[4]. From then on, "Qi" became an important indicator for evaluating poetry works and an important criterion for measuring whether artists have creativity and vitality.

The term "Xiang" was initially interpreted as "natural images" in the *Book of Changes · Biographies of Xici*^[5]. In the *Book of Changes*, it is an image when appearing in the sky and a form when appearing on the earth, and shows the changes of things in the image of heaven and earth. The Yi Dao recorded in the *Book of Changes* is all elucidated and conveyed through "Xiang". It is clear that "Xiang" is used to represent the myriad phenomena of the world by evolving from "natural substances" into "hexagrams of heaven and earth"^[5]. Later, some scholars explained the connection between "Xiang" and "Yi" from an aesthetic perspective. In the *Book of Changes · Biographies of Xici*, "Xiang" refers to a concrete and perceptible image, and "Yi" refers to thoughts or emotions^[5]. Theoretical scholar Wang Bi proposed the theory of "being proud but forgetting the image", further elucidating the relationship of mutual observation and interaction between "Xiang" and "Yi".

Therefore, in the field of ancient Chinese philosophy, although "Qi" and "Xiang" are two different concepts, they have similarities. Both attempt to break free from the constraints of simple natural science on the basis of natural matter and social phenomena, gradually transforming into carriers that focus on people's subjective spirit and express subjective emotions. It is the inseparable relationship between the two that makes them blend together.

The term "Qixiang" as an independent vocabulary first appeared in the article *Pingren Qixiang Theory* in the *Huangdi Neijing · Suwen*, referring to the vital characteristics of a healthy hu-

man body. Later in the Wei and Jin Dynasties, it began to be used to evaluate the spiritual appearance of people or things in the natural world. During the Tang and Song Dynasties, it appeared as a specific aesthetic discourse in poetry criticism and appreciation. In the Canglang Poetry Talks by Yan Yu, a Song Dynasty scholar, it was recorded that "the poems of various nobles in the prosperous Tang Dynasty were both powerful in brushwork and majestic in style"^[6]. As an aesthetic category, "Qixiang" truly integrates aesthetic realm and evaluation criteria, becoming an important indicator for evaluating the overall style and artistic realm of poetry. From this, it can be seen that the concept of "meteorological aesthetics" aims to achieve the aesthetic realm of "unity of heaven and man, unity of matter and self" by condensing the cosmic ontology life and spiritual temperament of artists, and observing the philosophical concepts and attitudes towards life contained therein.

As a meteorologist, poet Mr. Liu Zhicheng devoted his entire life to the field of meteorology, dedicating himself to grassroots work for decades. He devoted himself wholeheartedly and achieved remarkable results. The book *Love Song of the Wind and Clouds* is a true portrayal of the author's dedication to the field of meteorology. The book includes 460 poems and verses, infused with the author's personal insights into the subject's spirit and life ideals, reflecting the author's consistent pursuit of traditional aesthetics and natural meteorology, and possessing extremely high aesthetic value^[7]. Therefore, from the perspective of meteorological aesthetics, starting from exploring the aesthetic relationship between natural meteorology and humanistic spirit, the beauty of natural meteorology and humanistic meteorology in Liu Zhicheng's poetry collection *Love Song of the Wind and Clouds* is analyzed, and the spiritual connotations and aesthetic characteristics contained in the poetry are explored.

1 Beauty of natural meteorology in the *Love Song of the Wind and Clouds*

From the spiritual essence of aesthetics, the true beauty of natural meteorology is not simply the combination of natural objects or the expression of narrow emotions, but rather the reflection of the overall perception of life, history, and universe through natural phenomena^[8]. In terms of meteorological aesthetics, the natural weather conditions such as wind, clouds, rain, snow, and fog brought about by meteorological changes, as well as the phenological changes brought about by the cycle of seasons, are often important contents expressed in poetry. According to current statistics, the book *Love Song of the Wind and Clouds* contains a total of 460 meteorological poems and verses, with the most frequently appearing being the three natural weather conditions of wind, clouds, and rain, as well as different solar terms and phenology, presenting the magnificence of natural weather and revealing the lofty spiritual realm.

