



# 经典英语美文

*Classical English Essays*

**英汉对照**

■ 总主编 南建舫

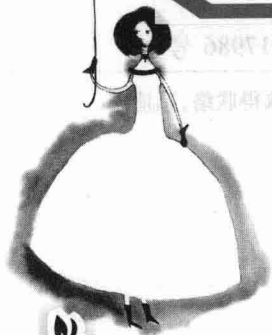


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## 英汉对照

总主编 南建舛

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## 前 言

毋庸置疑,在国际间文化、经济、政治等日愈频繁的交流当中,英语已经成为最为广泛使用的一种语言,在沟通不同民族、国家、文化以及谋求共同发展的过程中起着非常重要的作用;在中国,人们对外语学习,特别是对英语学习大量的时间、精力和资金投入是令人吃惊的,掌握英语甚至被看作是新时期人才所必备的条件之一。在这种国际、国内背景的交互作用之下,英语教育/英语培训俨然已经成为当今中国创造财富速度最为惊人的产业之一;而围绕英语教育和培训则涌现出了形形色色的“机构”、“方法”和“派别”。然而,这些针对“应试教育”、注重“短期效应”的各色“英语”存在着明显的误区,即忽略了学习者对各类语言素材的大量摄入(input),只关注对语言本身(词法、句法、语法等)的学习。事实上,对任何一种语言来讲,语言本身,即词法、句法、语法等并不难学,而难以掌握的是“得体”(appropriate)、“达意”(communicative)、“准确”(accurate)的语言,这种得体、达意、准确的语言需要学习者对涉及对象国文化、历史、政治、宗教、哲学等领域的语言素材有大量的接触和摄入才可以达成。而文学(诗、词、歌、赋、戏剧、小说、散文等)恰恰能够给外语学习者提供丰富的文化、历史、政治、哲学背景的原始语言素材,使语言学习者更深层次地去体悟,了解对象国语言使用者的文化、历史、宗教、心理内涵,从而帮助学习者更加得体和准确地使用这种语言。在这种意义上,文学作品以其丰富的文化、历史、人文内涵给语言学习者营造了一种远离对象语使用人群和国度的真实语言情景,这便是文学所具有的“情景再造”或者“情景模拟”功能。长期的语言教学实践证明,文学作品的阅读对任何一种语言的学习来说,都是一个非常有效的途径和手段,对英语学习也不例外,这是我们编写这套“经典英语文学系列丛书”的基本出发点。

21世纪是个更加趋于多元文化的世纪,了解不同于本国的文化,才能增强语言学习者和使用者对文化差异的敏感性、宽容性以及处理文化差异的灵活性。反映对象国历史、文化、人文风貌的文学作品对语言学习者和使用者来说,是了解对象国人文历史风貌、民族心理、风俗习惯的最便捷、最有效、最可信、最全面的资源和途径。

学习文学,广泛阅读优秀的文学作品,从中汲取营养,能够培养我们高洁的品行、博大的胸怀,帮助我们树立正确的是非观念,提升我们的修

养和趣味,从事任何工作这些都是基本的素质和要求。

然而,对于一般的英语学习者而言,英语文学浩如烟海,语言的难度又非常大,学习起来谈何容易,就更谈不上领略其中所蕴含的美和独特的韵味了。针对英语学习者的这些需要,我们组织了一批在高校专门从事英美语言文学教学和研究的专家和学者编写了《经典英语美文》、《经典英语诗歌》、《经典英语小说片段》、《经典英语朗诵读本》这四本书。每本书的篇目均选自不同时期英美文学的代表作品;为了能够使读者对所选作者、作品有一个较为准确、全面的理解,每篇均由“作者简介”、“注释”、“汉语译文”、“评析”四部分组成。作者简介涉及该作者在英、美文学历史上的地位、贡献、代表作品、作品的风格特色、流派等;注释部分主要对所选篇目中的语言难点、历史典故、文化/宗教背景、历史事件等进行简明扼要的注解;汉语译文大部分采用翻译名家的译文,也有一部分为编者自译;来自不同文化、教育、宗教、政治背景的读者对同样一部文学作品可能会有截然不同的解读和理解而使用不同的文学理论,对同样一部文学作品也可能得出迥异的结论。在评析部分,我们尽量采用长期以来“主流”的“定评”,当然,由于评析者自己的学识和喜好,在评析部分也有极具特色的评价和新文学理论影响的痕迹。

