# **古诗词诵读 燕歌行并序 李凭箜篌引 锦瑟 书愤**

### **课时1 燕歌行并序**

#### **自主学习·悟新知**

###### **一、作者名片**



高适（约700—765），字达夫，一字仲武，河北蓨县（今河北景县南）人，唐代诗人。性落拓，不拘小节。早年曾游历长安，求仕无成，乃寓居梁宋，耕钓为生。安史之乱起，以监察御史佐守潼关，迁侍御史、谏议大夫，至德初拜淮南节度使。熟悉军旅生活，所作边塞诗，对当时的边地形势和士兵疾苦均有反映。高适尤以边塞诗著称于时，他与岑参的边塞诗代表了唐代边塞诗的最高成就，二人并称“高岑”。高适的诗歌尚质主理，雄壮而浑厚古朴，笔力雄健，气势奔放，洋溢着盛唐时期所特有的奋发进取、蓬勃向上的时代精神。“雄浑悲壮”是高适边塞诗的突出特点。有《高常侍集》传世。

代表作品：《别韦参军》《燕歌行并序》《别董大二首》。

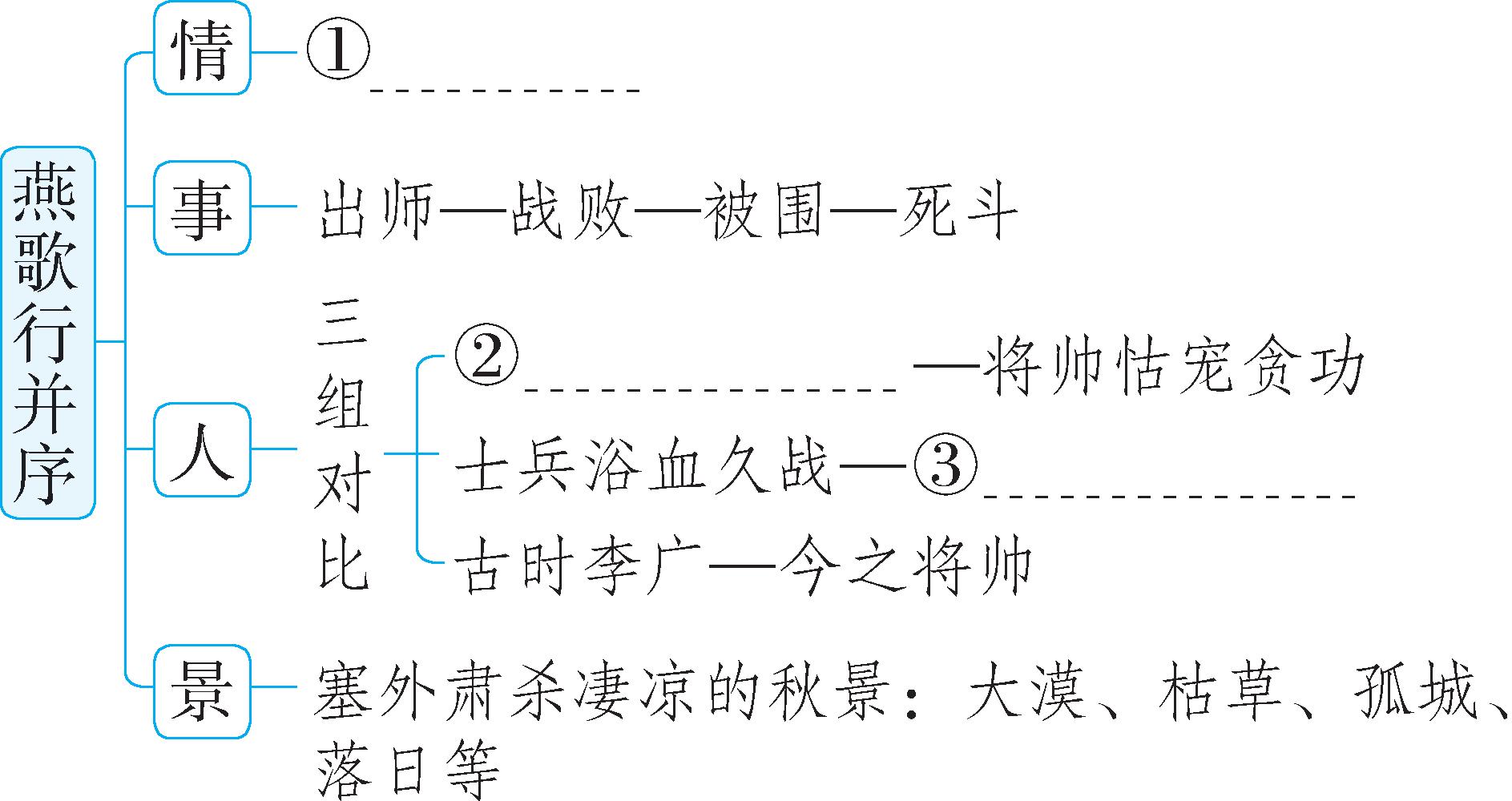
###### **二、写作背景**

开元十五年（727），高适曾北上蓟门。开元二十年，信安王李祎征讨奚、契丹，他又北去幽燕，希望到信安王幕府效力，未能如愿。“岂无安边书，诸将已承恩。惆怅孙吴事，归来独闭门”，可见他在东北边塞军事上，下过一番研究工夫。开元二十一年后，幽州节度使张守珪经略边事，初有战功。但开元二十四年，安禄山讨奚、契丹，“禄山恃勇轻进，为虏所败”。开元二十六年，幽州将赵堪、白真陀罗假以张守珪之命，逼迫平卢军使乌知义出兵攻奚、契丹，先胜后败。高适对开元二十四年以后的两次战败，感慨很深，故写此篇。