1.1 Beauty of wind Traditional Chinese aesthetics holds that aesthetic images must be "intertwined with reality and virtuality"

in order to reflect the richness and vitality of life. As an aesthetic standard for art evaluation, "Qixiang" is a comprehensive observation that combines the tangible "Xiang" and intangible "Qi" in a work^[9]. Although wind is a common physical phenomenon in nature, it is extremely important in the field of meteorological aesthetics. It can drive floating clouds, stir up waves, sway weeping willows, and sway pine waves, often symbolizing the freedom of the soul and the infinite power, and highly fitting with the spirit of "the interplay of reality and virtuality" in classical Chinese poetry. Only by combining reality and virtuality can meteorological aesthetics be displayed.

In Liu Zhicheng's poetry collection, there are over a hundred poems about the "wind", including specific descriptions of "clear breeze", "long wind", "cold wind", "hot wind", "spring breeze", "golden wind", and general descriptions of "wind and clouds". Therefore, through the meteorological scenery of "wind", one can glimpse the author's poetic philosophy and attitude towards life. In the *Man Tingfang: Love in the Wind and Clouds*, the natural meteorology of "wind and clouds" is used to see in a big way from the small, combining reality and virtuality. The emotions of wind and clouds are used as a metaphor for the relationship between men and women. In the poem "clouds teasing the clear wind, wind teasing the clouds", the word "teasing" can reflect the mutual love and affection between "clear wind" and "clouds", depicting the process of mutual love and lingering affection after the first encounter of wind and clouds. The "mournful wind choked up" and the "fiery wind churned" indicate the emotional changes of wind from the sweet heart when it first met love to the grief and torment after contact. The poet uses the strong contrast between the two natural phenomena to imply the fickleness of life and the sadness of love's impermanence. Through meteorological descriptions such as "clear wind", "mournful wind", "fiery wind", and "fierce wind", the love hate entanglements and emotional changes between the wind and clouds are vividly portrayed. It not only shows the unpredictable and magnificent natural weather, but also contains the author's heroic spirit of wanting to transcend the ego and the mundane world. The phrase "enter with the wind, transform into rain and irrigate the fields" is enough to show the lightness of the wind, moistening things silently and invisibly. "The wind is ecstatic, singing and dancing vigorously, refreshing and filling the world with joy" undoubtedly reveals the exhilaration of wind regaining love. This poem vividly depicts the dynamic scenery of the wind and clouds, and the poet is not limited to the description of natural objects, but rather to express the vivid and real emotions beyond the objects.

1.2 Beauty of clouds As an important component of the weather system, clouds come in various forms. As the ancients said, the thinness of morning clouds, the brilliance of evening clouds, the smoothness of afternoon clouds, and the darkness of night clouds are all unpredictable. The "smoke clouds", "flowing clouds", "swirling clouds", "floating clouds", and "wind and clouds" in Liu Zhicheng's poetry collection all contain various

complex cosmic forces, and it is precisely the infinite mystery and uncertainty of the celestial universe that create the unique natural phenomenon in the author's writing. Holmes Rolston III, a renowned aesthetics professor at Colorado State University in the United States, attempted to combine meteorological aesthetics with celestial aesthetics. He believed that clouds are both meteorological factors and a medium connecting humans and celestial bodies in the universe.

As a meteorological poet, Liu Zhicheng not only affirmed the mystery and unpredictability of meteorological changes, but also revealed the insignificance and preciousness of life and civilization in the universe. In the poem *Listening to Clouds*, the clouds emerge from the mountains, and the flowing clouds surge and change with the wind, mysterious and unpredictable. The poem *Ode to Clouds* says, "the falling rain nourishes all things, and the drifting snow scatters the beautiful jade". Clouds, as an important link in the natural water cycle, play a crucial role. It floats in the air because surface water is heated and becomes water vapor, which enters the atmosphere. As the temperature decreases, the water vapor condenses into water droplets when it cools down, allowing raindrops to nourish everything in subtle ways. As a veteran meteorologist, Liu Zhicheng has learned to observe the types, shapes, and directions of clouds through years of experience, attempting to predict future weather conditions and integrate meteorological science with meteorological aesthetics.

