

Jonathan LIGHTER, 1976 "Notes on Cray's Erotic Muse" 1

Abdul the Bulbul Emir: A ribald army song titled "Stella, the Belle of Fedala" was set to this tune by troops in North Africa early in 1943. Two innocent stanzas appear in Erich Posselt's collection G.I. Songs (New York, 1944; pseudonym "Edgar A. Palmer"), but the full text can be found in an anonymous booklet called The Fifth Army Songbook, published in 1943, probably in Casablanca. A copy resides in the Music Division of the New York Public Library. Here's the text:

Now every young Yank who was in Casablanca
Knows Stella, the Belle of Fedala.
A can of C ration would whip up a passion
In this little gal of Fedala.

This Arabic honey has no use for money,
She spurns even five hundred franc notes.
In order to win her, just buy her a dinner,
It's much more effective than banknotes.

This nomadic titmouse was built like a ~~shithouse~~
She's the object of every young fella.
She's not TBA but she's with us to stay,
Is Stella, the Belle of Fedala.

She's not so good-looking, but she knows what's cooking,
Her dress doesn't even unbuckle.
Just give her some food and she gets in the mood
To play a few hands of pinochle.

We recall that morning when quite without warning
We landed and we were not seasick,
Till we spotted the lass with the delicate ~~ass~~
On the banks of the Wadi Nefifikh.

The bullets were flying and we were all trying
To get up enough nerve to risk it,
When we spotted the wench in the Colonel's slit trench
Chewing a C ration biscuit.

The thing that we prize is the size of her eyes,
And her voice that is low, soft, and mellow,
And her scent would be sweet, if she'd wash her feet,
Oh, Stella, the Belle of Fedala.

Her mother was more than a fifty franc whore,
She took in the Task Force for roomers.
But her father would squat by the wall in Rabat
And ~~-----~~ piss through a hole in his bloomers.

The boys from Lyautey say Stella is naughty
And behaves in a scandalous fashion;
Whenever this cutie falls over for duty
She's merely attached for the ration.

When hungry she'd curse like a 59th nurse,
And even the sergeants shed tears.
But when near a kitchen she'd lay off the ~~-----~~ bitchin'
And stuff it in up to her ears.

2

Aimee McPherson: "The Ballad of Aimee McPherson" learned "via Pete Seeger via John A. Lomax, Jr." appears on pp. 62-63 of The Panic Is On, compiled by Jerry Silverman (New York, 1966).

A-Roving: A four-stanza version with the chorus appears in Immortalia under the title "No More A-Rovin'". The word made to rhyme with "main hatch" in this text is "thatch" (rather than "snatch"), indicating a British, perhaps nineteenth century, provenience. In his latest book, Shanties and Sailor Songs (New York, 1969), Stan Hugill prints a softened text, but one which is a bit more forthright than that in his previous collection. He also reprints Heywood's song from The Rape of Lucrece, often erroneously cited as an early version of the shanty.

The Ball of Kirriemuir: Oscar Brand sings further verses on his LP Sing-Along Bawdy Songs & Backroom Ballads (Audio-Fidelity AFLP 1971). In the booklet accompanying their field recording of Songs of Seduction, Alan Lomax and Peter Kennedy mention the song in passing and identify its tune as that of "Castles in the Air". On page 205 of his second collection, More Irish Street Ballads (Dublin, 1965) notes "The Stuttering Lovers" and says:

"A children's song 'Castles in the Air', 'The Kielder Schottische', and a ribald song in Edinburgh all go to this air." The song he has in mind is evidently "The Ball". The air of "The Stuttering Lovers" is a lively variant of Cray's tune for "Kirriemuir".

Ball of Yarn: Brand sings two versions. The one which doesn't appear in his book of Bawdy Songs and Backroom Ballads can be heard on his Sing-Along recording.

The Bastard King of England: An interesting variant, from which the Duke of Essexshire has vanished, is given by Silverman on pp. 72-73 of Panic as "The Barsted King of England". The first line only appears in the AEF newspaper Stars and Stripes, February 15, 1918, p. 5. This may be the earliest printed reference to the song, although it's not identified in the newspaper. That the song was widely popular among servicemen during the First World War is shown by the existence of a Navy parody -- actually, an unrelated song to the King's melody -- called "The Song of the Officer's Torpedo Class". This has seen print several times, most notably in the Trident Society's Book of Navy Songs (New York, 1925).