#### **合作探究·提能力**

##### **整体感知**

1．**厘清结构**



【答案】慷慨悲壮； 士兵效命死节； 将帅纵情声色

2．**概括主旨**

本诗描写了唐朝士兵①\_ \_ \_ \_ \_ \_ \_ \_ 、转战绝域的情景，高度赞扬了他们为国立功、奋不顾身的牺牲精神，表现了他们离家远戍的苦闷，并给予了②\_ \_ \_ \_ \_ \_ \_ \_ ，同时还揭露了军中将兵对立、苦乐悬殊的事实，抨击了③\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 。

【答案】慷慨赴边； 深切的同情； 将帅的腐败无能

##### **赏文析法**

1．赏析诗歌前八句在结构方面使用的艺术手法。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①诗歌起首四句把将军以前的战功和荣耀都概括出来了。“破残贼”“重横行”六字，既写出了敌人的实力，又衬托出了将军的威武、剽悍和所向披靡的英雄气概，同时也为下文轻敌埋下了伏笔。②后面四句中的“扌从金伐鼓”“旌旆逶迤”写出了浩荡的军容，也写出了征战士卒之众，为全军败北时的“兵稀”、狼狈进行了铺垫式的反衬。“校尉”两句写敌我双方紧张部署战略行动的情景。羽书飞报，形容军情紧急；战火烛天，说明敌人早有戒备，也为下文的失败进行了铺垫。（每点3分）

2．“大漠穷秋塞草腓，孤城落日斗兵稀”中景色描写的作用是什么?（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】诗句写了力竭兵稀、重围难解、孤城落日、衰草连天的景象，（2分）有着鲜明的边塞特点，烘托出残兵败卒凄凉的心境。（2分）

3．试赏析“铁衣远戍辛勤久，玉箸应啼别离后”中“久”字的妙处。（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】“久”是“长久”的意思。（1分）战士们身穿铁甲，久戍边疆，家中妻子一定泪如玉箸，时时感伤。（1分）诗人并不是否定出征，而是对造成久戍不归的无能边将进行了强烈的抨击和批判，深化了主题。（2分）

4．清代学者吴汝纶评价“战士军前半死生，美人帐下犹歌舞”时说“二句最为沉至”，“沉至”即感情沉厚深切。请结合诗句简要分析这两句是怎样做到“沉至”的。（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

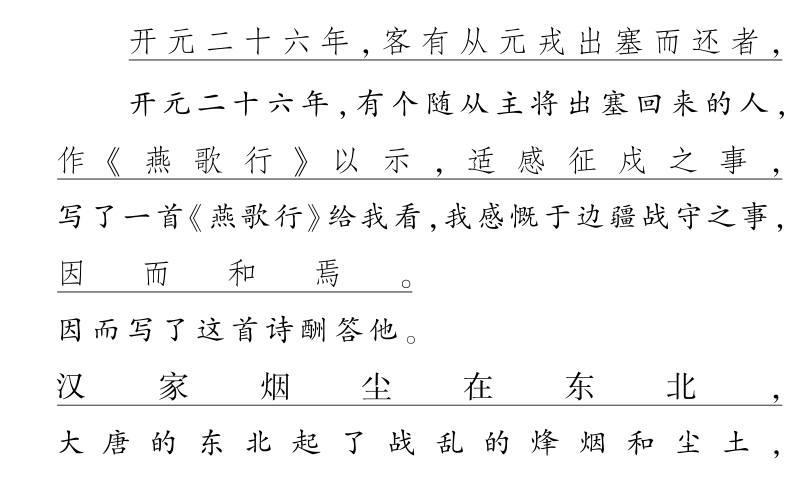
【答案】①战士在战场上拼死作战，流血牺牲，将军却在营帐中纵情声色，欣赏美人歌舞。②这两句通过鲜明的对比表达了沉厚深切的感情，尖锐地揭露了军中苦乐不均的残酷现实，批判了将军们的荒淫失职，饱含了诗人对战士的同情。（每点2分）

5．为什么这首诗能成为众多边塞诗中最具代表性的一首?请简要分析。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】本诗以其深刻的思想和精湛的艺术赢得了人们的赞誉。（2分）诗歌充分展现了诗人复杂的心理，既表达了立功边塞的豪情壮志，又对边塞局势与用兵情状提出见解。诗人一方面对战士的忠勇报国精神进行颂扬，另一方面又对将领的奢靡生活表现出强烈不满，并由此生发出对蒙受战争痛苦的家庭的深切同情，和对守边将领用非其人的讥讽嘲弄。（2分）全诗内容丰富，饱含对边塞情势的见闻感受，具有思想深度与概括力度。（2分）