Although modern technology is already very advanced, it cannot fully manipulate the changes in the meteorological universe. Just as Rolston endowed meteorological aesthetics with "disorderliness" and "subversion" through "wildness". Natural meteorology always maintains an essence beyond human planning and control, existing before humans and being influenced by them, with spontaneous stability and spontaneity. Rolston affirms the materiality of natural aesthetics, believes that natural phenomena such as clouds possess the property of ultimate goodness, and establishes meteorological aesthetics on non utilitarian experiential levels such as natural matter, but without the hollow defects described in Western aesthetics^[10]. He believes that although this view is metaphysical, it also links traditional natural aesthetics with the development of modern technology. Therefore, it can be seen that the establishment of meteorological aesthetics has always been inseparable from the development of modern meteorological technology.

1.3 Beauty of rain "Meteorology" has always played an extremely important role in literary works. It is no longer just a weather condition, but an important functional unit that constitutes literary works. According to Roland Barthes' narrative theory, functional units in narrative works can play different roles: some functional units play a central role in connecting things, while others only serve as supplementary catalysts^[11]. When the narrative unit of "meteorology" plays a leading role in the overall situation, it will be given the status of a "core" element. Without this element, "meteorological poetry" will collapse and disintegrate.

When "meteorology" focuses on the narrative functions of expressing personality, emotions, atmosphere, etc. in works, it presents a catalytic function^[12].

The "rain" is often seen as the source of life that assists in the seasons and nurtures all things. Under the influence of the monsoon climate in China, the changes in phenology during rain, the patterns of rainfall, and the emotions of rainfall can all serve as mediums for poets to express their emotions^[9]. Poets often use natural weather to express their own psychological and emotional changes, fully utilizing the rendering role of "meteorology" in literary narrative, and making the role of meteorological aesthetics fully realized. In the poem *Spring Rain*, it depicts the arrival of spring rain, the revival of all things, and a vibrant meteorological scene through the natural rain scenery. Winter goes and spring comes, all things fluctuate, and seasonal changes are a natural law. When the temperature starts to warm up in spring and the summer monsoon carries water vapor from the Atlantic from south to north, it can bring humid air. From a meteorological perspective, summer is the main rainy season in China, and people in the middle and lower reaches of the Yangtze River are most familiar with plum rain. The detailed descriptions of summer rain in poems such as the *Plum Rain Rests Temporarily*, the *Buying Flowers in the Rain Lane*, and the *Feeling the Plum Rain* depict the peaceful and slightly melancholic atmosphere of the plum rain season in a very natural way. As autumn approaches and the temperature drops, in the poem *Autumn Rain*, the word "cool" describes the gradual cooling of autumn rain on the surface, but it actually expresses the sadness in heart, expressing the loneliness and melancholy of a beautiful woman after breaking her promise. Farewell autumn, welcome winter. The description of winter rain in the poem *Winter Rain Joy* can be described in great detail. Winter rain is as crisp as pastry, and delicately and moisturizedly washes away the haze and dust in the air, resulting in a pure and chilling coldness. In the eyes of poets, winter is not just a cold and solemn river of snow, nor is it just a few plum blossoms braving the snow and frost. Each line of poetry is enough to glimpse the catalytic effect of subtle changes in natural weather on the poetic atmosphere.

1.4 Beauty of solar term The Chinese civilization belongs to the agricultural culture, and people's perception of the natural world has emerged as a result. Since the establishment of the "24 solar terms" during the Qin and Han Dynasties, Chinese people have pursued the harmonious ecological concept of "unity of heaven and man, and coexistence of all things", and constantly paid attention to changes in seasons, climate, and phenology. The 24 solar terms represent the changes in natural rhythms. As a product of ancient agricultural civilization, it has always been divided into four seasons: spring, summer, autumn, and winter. Each season includes six solar terms, each representing different changes in season, climate, and phenology, thus embodying a unique concept of time between humans and the natural universe^[13].

