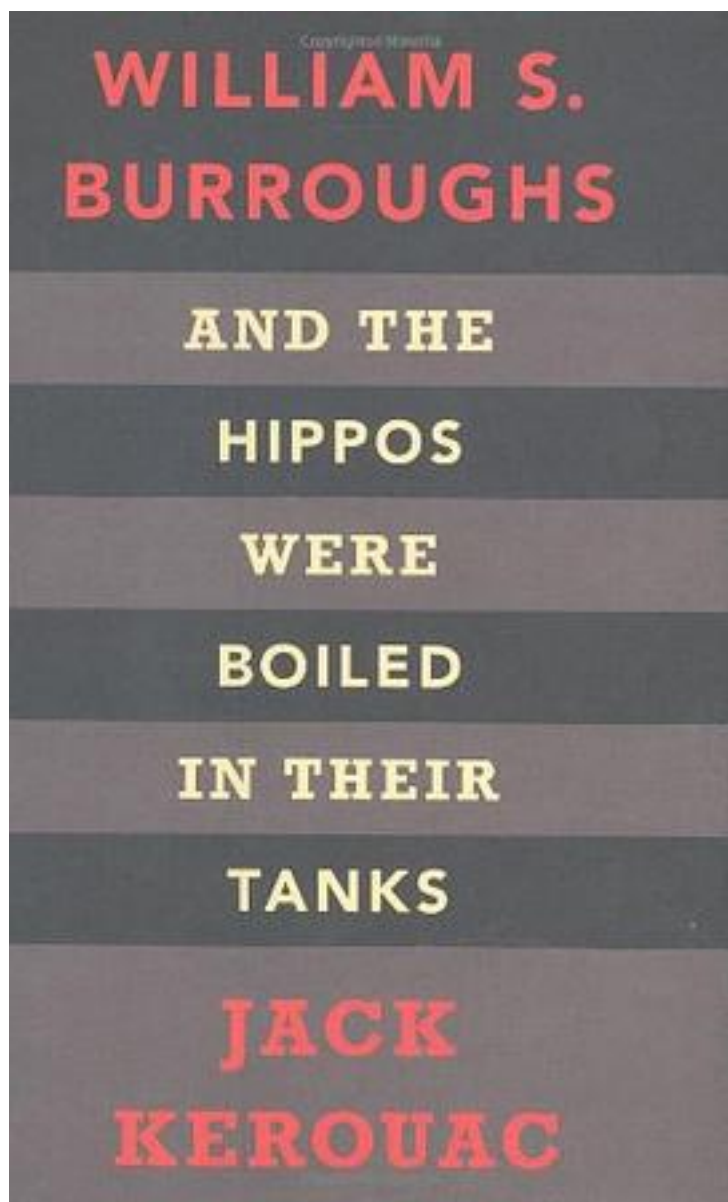


# And the Hippos Were Boiled in Their Tanks



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著者:William S Burroughs

出版者:Grove Press

出版时间:2008-11-1

装帧:Hardcover

*And the Hippos Were Boiled in Their Tanks* is a novel by Jack Kerouac and William S. Burroughs. It was written in 1945, a full decade before the two authors became famous as leading figures of the Beat Generation, and remained unpublished for many years.

Written in the form of a mystery novel, the book consists of alternating chapters by each author writing as a different character. Burroughs (as William Lee, the pseudonym he would later use for his first published book, *Junkie*) writes the character "Will Dennison" while Kerouac (as "John Kerouac"), takes on the character of "Mike Ryko".[1][2]

According to the book *The Beat Generation in New York* by Bill Morgan, the novel was based upon the killing of David Kammerer who was obsessed with Lucien Carr. Carr stabbed Kammerer to death in a drunken fight, in self defense by some accounts, then dumped Kammerer's body into the Hudson River. Carr later confessed the crime, first to Burroughs, then to Kerouac, neither of whom reported it to the police. When Carr eventually turned himself in, Burroughs and Kerouac were arrested as accessories after the fact. Kerouac served some jail time because his father refused to bail him out but Burroughs was bailed out by his family. (Kerouac married Edie Parker while in jail, and she then paid his bail.)[3]

As a consequence of his experiences related to the Kammerer/Carr case, Burroughs became addicted to morphine.