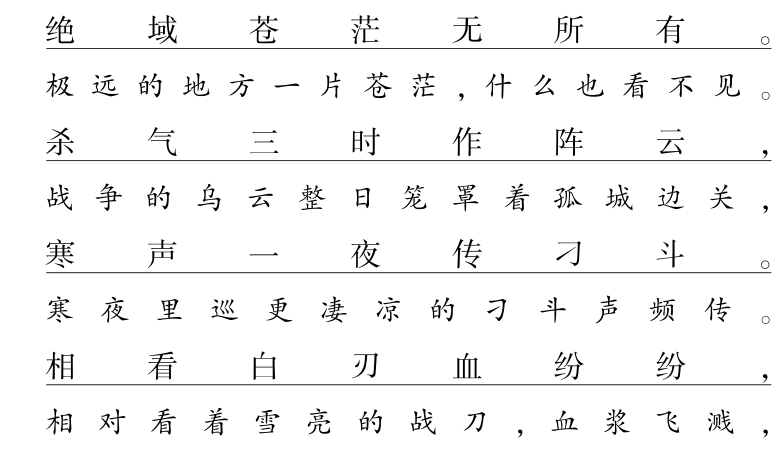
##### **文白对译**

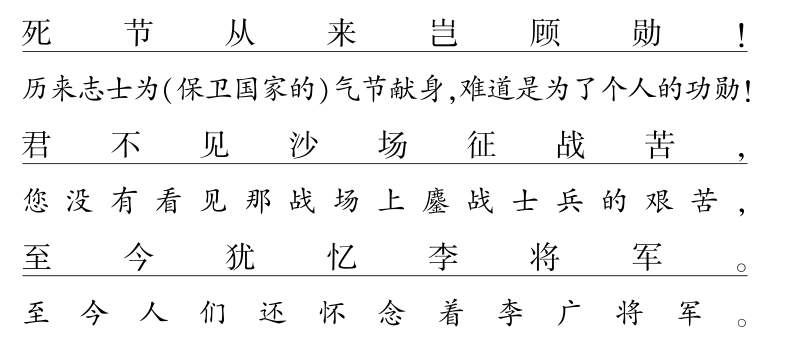












### **课时2 李凭箜篌引**

#### **自主学习·悟新知**

###### **一、作者名片**



李贺（790—816），字长吉，福昌（今河南宜阳）人，唐代诗人，因家居福昌昌谷，故后世称李昌谷。李贺是唐宗室郑王李亮后裔，但家世早已没落，生活困顿。他焦思苦吟的生活方式和长期的抑郁感伤，使其年仅27岁就英年早逝。李贺有“诗鬼”之称，是继屈原、李白之后，中国文学史上又一位颇享盛誉的浪漫主义诗人。其诗表现出自己政治上不得志的悲愤，对各种社会现实问题也有所讽刺、揭露。他善于熔铸词采，驰骋想象，运用神话传说，创造出新奇瑰丽的诗境。