In Liu Zhicheng's poetry, the four-season rhythm, festival sacrifice, agricultural harvest, and daily life described by the poet

are all imbued with the unique ecological concepts of the working people. In the poem *Beginning of Spring*, people judge the arrival of the season by the temporal sequence of phenology such as the chirping of birds outside the window, the spring waterfall, the plum blossoms spitting their sepals, and the new threads of the green willows, and respect and follow nature, pursuing the realm of harmony between heaven and man. In the poem *Fresh Green*, pedestrians go out for outings to pay tribute to their ancestors in the *Fresh Green*, pay respects to their ancestors, and visit relatives and friends. In just a few lines, the description is delicate, not only depicting the scene during the *Fresh Green* when the rain passes, and the grass and trees sprout, but also showcasing the family identity and cohesion of the Chinese nation's "filial piety first". In the poem *End of Heat*, the scorching summer heat has passed, and the nights turn cool. The autumn crops gradually show a scene of maturity and harvest. The poet combines the seasonal changes in meteorology with human emotions, which is unique. In the poem *Winter Solstice*, the sun shines directly on the Tropic of Cancer on the Winter Solstice, with the shortest daylight and longest darkness in the Northern Hemisphere. As an important node in meteorology, the Winter Solstice marks the limit state of heat distribution and seasonal changes, indicating that the coldest period of the year is approaching. The above poems all reflect people's understanding of the natural relationship. The poet has recorded the way the Chinese nation has handled the relationship between humans and nature for a long time in the form of poetry, reflecting traditional phenological concepts and aesthetic values.

2 Beauty of the humanistic meteorology in the *Love Song of the Wind and Clouds*

As an independent aesthetic category, "meteorology" holds a pivotal position in literary works. It not only reflects the poet's poetic philosophy, but also contains traditional Chinese philosophical concepts and attitudes towards life^[14]. As an outstanding meteorological poet, Liu Zhicheng's poetry exhibits a unique aesthetic characteristic with his personal style. With a majestic and lofty sound that shakes people deeply, it stirs up the sky of meteorological poetry, erupts a majestic radiance, and opens up a new aesthetic realm of meteorological poetry, releasing a heroic, elegant, uplifting, simple, and natural beauty of humanistic meteorology.

2.1 Beauty of style Beauty of style is an important aesthetic feature in the poetry of poets. As an aesthetic category, poetic style can demonstrate the unity of the inner thoughts and artistic features expressed in the poet's works^[15]. As a romantic meteorological poet, Liu Zhicheng's poetic style is characterized by boldness and elegance, which is mainly reflected in three aspects: aesthetic subject, aesthetic object, and the expression of aesthetic subject on aesthetic object.

Firstly, in terms of aesthetic subjects, poet uses natural weather and scenery to express his ambitious ideals, magnanimous spirit, and to reminisce about his lifelong experiences in the field of meteorology. The poem *Veterans of Meteorology Expressing Their*

Sentiments mainly focuses on expressing emotions and aspirations, supplemented by describing scenery and narrative. The phrase uses four meteorological phenomena: clouds, rain, snow, and frost to describe the momentum of riding the wind and rain when measuring the Heavenly Lord, expressing his grand ideals and heroic aspirations. The combination of reality and fiction in the phrase expresses the poet's dedication and optimistic attitude in helping people reduce disaster losses by predicting the weather. The poetry portrays the poet's aspirations, journey, and passion for meteorology even after retirement, demonstrating the passion and persistence of meteorologists towards the field.

Secondly, in terms of aesthetic objects, the objects that poet ingests are often magnificent, majestic, and ever-changing scenery such as wind, clouds, rain, snow, thunder, *etc.*, giving people a grand and majestic beauty. In the *Song of Fighting against Typhoon*, a shocking scene that the wind is raging and the rainstorm is pouring, like a beast out of its cage, depicts the tension caused by rapid wind and rain. In the *Spreading the Sand of the Huanxi River · Artificial Rain Enhancement*, the phrase depicts the scene of lightning shuttling through the sky, likening lightning to a Azure Dragon, uplifting the spirit, constantly changing, and demonstrating the power and divine power of the Heavenly Lord. In the *Record of Climbing the Tower with Wind and Snow*, it depicts the harsh and solemn atmosphere of winter. The wind is blowing in waves, with a mix of rain and snow. It expresses the strength of meteorologists with north wind, rain, and snow, giving a unique sense of heroism. The *A Century of Wind and Meteorology News* describes the awe inspiring feeling of thunderstorms breaking through the sky, as well as the magnificent scenery of standing among the vast galaxy and gazing at the universe.