诚然,英语文学博大精深,远非这薄薄的四本书所能囊括。可是,我们殷切地希望这套丛书能对广大读者起到“尝脔知镬”的作用,从而激发读者进一步学习英语文学的兴趣。倘若达到这样的目的,便是我们最大的欣慰。

从事外国文学研究和翻译的人都明白,对所谓“经典”文学作品的筛选从来都是见仁见智,没有严格的统一标准;而“注释”和“翻译”则是最能显现注释者和翻译者语言功力的工作。由于水平有限,不妥之处在所难免,恳请读者、同仁及专家指正,以便我们继续努力改进。

编者

2008年2月于西安

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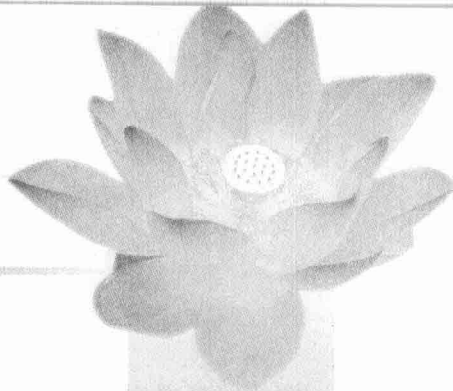
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## Of Beauty

Francis Bacon (1561—1626)

Virtue is like a rich stone, best plain set; and surely virtue is best in a body that is comely, though not of delicate features; and that hath<sup>②</sup> rather dignity of presence, than beauty of aspect. Neither is it almost seen, that very beautiful persons are otherwise of great virtue; as if nature were rather busy not to err, than in labour to produce excellency. And therefore they prove accomplished, but not of great spirit; and study rather behaviour, than virtue. But this holds not always; for Augustus Caesar, Titus Vespasianus, Philip le Belle of France, Edward the Fourth of England, Alcibiades of Athens<sup>③</sup>, Ismael the Sophy of Persia, were all high and great spirits; and yet the most beautiful men of their times. In beauty, that of favour<sup>④</sup> is more than that of colour; and that of decent and gracious motion, more than that of favour. That is the best part of beauty, which a picture cannot express; no, nor the first sight of the life. There is no excellent beauty, that hath not some strangeness in the proportion. A man cannot tell, whether Apelles, or Albert Durer<sup>⑤</sup>, were the more trifler; whereof<sup>⑥</sup> the one would make a personage by geometrical proportions: the other, by taking the best parts out of divers faces, to make one excellent. Such personages, I think, would please nobody,

① 本文选自培根的《论论文集》(The Essays, 又译《随笔》)。该书 1597 年初版时仅收 10 篇文章,经 1612、1625 年两次再版增订,共收文 58 篇,涉及哲学、伦理、道德、治学、生活等方面。文字隽永,内容精悍,论说透彻,开创了英国文学中的随笔体裁。

② hath: 古英语用法,have 的第三人称单数现在式。

③ Augustus Caesar, Titus Vespasianus: 奥古斯提与泰特思都是古罗马著名皇帝。  
Philip le Belle of France: 法王菲律浦,1285—1314 年在位。