代表作品：《神弦曲》《雁门太守行》《金铜仙人辞汉歌》。

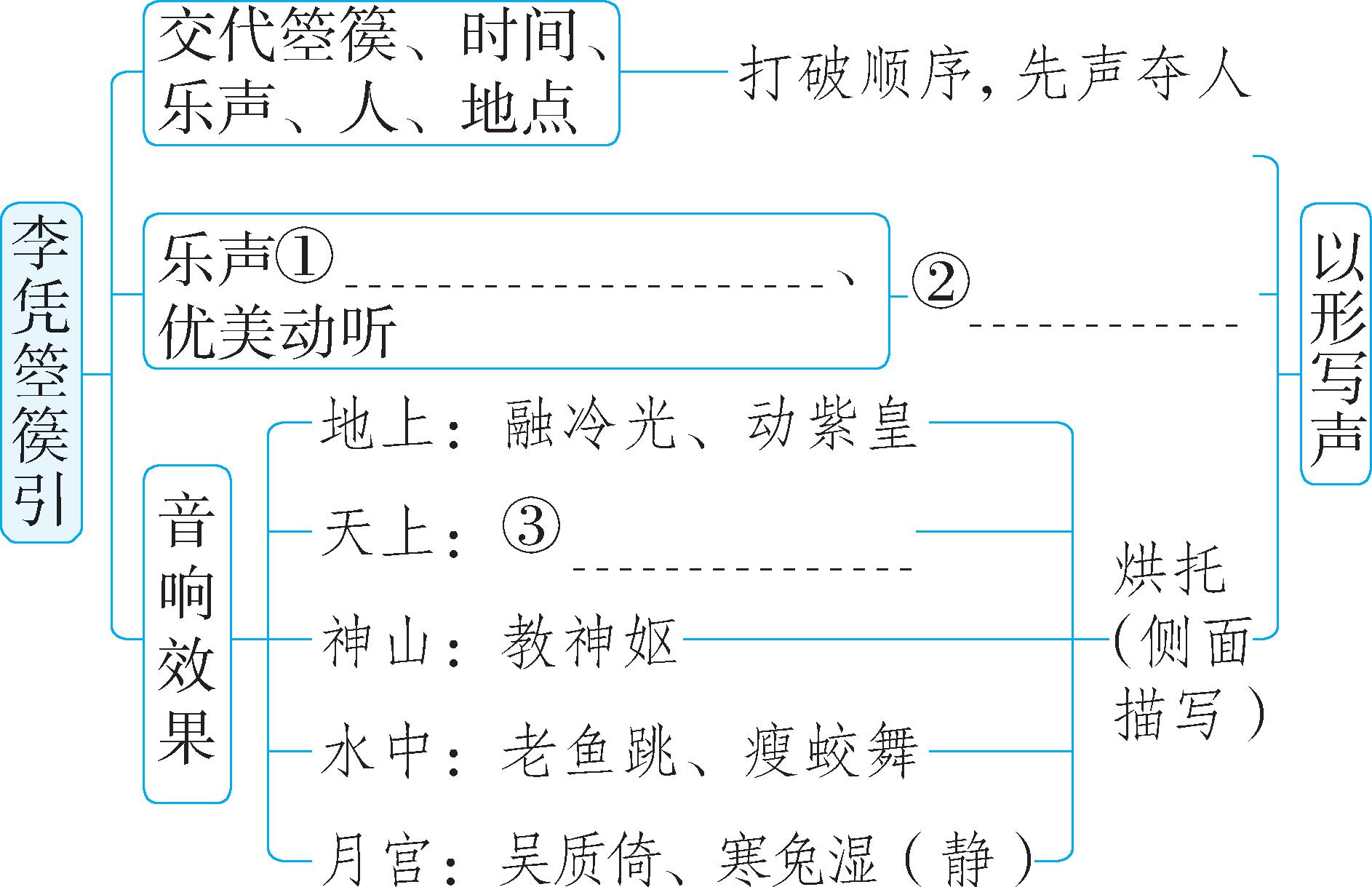
###### **二、写作背景**

这首诗约作于唐宪宗元和六年（811）至八年（813）间，作者当时在京城长安任奉礼郎。李凭是供奉宫廷的梨园弟子，因善弹箜篌，名噪一时。“天子一日一回见，王侯将相立马迎”，其身价之高，似乎远远超过盛唐时期的著名歌手李龟年。他的精湛技艺，受到诗人们的热情赞赏。

#### **合作探究·提能力**

##### **整体感知**

1．**厘清结构**



【答案】起伏多变； 正面描写； 石破天惊

2．**概括主旨**

这是一首描写①\_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ 的诗作。诗人驰骋想象，运用②\_ \_ \_ \_ \_ \_ \_ \_ ，以丰富的艺术形象再现了演奏者创造的诗意浓郁的③\_ \_ \_ \_ \_ \_ \_ \_ ，赞美了李凭高超的演奏技艺。

【答案】李凭演奏箜篌； 神话传说； 音乐境界

##### **赏文析法**

1．请赏析“吴丝蜀桐张高秋”一句。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①诗的起句开门见山。“吴丝蜀桐”写箜篌制作精良，借以衬托演奏者技艺的高超，写物亦写人，有一箭双雕之效。②“高秋”除了表明时间是深秋九月，还含有“秋高气爽”的意思，与“深秋”“暮秋”之类相比，更富意蕴。③“张”字不仅仅表明演奏的动作，而且很容易引起这样的联想：音乐的情韵高远饱满，直上云天。（每点2分）

2．“女娲炼石补天处，石破天惊逗秋雨”中，哪一个字用得最为传神?请结合诗句进行赏析。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①最为传神的字是“逗”。②“女娲炼石补天处，石破天惊逗秋雨”，这两句诗的情境承接“紫皇”展开。音乐情绪发展到极致，达到整个乐曲的高潮。乐声传到天上，在女娲炼石补天的地方，连五色石都被乐音震破，引来了一场秋雨，把音乐的震撼力描摹得无以复加。③一个“逗”字，把音乐的强大魅力和奇瑰的景象紧紧联系在一起。（每点2分）

3．“老鱼跳波瘦蛟舞”中诗人用“老”和“瘦”两个似乎干枯的字眼修饰“鱼”和“蛟”，有何妙处?（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①诗人用“老”和“瘦”这两个似乎干枯的字眼修饰“鱼”和“蛟”，却有着完全相反的艺术效果，使音乐形象更加丰满。②老鱼和瘦蛟本来羸弱乏力，行动艰难，现在竟然伴随着音乐的旋律腾跃起舞，这种出其不意的形象描写，使那无形美妙的箜篌声浮雕般地呈现在读者的眼前了。（每点3分）

4．请举例赏析诗中运用的化无形为有形的通感手法。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

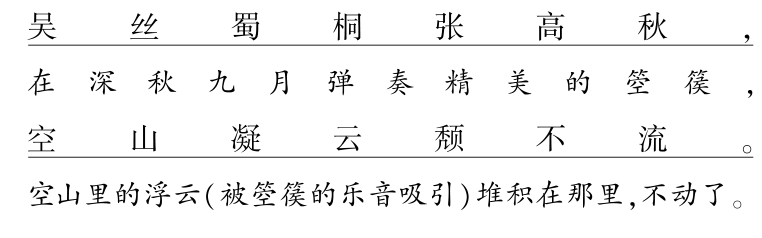
【答案】①“芙蓉泣露香兰笑”构思奇特，带露的芙蓉（荷花）、盛开的兰花都是美的化身。②诗人用“芙蓉泣露”摹写琴声的悲抑，以哭泣的声音、画面摹写乐声的悲惨。③诗人以“香兰笑”显示琴声的欢快，“笑”具有诉诸听觉的属性，还能给人“笑靥如花”的视觉感受，不仅可以耳闻，而且可以目睹。（每点2分）