In later years, Burroughs did not consider *And the Hippos Were Boiled in Their Tanks* worth retrieving from obscurity. In the 1986 documentary *What Happened to Kerouac?* he dismissed it as "not a distinguished work." According to his longtime companion James Grauerholz numerous attempts were made by Kerouac and others to get the book published, until Burroughs brought a lawsuit over the use of quotations from the manuscript that appeared in *New York* magazine in 1976; the suit, which was settled in the 1980s, established the ownership of the work.[4]. When Burroughs died in 1997, Grauerholz became the executor of his estate, with responsibility for the disposition of his unpublished works. He had befriended Lucien Carr and agreed not to publish the manuscript in Carr's lifetime. Carr's death in 2005 made way for the book to be published at last.[5].

Penguin Books published the novel in November 2008.[6][7] An American edition was published by Grove Press.

The book's title allegedly comes from a news broadcast, heard by Burroughs, about a fire at the St Louis Zoo during which the announcer broke into hysterics on reading the line. However, in his afterword to the 2008 publication, James Grauerholz indicated that the origin of the title is unconfirmed and may have been related to a zoo incident in Egypt, or possibly even a fire that occurred at a circus.[8]

## 作者介绍:

Jean-Louis "Jack" Lebris de Kerouac ( /kruæk/ or /kræk/; March 12, 1922 – October 21, 1969) was an American novelist and poet. He is considered a literary iconoclast and, alongside William S. Burroughs and Allen Ginsberg, a pioneer of the

Beat Generation.[2] Kerouac is recognized for his spontaneous method of writing, covering topics such as Catholic spirituality, jazz, promiscuity, Buddhism, drugs, poverty, and travel. His writings have inspired other writers, including Ken Kesey, Bob Dylan, Richard Brautigan, Thomas Pynchon,[3] Lester Bangs, Tom Robbins, Will Clarke, and Haruki Murakami.[citation needed] Critics of his work have labeled it "slapdash", "grossly sentimental",[4] and "immoral".[5] Kerouac became an underground celebrity and, with other beats, a progenitor of the Hippie movement,[6] although he remained antagonistic toward it. In 1969, at age 47, Kerouac died from internal bleeding due to long-standing abuse of alcohol. Since his death Kerouac's literary prestige has grown and several previously unseen works have been published. All of his books are in print today, among them: *On the Road*, *Doctor Sax*, *The Dharma Bums*, *Mexico City Blues*, *The Subterraneans*, *Desolation Angels*, *Visions of Cody* and *Big Sur*.

William Seward Burroughs II ( /broz/; also known by his pen name William Lee; February 5, 1914(1914-02-05) – August 2, 1997(1997-08-02)) was an American novelist, poet, essayist and spoken word performer. Burroughs was a primary figure of the Beat Generation and a major postmodernist author who affected popular culture as well as literature. He is considered to be "one of the most politically trenchant, culturally influential, and innovative artists of the 20th century." [1] Burroughs wrote 18 novels and novellas, six collections of short stories and four collections of essays. Five books have been published of his interviews and correspondences. Burroughs also collaborated on projects and recordings with numerous performers and musicians, and made many appearances in films.

He was born to a wealthy family in St. Louis, Missouri, grandson of the founder of the Burroughs Corporation, William Seward Burroughs I, and nephew of public relations manager Ivy Lee. Burroughs began writing essays and journals in early adolescence. He left home in 1932 to attend Harvard University, studying English and anthropology, but after being turned down by the Office of Strategic Services and U.S. Navy to serve in World War II, dropped out and spent the next twenty years working a variety of jobs. In 1943 while living in New York City, he befriended Allen Ginsberg and Jack Kerouac, the mutually influential foundation of what became the countercultural movement of the Beat Generation, while becoming involved in the drug addiction that affected him for the rest of his life.