Finally, in terms of the expression of the aesthetic subject on the aesthetic object, the author places the poet's own lofty aspirations in the majestic wind and cloud weather, in order to express his sincere feelings. Taking the *Touching the Fish · Meteorology Life* as an example, the poet uses natural images of wind and rain to write about his past life, with profound charm. The whole poem expresses emotions and aspirations through the wind and clouds, using objects to express aspirations, expressing the poet's persistence and enthusiasm for the national meteorological cause, and showcasing the poet's youthful and proactive attitude towards life.

2.2 Beauty of Fenggu Beauty of Fenggu, as an important intrinsic element pursued by traditional aesthetics, has a long history. The term "Fenggu" was used to evaluate the spirit and physical appearance of characters during the Han, Wei, and Six Dynasties periods. Liu Xie introduced the term "Fenggu" into literary theory in the *Wenxin Diaolong*. He believed that poetry should have abundant emotions and concise language in order to make the work vigorous, powerful, clear, and straight^[16]. The "Fenggu Theory" advocated by Liu Xie has an inherent inheritance relationship with the humanistic spirit in traditional Chinese culture. The term "Fenggu" is the embodiment of the great character and spirit of resistance of the Chinese nation in aesthetics, which in-

herits the noble and elegant sentiment of Chinese literati and the resolute and upright muscles and bones.

Firstly, it expresses ideal aspirations through natural weather conditions. The poet's deep love for the meteorological industry and literary poetry is his original intention to devote himself to this field. In the poem *Touching the Fish · Meteorology Life*, it uses poetry and phrases to convey meteorological knowledge, paying attention to the meteorological cause, and demonstrating his pure heart towards the national meteorological cause. The increasing attention paid by China to the meteorological industry has greatly inspired the enthusiasm of the poet. On the occasion of the 70th anniversary of the meteorological industry in New China, General Secretary Xi Jinping has issued important instructions on meteorological work and pointed out the fundamental direction for the development of meteorological industry in the new era. In today's era, science and technology are the primary productive forces. Meteorology belongs to the category of science and technology, and meteorological poetry will certainly receive attention.

Secondly, it should care about people's livelihood hardship through natural weather. The poet observes the people's situation, cares about their livelihood, and serves the people. Liu Zhicheng has been dedicated to the field of meteorology for many years, deeply aware of the harm caused by meteorological disasters to the people, and has personally experienced the hardships of the vast number of meteorologists. He understands the hardships of the people, empathizes with their feelings, and acts for the people, always insisting on seeking benefits and doing practical things for the people through practical actions. In the *Resisting the Cold Wave*, it reveals the helplessness and pain of the people in the face of natural disasters through the disturbance and harm of extreme winter cold wave weather to their lives. The phrase "it's not that the heavens have become better now, but that technology has benefited the people and prevented them from being alarmed" also shows the increasingly perfect socialized disaster prevention system in China, and the phenomenon of technological achievements gradually benefiting the people. In 2025, the risk of climate change faced by people increased rapidly. Extreme weather, such as high temperature, drought, rainstorm and flood, occurred frequently in many parts of the world, causing huge losses to human life and property. The "climate alarm bell" has repeatedly sounded. At present, China attaches great importance to the impact of extreme weather on people's production, life, and socio-economic aspects. Under the leadership of governments at all levels, various industries are actively responding and are on high alert.

Finally, it praises ordinary meteorologists with natural weather. The poet pays tribute to every meteorologist who perseveres in their ordinary posts. They can never forget their original aspirations, keep their mission in mind, and persist in their duties for decades. They work tirelessly and are role models for the people. In the *Manjianghong · Meteorologist Praise*, the short sentences depict that the meteorologist is never afraid of severe cold and heat, and their working environment is hard. The works of meteor-

ologists include observing clouds and measuring rain, ensuring equipment, obtaining rainfall, and disaster prevention and mitigation, which is complicated. They always focus on their own positions and contribute to the meteorological industry.