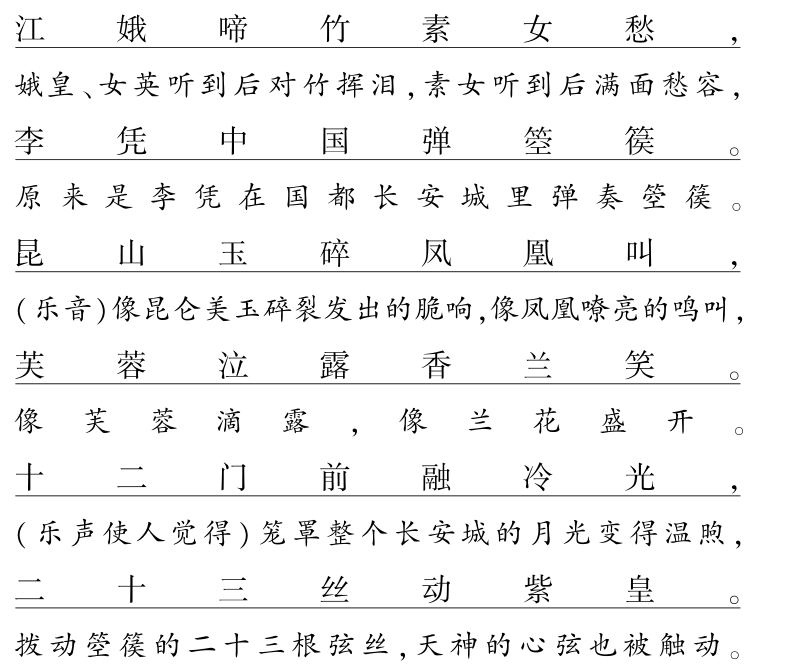
5．请结合全诗，赏析这首诗的主要特点。（6分）

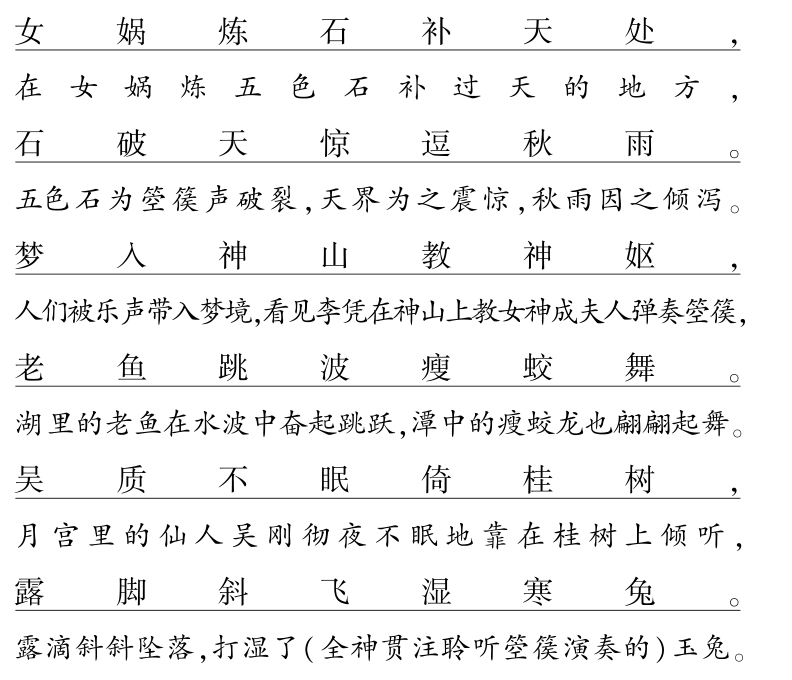
答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①这首诗的最大特点是想象奇特，形象鲜明，充满浪漫主义色彩。②诗人把自己对箜篌声的抽象感觉、感情借助联想转化成具体的物象，使之可见可感。诗歌没有对李凭的技艺进行直接评判，也没有直接描述诗人的自我感受，有的只是对于乐声及其效果的摹绘。③纵观全篇，诗歌无处不寄托着诗人的情思，曲折而又明朗地表达了他对乐曲的感受和评价。这就使外在的物象和内在的情思融为一体，形成赏心悦目的艺术境界。（每点2分）

##### **文白对译**







### **课时3 锦瑟**

#### **自主学习·悟新知**

###### **一、作者名片**



李商隐（约813—约858），字义山，号玉谿生。他擅长诗歌写作，其骈文文学价值也很高，是晚唐出色的诗人之一，和杜牧合称“小李杜”，与温庭筠合称“温李”。因其诗文与同时期的段成式、温庭筠风格相近，均擅长骈体文，且三人都在家族里排行第十六，故并称为“三十六体”。其诗构思新奇，文辞清丽，其一些爱情诗和无题诗缠绵悱恻，优美动人，被广为传诵。但部分诗歌过于隐晦迷离，难于索解。因其处于牛李党争的夹缝之中，一生不得志。