Edward the Fourth of England: 英王爱德华四世,1464—1483 年在位。

Alcibiades of Athens: 亚西拜提斯,古希腊著名美男子。

④ favour: 模样,容貌。

⑤ Apelles: 阿贝尔,古代文献里描写的一位古希腊画家,其作品全部失传。

Albert Durer: 杜勒(1471—1483),德国画家、雕刻家。

⑥ whereof: 关于那事;关于那人;关于那物。

but the painter that made them. Not but I think a painter may make a better face, than ever was; but he must do it, by a kind of felicity (as a musician that maketh<sup>①</sup> an excellent air in music), and not by rule. A man shall see faces, that if you examine them, part by part, you shall find never a good; and yet altogether do well. If it be true, that the principal part of beauty is in decent motion, certainly it is no marvel though persons in years seem many times more amiable; *pulchrorum autumnus pulcher*<sup>②</sup>; for no youth can be comely but by pardon, and considering the youth as to make up the comeliness. Beauty is as summer fruits, which are easy to corrupt, and cannot last; and, for the most part, it makes a dissolute youth, and an age a little out of countenance; but yet certainly again, if it light well, it maketh virtues shine, and vices blush.

### 作者简介

弗兰西斯·培根 (Francis Bacon), 十七世纪英国著名政治家、哲学家和散文作家。生于伦敦一贵族家庭。剑桥大学毕业, 后入格雷法学协会学习法律。历任下议院议员、女王顾问、首席检察官、掌玺大臣、大法官兼上议院议长等要职。1621年被控受贿免除公职, 从此居家著述。

培根的著作大致分为三类: 哲学、文学与法学。哲学方面有用英语写的《学术的进步》(*The Advancement of Learning*) 和用拉丁文写的《新工具》(*Novum Organum*)。文学方面以《论说文集》(*The Essays*, 又译《随笔》) 最为著名, 还有《亨利七世传》(*The History of the Reign of King Henry VII*)、《古今格言》(*Apophthegmes New and Old*) 及幻想游记《新大西岛》(*The New Atlantis*) 等。他还写有《法律原理》(*Maxims of Law*) 和《常用法规释义》(*The Learned Reading upon the Statute of Uses*) 等法律著作。

培根的重要著作多使用拉丁文, 意在垂之久远。他的英文随笔用笔简练, 表达明晰, 充满警句隽语, 开英国散文“格言体”先河。

① maketh: 古英语中 make 的第三人称单数形式。  
② *pulchrorum autumnus pulcher*: 拉丁谚语, 意为“晚秋的秋色是最美好的”。

## 谈 美

德行犹如宝石，朴素最美；其于人也：则有德者但须形体悦目，不必面貌俊秀，与其貌美，不若气度恢宏。人不尽知：绝色无大德也；一如自然劳碌终日，但求无过，而无力制成上品。因此美男子有才而无壮志，重行而不重德。但亦不尽然。罗马大帝奥古斯提与泰特思，法王菲律浦，英王爱德华四世，古雅典之亚西拜提斯，波斯之伊斯迈帝，皆有宏图壮志而又为当时最美之人也。美不在颜色艳丽而在面目端正，又不尽在面目端正而在举止文雅合度。美之极致，非图画所能表，乍见所能识。举凡最美之人，其部位比例，必有异于常人之处。阿贝尔与杜勒皆画家也，其画人像也，一则按照几何学之比例，一则集众脸形之长于一身，二者谁更不智，实难断言，窃以为此等画像除画家本人外，恐无人喜爱也。余不否认画像之美可以超绝尘寰，但此美必为神笔，而非可依规矩得之者，乐师之谱成名曲亦莫不皆然。人面如逐部位细察，往往一无是处，观其整体则光彩夺目。美之要素既在于举止，则年长美过年少亦无足怪。古人云：“美者秋日亦美。”年少而著美名，率由宽假，盖鉴其年事之少，而补其形体之不足也。美者犹如夏日蔬果，易腐难存；要之，年少而美者常无行，年长而美者不免面有惭色。虽然，但须托体得人，则德行因美而益彰，恶行见美而愈愧。

(王佐良 译)

## 评析

本文是一篇关于“美”的经典之作，体现了培根的美学观点——美德胜于美貌。美有物质层面的美和精神内涵之美。我们赞叹名山大川的壮丽，陶醉风物景观的雄伟。这种自然或是人为的美，都只是一种纯粹的物质性美，美的主体都是无生命的物体。作为有生命的人，除了有物质构成的躯体，还有思想和灵魂。因此，审视人的美丽应该有内在和外在两个尺度。