2.3 Beauty of simplicity As an aesthetic pursuit, beauty of simplicity is widely concerned and respected. Su Shi once said, "when writing, one should create a magnificent atmosphere, colorful splendor, and gradually mature with age, in order to create simplicity^[17]". Liu Zhicheng's poetry has always pursued "simplicity" as its aesthetic pursuit, and advocates for the beauty of simplicity that can showcase the natural essence, daily life, and primitive truth.

Firstly, poetry wins with its natural essence, and its beauty is simple and unadorned. Liu Zhicheng has always been known as the "pure hearted person", and his poetic language is simple and natural, revealing the beauty of nature and purity. In the poem *Wind Enters Pine · Artificial Extinction of Hail*, it vividly depicts the scene of hail coming. The poet relies on natural scenery such as "hail, wind, rain, and clouds", and uses rhetorical devices such as metaphor and personification to quickly capture the tense and uneasy atmosphere of people before the arrival of hail. In the *Reflections on the Solar Term Grain Buds*, it very smoothly expresses the scene of rice grain filling and growing during the Grain Buds. In a simple and unadorned sentence, it showcases the natural beauty of the scenery.

Secondly, poetry is related to the essence of life, and its beauty is in daily life. As a part of people's lives, natural scenery such as the sun, moon, stars, wind, clouds, rain, and snow are inseparable from each other. The poet connects the common changes in daily life with meteorological knowledge, popularizing meteorological science knowledge to the public, with profound charm and philosophy. In the *Spring Equinox*, it describes the scene of renewal and harmony in the Spring Equinox. In the *Beginning of Autumn*, the cool breeze approaches during the Beginning of Autumn, the mist breeds in the mountains, and the cicadas chirp on the branches. The weather is getting colder, it advises everyone to add clothes in a timely manner. The above poems revolve around the natural scenery in people's daily lives, permeated with the poet's genuine experience of nature and life.

Finally, poetic language does not undergo refinement, and its beauty is genuine. The language expression in Liu Zhicheng's poetry is fluent and natural, without any embellishment, like a clear lotus flower, naturally unadorned. The poem *White Dew* describes the natural atmosphere during the White Dew, where the autumn rain gradually cools down, the dew drops its beads, and the cold air grows stronger. The temperature difference between day and night in the early morning is large, and dewdrops hang on the branches, emitting a faint light. The emotions in poetry are sincere yet not pale and powerless, rich in childlike innocence and wild charm without losing authenticity and simplicity. In the *Reflections on the Heat of Summer*, it truthfully describes the scorching

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heat of midsummer, where the scorching sun is like fire, heat is unbearable, people sweat profusely, the heat steams people, and the mood is restless. The poet uses prose writing style to write poetry, and express his understanding and experience of nature through easy and fluent language. This natural and simple language style makes poetry more approachable and infectious.

3 Conclusions

In summary, as an important category in the field of aesthetics, "meteorological aesthetics" truly integrates the aesthetic realm of aesthetics and the evaluation criteria of poetics, becoming an important indicator for evaluating the overall style and artistic realm of poetry. The "meteorological aesthetics" described in the article aims to achieve the aesthetic realm of "unity of heaven and man, unity of things and myself" through the condensation of the spiritual temperament of the artist and the life of the universe itself, and to observe the philosophical concepts and attitudes towards life contained therein. It is rooted in traditional Chinese aesthetic concepts and cultural psychology, emphasizing the harmony between nature and human beings, and promoting a sense of life consciousness. Its aesthetic charm is infinite. From the perspective of the spiritual essence of aesthetics, the beauty of the natural meteorology in the *Love Song of the Wind and Clouds* lies in reflecting the poet's insights into life, history, and the universe through natural phenomena such as "wind", "clouds", "rain", "snow", and "solar terms". At the same time, poet Liu Zhicheng also expressed poetic concepts through natural objects, conveying philosophical ideas and attitudes towards life that are unique to the Chinese people, and releasing a heroic, elegant, uplifting, simple, and natural beauty of humanistic meteorology.

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