代表作品：《夜雨寄北》《无题》等。

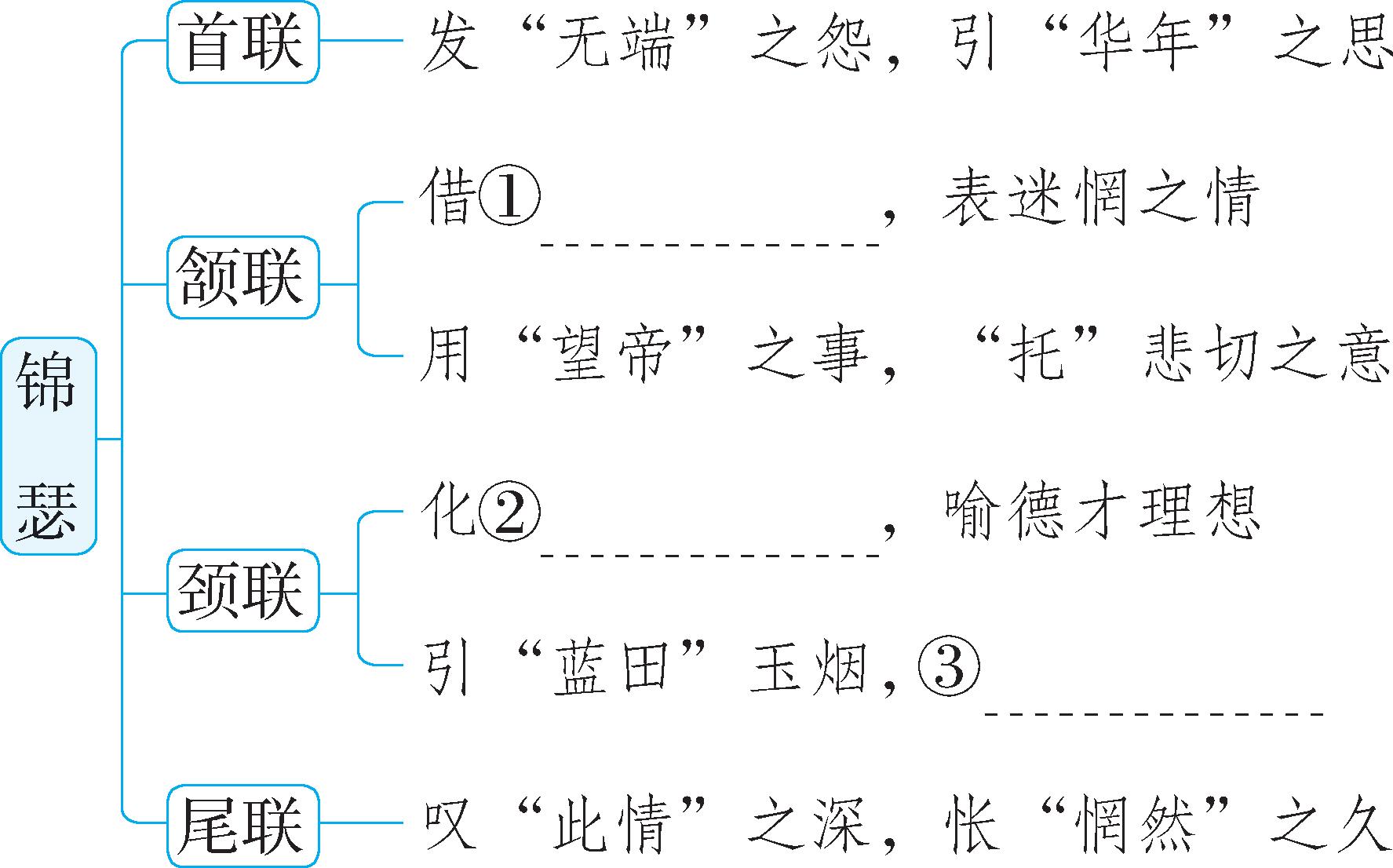
###### **二、写作背景**

李商隐少年才俊，但无意之中被卷入了牛李两党倾轧的旋涡，郁郁不得志，再未有过施展抱负的机会，因此不免终身抑郁，于是一切忧时忧国之心，自伤身世之慨，都寓托于幽微隐晦的诗篇里。这首诗约作于诗人晚年，学界对《锦瑟》主题的理解历来不一。

#### **合作探究·提能力**

##### **整体感知**

1．**厘清结构**



【答案】“庄子”之典； “沧海”明珠； 诉无奈苦悲

2．**概括主旨**

关于《锦瑟》的主题，有人认为是悼念其亡妻，有人认为是描写瑟之华美及其音之清和，有人认为是自伤身世遭际……现在学术界多数人认可的说法是此诗作于诗人晚年，是自伤身世之作。联系全诗的感情基调，似乎应有生离死别之恨、①\_ \_ \_ \_ \_ \_ \_ \_ 之痛。全诗借②\_ \_ 倾诉隐衷，表达心曲，其中往复低回的况味是极复杂的。

【答案】理想破灭； 锦瑟

##### **赏文析法**

1．本诗中间两联用了哪些典故？这些典故渲染了什么样的情调？营造了怎样的意境？（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】颔联和颈联共用了四个典故，呈现了不同的意境和情绪。（2分）庄周梦蝶，是人生的恍惚和迷惘；望帝春心，包含苦苦追寻的执着；沧海鲛泪，展现了一种阔大的寂寥；蓝田日暖，传达了温暖而朦胧的欢乐。（2分）诗人从典故中提取的意象是那样的神奇、空灵，他的心灵向读者缓缓开启，华年的美好、生命的感触等皆融于其中，却只可意会不可言说。（2分）

2．请赏析颔联中的“迷”“托”二字。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①“迷”字有迷恋、迷失之意，这个字不仅描绘了诗人对美好梦境的迷恋，也反映了他在现实生活中的迷茫和期待，传达了诗人对理想和现实的深刻反思，以及在困境中的不懈追求。此外，“迷”字连接了“庄生梦蝶”的典故和“望帝春心托杜鹃”的情境，使得诗句在情感上更加连贯和深沉。②“托”字不仅象征着望帝将自己的幽恨寄托于杜鹃，表现了望帝的悲愤和无奈；还暗指了佳人将自己的春心寄托于锦瑟，反映了佳人对美好时光流逝的感慨和怨恨。“托”字将望帝和佳人的情感巧妙地融合在一起，形成了一种共鸣，使得诗句具有了深远的意境。（每点3分）