Immortalia gives a full text of "The Bastard King" and attributes it to Rudyard Kipling. This text is most notable because it looks like a recitation rather than a song to be sung. The diction is that of a poet rather than "folk" artist. And there's no chorus. (Interestingly, the Navy song cited above doesn't provide for a chorus either. Nor do the expurgated texts given by Dolph and Niles provide for any kind of chorus.) The history of this song, if it's ever written, might shed a lot of light upon the origin and popularity of bawdy song in general.

Bang Away, Lulu: Another AEF favorite. Laurence Stallings gives the chorus, softened only slightly, in Chapter 22 of The Doughboys (New York, 1963). John Dos Passos has this version of the chorus in Part III of his novel, Three Soldiers

(New York, 1921):

O my girl's a lulu, every inch a lulu,
Is Lulu, that pretty lil' girl o' mi-ine.

While touring California in 1928, Allen Walker Read frequently encountered the first stanza of "Lulu" appropriately scrawled on lavatory walls. These are printed unexpurgated in his book Lexical Evidence from Folk Epigraphy (Paris, 1935; privately printed and limited to 75 autographed copies.)

A fine version can be found in Immortalia as "My Lulu", including this choice stanza:

My Lulu was arrested,
Ten dollars was the fine--
She said to the Judge
"Take it out of this ass of mine."

"Lulu" is usually sung to a tune very similar to that of "I Can Whip the Scoundrel" given by Irwin Silber in Songs of the Civil War (New York, 1960). The tune seems to have been widespread as a vehicle for soldier's verses during the War Between the States, and it seems likely that Lulu got her start no later than the 1860's.

We used to chant these verses in the Cub Scouts during the late fifties to a tune which is usually associated with "The Dying Hobo":

I took her to the baseball game
To see the batters hit.
The first fly ball fell in the stands
And hit her on the tit.

Lulu had a bicycle,
The seat was made of glass,
Every time she sat on it
She landed on her ass.

Lulu went to a football game
To see the players punt,
The football flew into the stands
And went right up her cunt.

A related fragment entitled "Poor White Trash" appears in Immortalia:

The rich man uses vaseline,
The poor man uses lard,
The nigger uses axle-grease,
But he gets it twice as hard!

Bell Bottom Trousers: An unusual version which turns upon venereal disease rather than pregnancy for its effect appears in Immortalia as "Down in New Orleans." Four stanzas called "The Boy Child" appear in Louis Chappell's Folksongs of Roanoke and the Albemarle (Morgantown, W. Va., 1939), which take this song back to the nineteenth century:

O sir, be easy when you first begin,
I gave a shove and she gave a spring

4

And then she lies smiling
With it eleven inches in.

Now since it is all over
I wish it was all in
Fourteen inches longer
And three times as big ag'in.

And if it is a girl child
Dink him /sic/ on my knee.
And if it is a boy child
Send him off to sea.

His low-quartered shoes
And his jacket shall be blue.
And he shall walk the quarterdeck
Like his daddy used to do.

A good version, sung by British troops during the First World War, appears on p.68 of The Long Trail, by John Brophy and Eric Partridge (New York, 1965), under the title "Never Trust a Sailor". The indicated tune is "Oh Susannah." Brophy and Partridge give this stanza, which betrays the entire spirit of the song as no other does:

Bell-bottomed trousers
And a coat of navy blue,
And make him climb the rigging
As his daddy climbed up you.

A close parody, sung by American ski troopers during World War II is printed in George F. Earle's History of the 87th Mountain Infantry--Italy, 1945 (Denver, 1947). In this one, a ski trooper comes to a mountain inn, and the poor barmaid is left to mourn:

For I trusted and now look at me:
I've got a bastard in the Mountain Infantry!

A similar version, giving "Pack Artillery", was published in the Journal of American Folklore, 1944.

Big Black Bull: Brophy and Partridge give a British text from World War I on p.44 of The Long Trail, "sung to a traditional Somerset tune". It is shorter than Cray's, but otherwise similar, even to the chorus, given as "Euston, Dan Euston."

Blinded by Turds: One stanza appears in Elaine Shepard's book about the U.S. Air Force in Vietnam, The Doom Pussy:

The next time you cross over Winchester Bridge,
Watch out for an old man asleep on the edge.
His chest bears a placard and on it is writ,
"Be kind to an old man who's been blinded by shit."