培根认为“美不在颜色艳丽而在面目端正，又不尽在面目端正而在举止文雅合度”。品德高尚、举止文雅远胜于拥有美丽的外表，内在之美重于外在之美。歌德曾说，“外表美只能取悦一时，内心美方能经久不衰。”罗丹有言，“我们在人体中崇仰的不是任何美丽的外表形态，而是那好像使人体透明发亮的内在的光芒。”一个人的美不在外表，而在才华、气质和品格。将美的形貌与美的德行结合起来，才会使美放射出真正的光辉。

本文表达简洁，内涵深刻，说理透彻。文章包含比喻、对比、例证等多种手法，用诗化的语言阐释了精辟的哲学道理，耐人寻味。

(刘晓梅)

# A Treatise on Good Manners and Good Breeding

Jonathan Swift (1667—1745)

Good manners is the art of making those people easy with whom we converse.

Whoever makes the fewest persons uneasy is the best bred in the company.

As the best law is founded upon reason, so are the best manners. And as some lawyers have introduced unreasonable things into common law, so likewise many teachers have introduced absurd things into common good manners.

One principal point of this art is to suit our behaviour to the three several degrees of men; our superiors, our equals, and those below us.

For instance, to press either of the two former to eat or drink is a breach of manners; but a farmer or a tradesman must be thus treated, or else it will be difficult to persuade them that they are welcome.

Pride, ill nature, and want of sense, are the three great sources of ill manners; without some one of these defects, no man will behave himself ill for want of experience; or of what, in the language of fools, is called knowing the world.

I defy any one to assign an incident wherein reason will not direct us what we are to say or do in company, if we are not misled by pride or ill nature.

Therefore I insist that good sense is the principal foundation of good manners; but because the former is a gift which very few among mankind are possessed of, therefore all the civilized nations of the world have agreed upon fixing some rules for common behaviour, best suited to their general customs, or fancies, as a kind of artificial good sense, to supply

① 这篇遗墨发表于1754年,作品秉承了斯威夫特一贯的风格,质朴中蕴含哲理,平淡中透露睿智。题目具普遍性,时隔今日看来仍不失实用性。

the defects of reason. Without which the gentlemanly part of dunces would be perpetually at cuffs, as they seldom fail when they happen to be drunk, or engaged in squabbles about women or play. And, God be thanked, there hardly happens a duel in a year, which may not be imputed to one of those three motives. Upon which account, I should be exceedingly sorry to find the legislature make any new laws against the practice of duelling; because the methods are easy and many for a wise man to avoid a quarrel with honour, or engage in it with innocence. And I can discover no political evil in suffering bullies, sharpers, and rakes, to rid the world of each other by a method of their own; where the law hath not been able to find an expedient.

As the common forms of good manners were intended for regulating the conduct of those who have weak understandings; so they have been corrupted by the persons for whose use they were contrived. For these people have fallen into a needless and endless way of multiplying ceremonies, which have been extremely troublesome to those who practise them, and insupportable to everybody else; insomuch that wise men are often more uneasy at the over civility of these refiners, than they could possibly be in the conversations of peasants or mechanics.

The impertinencies of this ceremonial behaviour are nowhere better seen than at those tables where ladies preside, who value themselves upon account of their good breeding; where a man must reckon upon passing an hour without doing any one thing he has a mind to; unless he will be so hardy to break through all the settled decorum of the family. She determines what he loves best, and how much he shall eat; and if the master of the house happens to be of the same disposition, he proceeds in the same tyrannical manner to prescribe in the drinking part: at the same time, you are under the necessity of answering a thousand apologies for your entertainment. And although a good deal of this humour is pretty well worn off among many people of the best fashion, yet too much of it still remains, especially in the country; where an honest gentleman assured me, that having been kept four days, against his will, at a friend's house, with all the circumstances of hiding his boots, locking up the stable, and other contrivances of the like nature, he could not remember, from the moment he came into the house to the moment he left