Much of Burroughs's work is semi-autobiographical, primarily drawn from his experiences as a heroin addict, as he lived throughout Mexico City, London, Paris, Berlin, the South American Amazon and Tangier in Morocco. Finding success with his confessional first novel, *Junkie* (1953), Burroughs is perhaps best known for his third novel *Naked Lunch* (1959), a work fraught with controversy that underwent a court case under the sodomy laws. With Brion Gysin, he also popularized the literary cut-up technique in works such as *The Nova Trilogy* (1961–64). In 1983, Burroughs was elected to the American Academy and Institute of Arts and Letters, and in 1984 was awarded the *Ordre des Arts et des Lettres* by France.[2] Jack Kerouac called Burroughs the "greatest satirical writer since Jonathan Swift,"[3] a reputation he owes to his "lifelong subversion"[1] of the moral, political and economic systems of modern American society, articulated in often darkly humorous sardonicism. J. G. Ballard considered Burroughs to be "the most important writer to emerge since the Second World War," while Norman Mailer declared him "the only American writer who may be conceivably possessed by genius." [3]

Burroughs had one child in 1947, William Seward Burroughs III, with his second wife Joan Vollmer, who died in 1951 in Mexico City after Burroughs's accidental manslaughter, an event that deeply permeated all of his writings. Burroughs died at his

home in Lawrence, Kansas after suffering a heart attack in 1997.

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## 标签

kerouac

Beats

JackKerouac

美国

垮掉的一代

T小说

E

英文原版

## 评论

哥伦比亚同妻大学的那帮基佬起书名一个比一个狠，笔触一个比一个无聊（说的就是你凯鲁亚克

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fun reading

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作为硬汉小说能不能给点冲突和高潮？！ 还能不能了？！

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end with endless reading speaking and listening, in the end, Mike and Al and Phillip still can't go aboard for far-away to Paris, and P kill A, in reality, Lucien was killed witnessed by Jack and Allen and Lee, all of whom take inspiration among this tragedy. make this book

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中英文版读下来，中文翻译到位，有个例子是原文是gals(还是garls?)是纽约土话，翻成了“妹子们”()

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lulu……团宠啊……David这个痴汉程度真是……不过where is Allen???

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自嘲某团粉丝多年的我终于看了这本小书JK的部分比WSB耐看一点（粉丝滤镜两米八）简而言之，舔狗舔到最后一无所有……到处乱窜的Rimbaud完全就是有形的暗示………（另外书里的Mike总是让我想到盖茨比利的Nick……

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这本书的名字和遇上一只狗的名字一样深入我心。想要知道故事的话不如直接看after，信息量更多。

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规规矩矩的棱角还没有出来但是也有一些discerning的地方让人一叹。作为杀死汝爱的脑洞补充，其实视角不一样的，果然导演都偏爱美少年。可其间亨伯特式的荒唐心酸可不更触目惊心吗

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'So long...'

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## 书评

“他们跪倒在无望的教堂为彼此的解脱为光明和乳房而祈祷，只求灵魂得到暂时的启迪。”——艾伦·金斯堡《嚎叫》 我不想用过多的文字来讲述那些已经燃烧殆尽的...

原文地址：<http://www.gh505.com/blog/post/1617.html>

马丁尼喝到了第三杯，恐龙灭绝了，池塘变干了，而那只河马没有从马戏团的火灾里逃出来，“而河马被煮死在水槽里”只是一个新闻而已，油腔滑调和津津有味组成了新闻播报的两种表情，省略在里面的不光是时间地点和新闻的真...

那年我十一二岁，离我家不到两米的地方，有位十八岁少女被入室抢劫的同楼十九岁少年杀死并就地焚烧，少年盗走内存一百二十三块的存折，遂被捕枪决；两三年后，一位毒瘾少年，冲入附近一家新开超市杀死十八岁女收银员，抢走几十块，结果可想而知。加起来不到二百块，死了四条年...

被这本书吸引，首先就是因为这个天马行空的书名，想着什么样的人会用这么奇怪的名字来做书名呢？然后看到了杰克·凯鲁亚克这个名字，在心里偷偷笑了一下，跟自己说，原来又是他们。  
对，我用他们，而不是他。我想任何人提及这个群体，都不会只想到一个人的，“垮掉的一代”...