It should be noted that Oscar Brand doesn't sing this to the "Villikins" tune. I haven't identified its source, but Brand uses it again for "Lee's Hoochie" on Out of the Blue (Elektra LP EKS-7178), thus giving that song a refrain.

believe we can trace

I believe we can trace the origins of this song back to the late seventeenth century. In his collection of Merry Songs and Ballads, John S. Farmer prints this broadside, taken from the 1707 edition of Wit and Mirth (vol. III, p. 130):

AS THE FRYER HE WENT ALONG

As the Fryer he went along, and a pouring in his Book
At last he spy'd a Jolly brown Wench a washing of her Buck.
Sing, Stow the Fryer, stow the Fryer,
Some good Man, and let this fair Maid go.

The Fryer he pull'd out and a Jolly T--d as such as he could handle,
Fair Maid, quoth he, if thou carriest Fire in thy A---, come
light me the same Candle.
Sing, Stow the Fryer, stow the Fryer,
Some good Man, and let this fair Maid go.

The Maid she sh-- and a Jolly brown T--- out of her Jolly brown Hole,
Good Sir, quoth she, if you will a Candle light come blow this same Cole
Sing, Stow the Fryer, stow the Fryer,
Some good Man, and let this fair Maid go.

Part of the Sparks flew into the North, and part into the South,
And part of this jolly brown T--- flew into the Fryer's mouth.
Sing, Stow the Fryer, stow the Fryer,
Some good Man and let this fair Maid go.

Bollochy Bill the Sailor: A text is in Immortalia. On his LP Every Inch a Sailor (Elektra EKL-169), Oscar Brand sings a very full version (naturally expurgated as "Barnacle Bill") which manages to avoid four-letter words without sacrificing its bawdy theme. The song was well-known in the British Army during World War I; in his collection of Tommy's Tunes (London, 1917), Lieut. F. T. Nettleinghame mentions the title "B. Bill the Sailor" as a popular but unprintable song.

I once heard this final stanza to the conversation between the sailor and the girl:

"What if you should go to jail?
What if you should go to jail?
What if you should go to jail?"
Cried the fair young maiden.
"I'd take out my cock and pick the lock!"
Said Barnacle Bill the Sailor.

You can't keep a good man down. Note that in current tradition, a bow has been made to tin-pan alley and the hero's name has become standardized.

Casey Jones: This fragment appears in Nelson Algren's first novel, Somebody in Boots, (New York, 1935), which deals with the hobos of the Depression:

"Ol' Casey Jones was a son of a bitch
He backed his engine in a forty-foot ditch
The boiler busted and the smoke-stack split,
The fireman farted and Casey...."
shib

Cats on the Rooftop: Elaine Shepard gives these two stanzas
in The Doom Pussy:

The donkey in the meadow is a funny bloke,
He very seldom gets his poke,
But when he does he lets it soak
As he revels in the joys of copulation.

The hippopotamus so it seems
Very seldom has wet dreams,
But when he does it comes in streams
As he revels in the joys of copulation.

I have little doubt that the song is of English origin.

Chamber Lye: Bell I. Wiley makes reference to this piece
on p.305 of The Life of Johnny Reb (New York, 1943):

"One of the items utilized in the production of niter was human urine. Jonathan Haralson, Agent of the Nitre and Mining Bureau at Selma, Alabama, ran a notice in the newspaper requesting the women of the town to save all the "chamber-lye" accumulating around their premises so that it might be collected in barrels sent around by the bureau. This advertisement allegedly inspired a local wag named Wetmore to write some naughty verses chiding Haralson for ungallantry, which in turn inspired a poetic defense from the accused. The poetic exchange was supposed to have been printed in broadside form and circulated among the soldiers in the Petersburg /Va./ trenches, much to their merriment. Be that as it may, there are innumerable copies of the poems in circulation among descendants of those who wore the gray, but unfortunately the content is not of a publishable character."

Nearly a decade later, in The Life of Billy Yank, (New York, 1952), Wiley wrote:

"Thomas B. Wetmore's saltpeter verses, which originated in the Confederacy...crossed over to the Federal lines soon after their composition....The version published by H. De Marsan of New York City carried an illustration which is so flagrant in its vulgarity as to prove conclusively that delicacy was not a universal trait in the 1860s....

78 "In the correspondence of an Ohio Yank was found a poem, "Jeff Davis' Dream", which for gross obscenity would stand high in erotic literature of any period. But no information was given concerning the source or circulation of this item."