it, any one thing, wherein his inclination was not directly contradicted; as if the whole family had entered into a combination to torment him. But, besides all this, it would be endless to recount the many foolish and ridiculous accidents I have observed among these unfortunate proselytes to ceremony. I have seen a duchess fairly knocked down, by the precipitancy of an officious coxcomb running to save her the trouble of opening a door. I remember, upon a birthday at court, a great lady was utterly desperate by a dish of sauce let fall by a page directly upon her head-dress and brocade, while she gave a sudden turn to her elbow upon some point of ceremony with the person who sat next her. Monsieur Buys<sup>①</sup>, the Dutch envoy, whose politics and manners were much of a size, brought a son with him, about thirteen years old, to a great table at court. The boy and his father, whatever they put on their plates, they first offered round in order, to every person in the company; so that we could not get a minute's quiet during the whole dinner. At last their two plates happened to encounter, and with so much violence, that, being china, they broke in twenty pieces, and stained half the company with wet sweetmeats and cream.

There is a pedantry in manners, as in all arts and sciences; and sometimes in trades. Pedantry is properly the overrating any kind of knowledge we pretend to. And if that kind of knowledge be a trifle in itself, the pedantry is the greater. For which reason I look upon fiddlers, dancing-masters, heralds, masters of the ceremony, &c. to be greater pedants than Lipsius<sup>②</sup>, or the elder Scaliger<sup>③</sup>. With these kind of pedants, the court, while I knew it, was always plentifully stocked; I mean from the gentleman usher (at least) inclusive, downward to the gentleman porter; who are, generally speaking, the most insignificant race of people that this island can afford, and with the smallest tincture of good manners, which is the only trade they profess. For being wholly illiterate, and conversing chiefly with each other, they reduce the whole system of breeding within the forms and circles of their several offices; and

① 荷兰政治家波斯·伯于斯(1531—1594)的后代。

② 贾斯特斯·利普修斯(1547—1608),尼德兰人文主义者,古典学者。

③ 朱丽叶斯·恺撒·斯卡利杰(1484—1558),意大利著名古典学者。

as they are below the notice of ministers, they live and die in court under all revolutions with great obsequiousness to those who are in any degree of favour or credit, and with rudeness or insolence to everybody else. Whence I have long concluded, that good manners are not a plant of the court growth; for if they were, those people who have understandings directly of a level for such acquirements, and who have served such long apprenticeships to nothing else, would certainly have picked them up. For as to the great officers, who attend the prince's person or councils, or preside in his family, they are a transient body, who have no better a title to good manners than their neighbours, nor will probably have recourse to gentlemen ushers for instruction. So that I know little to be learnt at court upon this head, except in the material circumstance of dress; wherein the authority of the maids of honour must indeed be allowed to be almost equal to that of a favourite actress.

I remember a passage my Lord Bolingbroke<sup>①</sup> told me, that going to receive Prince Eugene of Savoy at his landing, in order to conduct him immediately to the Queen, the prince said, he was much concerned that he could not see her Majesty that night; for Monsieur Hoffman (who was then by) had assured his Highness that he could not be admitted into her presence with a tied-up periwig<sup>②</sup>; that his equipage<sup>③</sup> was not arrived; and that he had endeavoured in vain to borrow a long one among all his valets<sup>④</sup> and pages. My lord turned the matter into a jest, and brought the Prince to her Majesty; for which he was highly censured by the whole tribe of gentlemen ushers; among whom Monsieur Hoffman, an old dull resident of the Emperor's, had picked up this material point of ceremony; and which, I believe, was the best lesson he had learned in five-and-twenty years' residence.