3．本诗的尾联向来为人称道，试分析其妙处所在。（4分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

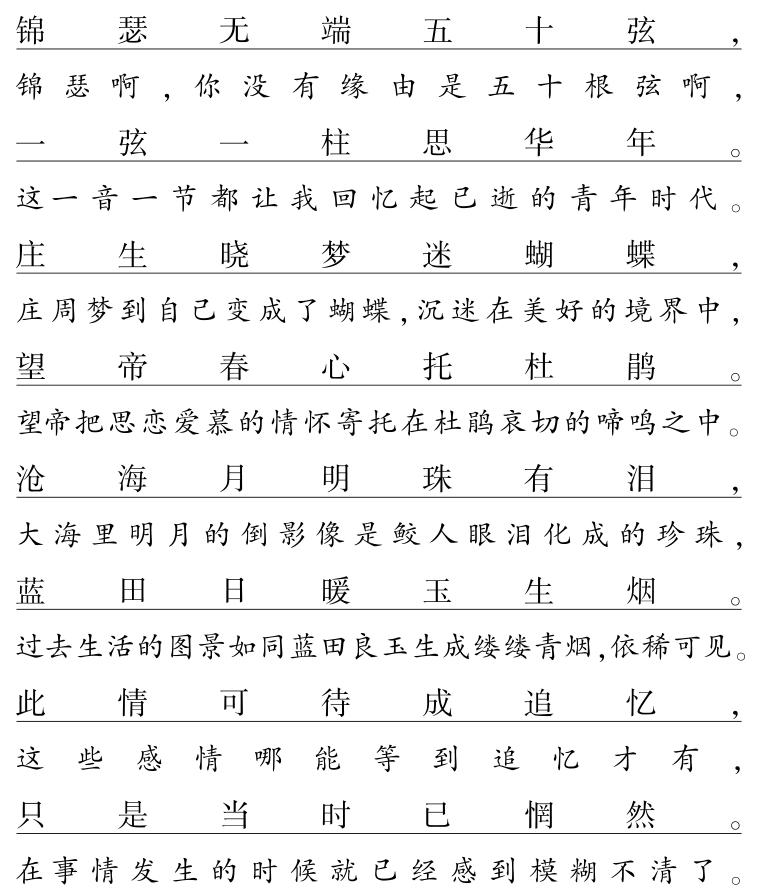
【答案】①尾联收束全篇，明确提出“此情”二字，与首联的“华年”相呼应。②诗人用两句话表达出了几层曲折，而几层曲折又只是为了说明那种怅惘的苦痛心情。（每点2分）

4．请赏析本诗的朦胧美。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】诗歌所呈现的是似有实无又分明可见的一个个意象（庄周梦蝶、杜鹃啼血、沧海珠泪、良玉生烟）。（2分）这些意象构成的不是完整的画面，而是惆怅、伤感、寂寞的情思，是弥漫着这些情思的心象。（2分）诗的境界超越时空限制。喻体本身不同程度带有朦胧性质，本体又没有出现，自然形成朦胧意境，难以确解。（2分）

##### **文白对译**



### **课时4 书愤**

#### **自主学习·悟新知**

###### **一、作者名片**



陆游（1125—1210），字务观，号放翁，越州山阴（今浙江绍兴）人。南宋文学家，爱国诗人、词人，“中兴四大诗人”之一。陆游具有多方面文学才能，以诗的成就为最。一生作品丰富，有数十个文集存世，自言“六十年间万首诗”，至今尚存9300余首，是中国现有存诗最多的诗人。其中许多诗篇抒写了抗金杀敌的豪情，风格雄奇奔放、沉郁悲壮，洋溢着强烈的爱国主义激情；在思想上、艺术上取得了卓越成就。他在生前即有“小李白”之称。他不仅是南宋时期的诗坛领袖，而且在中国文学史上享有崇高地位。