Charlotte the Harlot: Algren gives a fragment, to the tune of "Long, Long Ago":

Oh Charlotte the Harlot
The queen of the whores,
Scum of the East Side
Covered with sores.

By the way, "Dinky Die" has been printed several times -- I have seen six texts, all but two essentially the same. The best appears in John Lahey's Australian Favorite Ballads(New

York, 1965). Oscar Brand sings an American Army version on Cough! (Elektra EKL-242). But the song originated in World War I, despite the appearance of Lord Gort in later versions; the Australian trench newspaper of 1918, Aussie, carries this apparently bowdlerized contribution:

He landed in London and straightway strode
To A.I.F.H.Q. in Horseferry Road,
When a buckshee lance-jack, a keen-eyed M.P.,
Said, "There's dirt on your tunic and mud on your knee."
The Pongo just gave him a quizzical glance
And said, "I've just come from the trenches in France,
Where shrapnel is flying and comforts are few,
And they won't wash the trenches, even for you."
-- "Lance-Private"

The piece is reprinted in Dorothea York's anthology of war poetry and songs, Mud and Stars (New York, 1931).

Chisholm Trail: A bawdy text essentially similar to Cray's appears in Immortalia. It even has Bill Taylor's name in that stanza about the squaw. Brand sings another ribald text concerning the intercourse between bugs and other animals on the range on Bawdy Sing-Along; this is different from Brand's other text on his Western Songs album.

Christopher Columbo: A good text appears in Immortalia. Posselt gives a long, expurgated, and unbearably dull text in G.I. Songs.

Cod Fish Song: Cray's printed text is virtually identical to the one sung by Oscar Brand on Bawdy Songs Goes to College; only the nonsense syllables of the chorus are different.

The Darby Ram: Brand sings a bawdy Navy creation about "Miss V.D. of Guam" on his album Every Inch a Sailor (Elektra EKL-169); it uses the "Didn't She Ramble" tune.

Do Your Balls Hang Low?: Brophy and Partridge give this British Army verse to the "Hornpipe" tune:

Tiddleywinks, old man,
Find a woman if you can,
If you can't find a woman,
Do without, old man,
When the rock of Gibraltar
Takes a flying leap at Malta
You'll never get your ballocks in a corn beef can.

They note: "The text is slightly bowdlerized....Generally, the words stopped after the first line and the rest was whistled." ← AS WITH COL. BOGEY

In his second collection, More Tommy's Tunes (London, 1918), Nettleinghame gives these seemingly innocent words, which now acquire deeper significance:

Tiddley winks, old man,
Kiss a woman if you can,
If you can't have a woman,

Kiss an old tin can.
(Whistle here)
Kiss an old tin can.

Again, the tune is "The Sailor's Hornpipe." Brand sings four stanzas and a chorus to the tune of "Turkey in the Straw" on his Sing-Along album (as "Do They Hang Too Low?") A single stanza is given by G. Legman in Rationale of the Dirty Joke, I (New York, 1968) p. 307.

The Fire Ship: A good version of "Ratcliffe Highway" appears unexpurgated in Hugill's Shanties and Sailors' Songs. Silverman prints a conventional expurgation of "Fire Ship" in The Panic Is On, p.76.

The Foggy Dew: A remarkable text is sung by English traditional singer Phil Hammond on Lomax and Kennedy's Songs of Seduction album. Silverman prints one much like it -- possibly taken from the recording, on pp.68-69 of The Panic Is On. In these versions, the song is strung out considerably and a great deal of ribald material is introduced. It is almost certainly a degeneration of the original love song rather than its progenitor, and I doubt if this form much antedates the twentieth century.

I believe that the earliest text of any form of this song yet discovered lies among the papers of John Bell in King's College Library, Newcastle. Bell wrote the song out about 1811. The text (no tune) is given by A.L. Lloyd on pp.213-214 of Folksong in England (New York, 1967).

Four Old Whores: A song turning similarly upon the capacities of various vaginas is given in fragmentary form by T. E. Lawrence in The Mint; he heard it while serving in the R.A.F. under an assumed name in 1922. Brand sings a full set, slightly cleansed, on Bawdy Songs Goes to College; he calls it "Old Soldiers Never Die," but only the chorus relates it to the army song of that name.