I make a difference between good manners and good breeding; although, in order to vary my expression, I am sometimes forced to confound them. By the first, I only understand the art of remembering and applying certain settled forms of general behaviour. But good breeding is

① 亨利·博林布鲁克(1678—1751),英国政治家,学问渊博有文才。

② periwig: 男用假发。

③ equipage: 带有随从的马车。

④ valet: 贴身男仆。

of a much larger extent; for besides an uncommon degree of literature sufficient to qualify a gentleman for reading a play, or a political pamphlet, it takes in a great compass of knowledge; no less than that of dancing, fighting, gaming, making the circle of Italy, riding the great horse, and speaking French; not to mention some other secondary, or subaltern accomplishments, which are more easily acquired. So that the difference between good breeding and good manners lies in this, that the former cannot be attained to by the best understandings, without study and labour; whereas a tolerable degree of reason will instruct us in every part of good manners, without other assistance.

I can think of nothing more useful upon this subject, than to point out some particulars, wherein the very essentials of good manners are concerned, the neglect or perverting of which doth very much disturb the good commerce of the world, by introducing a traffic of mutual uneasiness in most companies.

First, a necessary part of good manners, is a punctual observance of time at our own dwellings, or those of others, or at third places; whether upon matter of civility, business, or diversion; which rule, though it be a plain dictate of common reason, yet the greatest minister I ever knew was the greatest trespasser against it; by which all his business doubled upon him, and placed him in a continual arrear<sup>①</sup>. Upon which I often used to rally him, as deficient in point of good manners. I have known more than one ambassador, and secretary of state with a very moderate portion of intellectuals, execute their offices with good success and applause, by the mere force of exactness and regularity. If you duly observe time for the service of another, it doubles the obligation; if upon your own account, it would be manifest folly, as well as ingratitude, to neglect it. If both are concerned, to make your equal or inferior attend on you, to his own disadvantage, is pride and injustice.

Ignorance of forms cannot properly be styled ill manners; because forms are subject to frequent changes; and consequently, being not founded upon reason, are beneath a wise man's regard. Besides, they vary in every country; and after a short period of time, very frequently in the

① arrear: 欠款。



same; so that a man who travels, must needs be at first a stranger to them in every court through which he passes; and perhaps at his return, as much a stranger in his own; and after all, they are easier to be remembered or forgotten than faces or names.

Indeed, among the many impertinences that superficial young men bring with them from abroad, this bigotry of forms is one of the principal, and more prominent than the rest; who look upon them not only as if they were matters capable of admitting of choice, but even as points of importance; and are therefore zealous on all occasions to introduce and propagate the new forms and fashions they have brought back with them. So that, usually speaking, the worst bred person in the company is a young traveller just returned from abroad.

### 简介

乔纳森·斯威夫特(Jonathan Swift),英国十八世纪杰出的讽刺文学作者,著名的小说家,散文家。出生于爱尔兰都柏林的一个律师家庭,遗腹子。幼年家境贫寒,从都柏林大学三一学院毕业后,投靠远亲威廉·坦普尔爵士门下,曾两度担任这位退休外交家、散文家的私人秘书,先后长达十年之久。正是这段经历让他目睹官场中的种种丑恶,在此期间写出了《木桶的故事》(*A Tale of a Tub*)和《书战》(*The Battle of the Books*)这两部极富天才的讽刺作品,也奠定了其日后的写作风格。坦普尔去世后,斯威夫特受英女王安妮册封,任都柏林圣帕特里克教堂的教长。他依次支持过辉格党(Whig)和托利党(Tories),但终因看到两党的伪善,抑郁而终。

斯威夫特是英国古典主义的杰出代表,对英国的小说和讽刺文学的发展有重大影响。其代表作寓言小说《格列佛游记》(*Gulliver's Travels*)成为世界文学的经典著作之一,作者的丰富的想象与深刻的寓意轰动了当时的欧洲文坛。此外,斯威夫特的政治讽刺文章也极为有名,其中《一个小小的建议》(*A Modest Proposal*)已成为脍炙人口的佳作。其诗集也是英国文学中的珍品。斯威夫特的文风历来简洁明快,讽刺和幽默相得益彰。他的文章绝少见到各种辞藻譬喻,文章自有无华之美。他的作品语言促进了18世纪英语的规范化,也树立了散文大师的风范。