那些年，我们……——《而河马被煮死在水槽里》的时代印章  
最近半年一直被“那些年”的句式所困扰：那些年，我们一起追的女孩；那些年，我们的泪水与欢笑，那些年，我们曾经一起走过……回忆过去的时光，我们曾经光彩万分的日子，我们曾经被蹉跎的课间午后，我们曾经的苦与痛...

与其说这是一本描写哥大谋杀案的小说，不如说是一本对beat generation真实生活的写照。他们过着颓废平淡的生活，一群狐朋狗友，酒精和毒品，日子就这样日复一日的过去了。关于Lucien Carr

他是个迷人的男孩，带着天生的忧郁气质，大家对他的谋杀也都持宽容的态度。感谢这本书...

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读这本书只是被它的标题所吸引，原本以为会是一本评论类的书，没想到是根据真实事件改编的小说。

我是先看正文再看前言的，这样前言正好帮我解答了正文的事件背景。对于那个年代几乎没有了解，也不明白究竟有些什么意义。所以，很多书没有结合时代背景来读是无法明白其中的意...

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“垮掉的一代”，创造该文学流派的作家对美国后现代主义文学的贡献是不容忽视的，尽管直到今天，此类小说还饱受文学界的争议。威廉·巴勒斯&杰克·凯鲁亚克是“垮掉的一代”的代表人物。

1944年，纽约上街区滨海公园发生了一起谋杀案，哥伦比亚大学生卢西恩杀死了他的师友...

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第一次读这本书是高一那个湿热的暑假。在自己的卧室和两条街外的一个画室间来回回，做某种意义上的活塞运动，穿着一件说不出褪成什么红色的连衣裙，头发也总是油腻腻的瘫在肩上。而这本书如一阵颤涌，让我的神经在那个百无聊赖的夏天打了个寒颤。其写作方式，调起了我所有...

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这是一部有故事的书。小说一般都有故事，此书贯穿的故事就是一对有十余年年龄差距的人，有同性恋暧昧，纠缠良久，最后年轻者杀了年长者，然后投案。小说篇幅不长，线条也很简单，就是要展示这个过程，两个人的关系，两个人在一个小群体里的关系，如何试图摆脱对方而不可，然后...

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迈克·莱斯，或杰克·凯鲁亚克，在炎热的星期一陪刚刚成为杀人犯的好友沿街逛过一个又一个酒吧，在点唱机里投五分钱，放了首本尼·古德曼的《世界期待日出》。世界期待日出，而河马被煮死在水槽里。想象河马在咕咚咕咚冒泡的水槽里翻滚变红，马戏团火灾的热浪喷涌...

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这是为数不多的反复阅读的书。读垮掉派那些成为标签的作品，已经是几十年前的事情，几十年前认识的人，见面未必相识。垮掉留下的癫狂印象更多是一种精神激荡，一种超脱而狂想的诗情，而非文学，当然也可以说，这才是文学该有的样子，如果不是用复杂深邃的现代派叙事技巧去衡量...

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凯鲁亚克，巴勒斯，《在路上》、《裸体午餐》。。“垮掉一代”的代表作，就我而言，这两个作者很陌生，两本书虽然名字听过，但依然很陌生。《而河马被煮死在水槽里》---一个荒诞的名字，几个荒诞的年轻人，书的大部分都好像在记流水账，没钱、找钱、喝酒、男同、女同、柏拉图、...

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有些书的价值不应该仅仅通过内容去判断。《而河马被煮死在水槽里》看书名似乎天马行空、噱头十足，但如若阅读前没有进行过任何了解，相信绝大多数读者很难从小说的字里行间品出多少妙处。也许威廉·巴勒斯以及他的作品《裸体午餐》让人有些陌生，但杰克·凯鲁亚克这个名字绝...

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这是一本游戏之作，故事源于生活，杰克·凯鲁亚克和威廉·巴勒斯的一个朋友杀死了他们的另一个朋友，这个充满谜团的事件给他们的生活带来冲击。此前，他们作为“垮掉的一代”固然在标榜自己反叛传统，但事实上他们都很年轻，他们不过是在用生活方式来反抗这个社会，但这个...

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