Frankie and Johnny: Immortalia gives a version almost identical to Cray's. The differences are extremely minor and somewhat revealing. In the 1927 text, Frankie doesn't take out "a bindle of horse"; she lived before heroin addiction became a major problem; but had her own vices:

Took out a bindle of coke
And snuffed it right up in her head.

Fuck 'Em All: As "Bless 'Em All," a version appears in C. H. Ward-Jackson's The Airman's Songbook, (London, 1945). He notes that the song was written in 1916 by Fred Godfrey of the Royal Naval Air Service "in a version not for publication." Besides the Hughes and Lake version, there were two other tin-pan alley songs called "Bless 'Em All", both of which were widely "popularized" during the early forties. Each is of the sticky sweet love variety, and Fuck 'Em All II may have arisen to parody these; some of the lines of each are similar. Or it may have been the other way around. I have not yet seen an uncensored version of any kind which can be definitely linked with World War I.

It should be noted that certain bars of the World War One song, "I Want to Go Home" -- which dates from 1915 -- resemble those of "Fuck 'Em All."

In The March to Glory (New York, 1960) Robert Leckie gives a full text of the song as sung by the U.S. Marines in Korea, 1951:

Bless 'em all! Bless 'em all!
The U.N., the commies and all!
Them slant-eyed Chink soldiers struck Hagaru-ri
And now know the meaning of U.S.M.C.
So we're saying good-bye to them all,
As home through the mountains we crawl,
The snow is ass-deep to a man in a jeep,
But who's got a jeep? Bless 'em all!

Bless 'em all! Bless 'em all!
The long and the short and the tall!
We landed at Inchon and old Wolmi-do,
Crossed the Han River and took Yongdong-po.
But we're saying good-bye to it all,
To Hamhung and Hungnam and Seoul,
There'll be no gum-beatin', we're glad we're retreatin',
So cheer up, me lads, bless 'em all!

Bless 'em all! Bless 'em all!
The admirals and commodores all!
Bless General MacArthur and bless Harry, too,
Bless the whole brass-hatted Tokyo crew!
For we're saying good-bye to it all,
We're Truman's police force on call,
So strap your pack back on, the next stop is Saigon,
And cheer up, me lads, bless 'em all!

Replace the censorable word and you have a classic in that song.

The Fucking Machine: Brand sings a softened version on Bawdy Western Songs to a tune which is wedded to a harmless western effort, "Great Grand-dad". A version of this appears in Margaret Larkin's Singing Cowboy (New York, 1936). There are several English songs of the nineteenth century involving sexual contraptions, such as "The Threshing Machine." The relationship of the industrial revolution to sexual expression has yet to be explored in full.

The Gay Caballero: A good text in Immortalia. As early as 1900 a parody of the song was current in the U.S. Navy. Sandburg gives it in his American Songbag, mentioning the "Caballero" by name. An expurgation appears in Nettleinghame's "More Tommy's Tunes"; he calls the song "Miralto Mee Ree." In the introduction to Nettleinghames first collection he writes, significantly,:

"It is a great pity that a large number of the wittiest--albeit of a course kind--the gayest--as regards tune--and most frequently sung--therefore popular--creations are so untranslatable as to render them unprintable for general consumption, but as some of them have undoubtedly been in the army for more than one hundred

years, it seems probable that they will remain unwritten heirlooms for an indefinite period....

"With such songs as 'Miralto Me Re,' 'Kafoosalem, the Harlot of Jerusalem,' and 'B. Bill the Sailor,' it is worth placing on record for all time their titles, though I doubt very much whether their rhyming lines will ever find a rest in the British Museum."

A man ahead of his time. (London 1918)

A text is given by Silverman, Panic.

The Good Ship Venus: This one stanza fragment appears in Anecdota Americana, a collection of unexpurgated tales:

Little Tommy Tripper,
Naughty little Nipper,
He filled his ass
With broken glass
And circumcised the skipper.

Anecdota was published anonymously in New York in 1927. A second volume appeared six years later.

The Hermit: The text given in Immortalia, 1927, is word-for-word identical with Cray's.

Humoresque: Silverman has a version on p.10. Parts of the text relate to Immortalia's "Letter from the Village Postmaster", which fits this tune.

In Kansas: Two variants appear in Immortalia, one as "Over There," the other as "In Mobile." Silverman gives stanza one only as "The Eagles They Fly High." I understand that the following fragment is from a Royal Navy song of the early forties:

The seagulls they fly high
And they shit right in your eye,
Thank the Lord the cows don't fly.