代表作品：《剑南诗稿》《渭南文集》等。

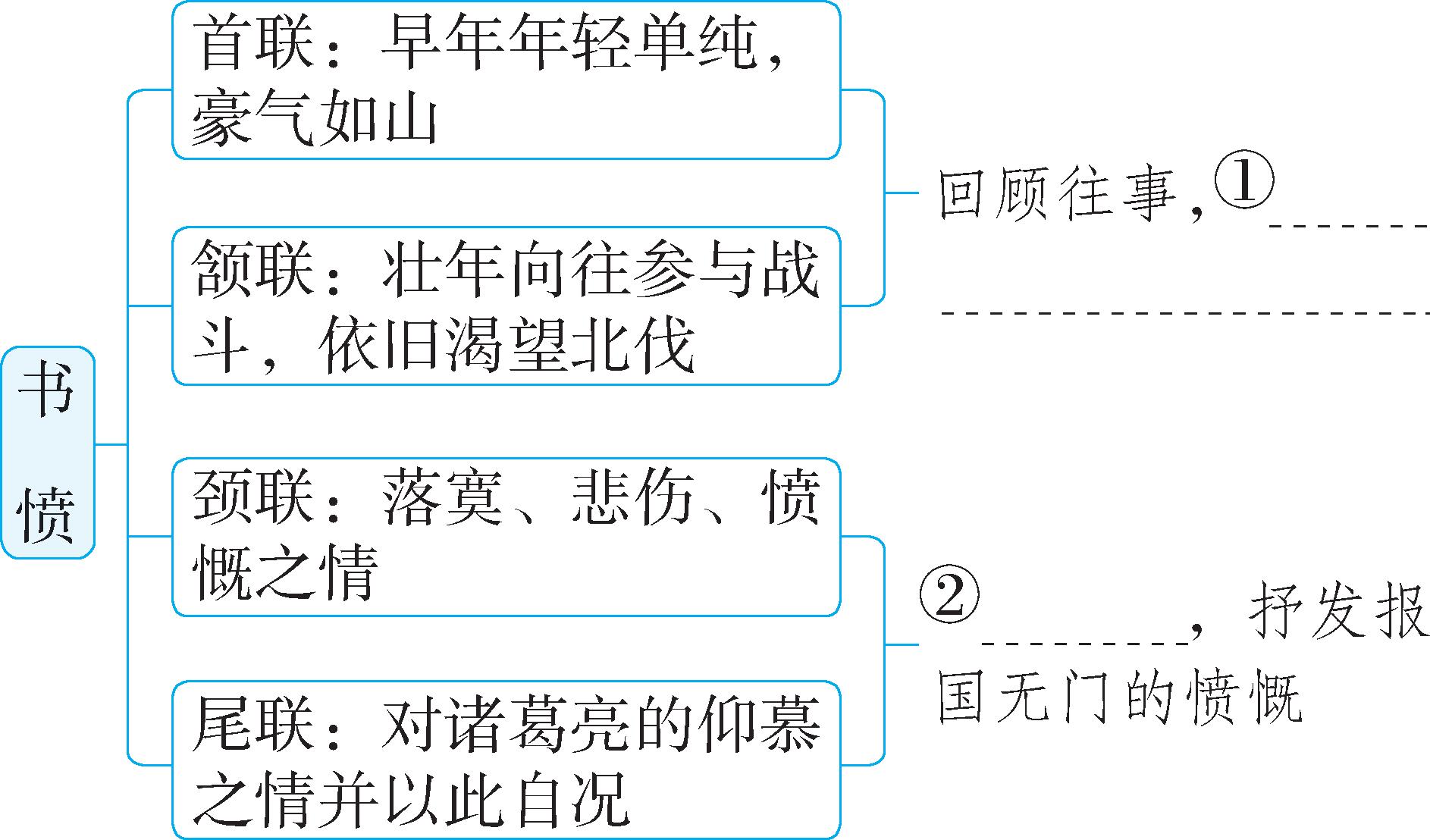
###### **二、写作背景**

此诗为淳熙十三年（1186）春于会稽石帆别业所作，当时陆游62岁，已被罢官六年，在故乡蛰居，直到作此诗时，才以朝奉大夫、权知严州军州事被起用。作者想那山河破碎、中原未收而“报国欲死无战场”，感于世事多艰、小人误国而“书生无地效孤忠”，因此，诗的内容兼有追怀往事和重新立誓报国两重感情。

#### **合作探究·提能力**

##### **整体感知**

1．**厘清结构**



【答案】渴望北伐的英雄气概； 回到现实

2．**概括主旨**

诗人在诗中借北望中原回顾了自己早年的凌云壮志和战争生活，并由此俯仰千载，抒发了①\_ \_ \_ \_ \_ \_ \_ \_ 、②\_ \_ \_ \_ \_ \_ \_ \_ 的感叹和对投降派的③\_ \_ \_ \_ \_ \_ \_ \_ 之情。

【答案】壮志难酬； 老迈年高； 强烈愤慨

##### **赏文析法**

1．“书愤”之“愤”包含哪些感情？（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①所愤之一为“世事艰”，投降派把持朝政，朝廷“主和”，阻挠北伐。②所愤之二为“空自许”，壮志难酬，请缨无路。③所愤之三为“鬓先斑”，岁月蹉跎，年华空老。④所愤之四为“谁堪伯仲间”，南宋朝廷苟且偷安，无人领军。“愤”中含“恨”，“愤”中含“悲”，“愤”中含“叹”。（答出一点给2分，答出两点给3分，答出三点给5分，答出四点给6分）

2．简析本诗中对比手法的运用。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①诗人自身的对比，即昔日的豪气壮举和今日的年迈衰颓的对比，表现了诗人对岁月无情、壮志难酬的感慨。②诸葛亮的矢志北伐、积极进取和当今权臣的苟且误国的对比，表现了诗人怀古伤今的悲愤和无奈。（每点3分）

3．请赏析本诗颔联的场面描写。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①颔联对仗工整，描画白雪皑皑、秋风萧萧、万马奔腾、战船横江的征战场面，从而赞美了当年气吞残虏、挥戈卫边的爱国将士，是对“气如山”这种豪情具体形象的说明，从中可以看出诗人战斗的热情。②此联表面写宏大的场面，实际歌颂英勇的战士，表面写战争，实际抒发感情。（每点3分）

4．试分析本诗虚实相生的艺术特色。（6分）

答： \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

【答案】①首联上句写虚，回忆年轻时的天真单纯；下句以实写虚，用有形的“山”来形容无形的“气”，突出“气”的坚毅、豪迈。②颈联上句“塞上长城”写理想，气势雄伟，意境高远，从大处、远处落笔，是虚写；下句“镜中衰鬓”写现实，感情沉郁，格调凝重，从细处、近处着墨，是实写。③变化多姿的虚实的映衬，加重了诗歌雄壮悲愤的基调。（每点2分）

##### **文白对译**