Another bawdy version stemming from the Phillipine Insurrection of 1899 is well-known in the service as "Zamboanga". Dolph gives two innocent stanzas, but ribald ones are not hard to find. The Fifth Army Song Book gives;

Oh, they live in Nippa Shacks in old Luzon,
Oh, they live in Nippa Shacks in old Luzon,
Oh, they live in Nippa Shacks
And they wee-wee through the cracks,
Oh, they live in Nippa Shacks in old Luzon.

In From Here to Eternity, James Jones has:

Oh, we wont come back to Wahoo any more,
Oh, we won't come back to Wahoo any more.
We will fuck your black kanaky,
We will drink your goddamned saki,
BUT we won't come back to Wahoo any more.

Kathusalem: Nettleinghame mentions this bawdy song by name in Tommy's Tunes, 1917 (See note at "The Gay Caballero", above.) In More Tommy's Tunes he gives a chorus only, with its tune--none other than "London Bridge" in triple time. His words:

Oh, Kafoosalem, Kafoosalem, Kafoosalem,
Oh, Kafoosalem, the harlot of Jerusalem.

A fragment of an R.A.F. version current in the fifties appears in Gordon M. Williams's novel, The Camp (New York, 1966):

One night when out upon a spree
a dirty filthy LAC
found in his pocket one rupee
for the harlot of Jerusalem.
Oh Jerusalem, Methusalem, Jerusalem...
She gave shags for threepenny bits,
She had a pair of swinging tits.
She gave birth to illegits,
the harlot of Jerusalem.

Lee's Hoochie: Brand sings this to an entirely different tune on Elektra EKL-178, Out of the Blue.

Lehigh Valley: Cray's text for I is identical to Immortalia's, except that in the 1927 text "gleet" is given for "sleet." Immortalia's version of II varies from Cray's only slightly.

The Little Red Train: A version is given in Immortalia, entitled "The Engineer's Song."

Lydia Pinkham: Immortalia's text is word-for-word identical with Cray's, but gives an opening stanza:

Have you ever heard of Lydia Pinkham
And her compound so refined,
It turns pricks to flowing fountains
And makes cunts grow on behind.

Brand sings a version which he calls "Four for Three" on Bawdy Songs Goes to College.

The Monk of Great Renown: Brand sings an air force version about the "Pilot of Renown" on EKL-178.

Movin' On: Brand sings two different versions; one for the army on Cough! (Elektra EKL-242), and one for the Marines (Tell It To The Marines, Elektra EKL-174.) In his novel Valhalla, (New York, 1961), Jere Peacock gives two Marine Corps stanzas:

Doggie and Marine were on the line,
Doggie says, "Marine, you're doin' fine!
But I'm movin' on, I'll soon be gone,
They's a-shootin' too fast for my little ol' ass,
And I'm movin' on.

Luke the Gook comin' down the pass
Playin' the Burp-Gun Boogie on that doggie's ass,
He's movin' on, he'll soon be gone,
They's a-shootin' too fast for his little ol' ass
And he's Pusan bound.

My God, How the Money Rolls In: Stars and Stripes, February 15, 1918, gives one cryptic line;

My mother's an apple-pie baker, my father he fiddles for gin...

No Balls at All: An R.A.F. parody of the same name, but dealing with the results of being captured by hostile tribesmen, began circulating in Iraq in 1925. It is now traditional in the Royal Air Force, and Ward-Jackson gives a transparently expurgated version in The Airman's Songbook as "No Bombs at All." The tune he gives his excellent--a fine waltz. American troops in the Aleutians, 1943, sang a parody called "No Japs at All," which is given by Earle. He notes that it is to be sung to "a bar-room ballad" which he declines to name in print.

The Old Gray Bustle: Stanza one appears in Leon Uris's novel, Battle Cry, (New York, 1954)

O'Reilly's Daughter: Describing the Army of Utah, 1858, James M. Merrill has this passage in his popularly-written story of the cavalry, Spurs to Glory (New York, 1962):

"To break the monotony of the regular marches, bands struck up 'One-Eyed Riley,' and men began to sing the coarse ditty long treasured in the barracks.

"As I was strolling round and round,
A-huntin' fun in every quarter,
I stopped meself at the little Dutch inn,
And ordered me up gin and warter.

CHORUS One Eye Riley, Two Eye Riley,
Ho! for the land with one eye, Riley!"

↑
[sic]

*James M. Merrill
1976*