

## THE SIGNIFICANCE OF TRADITIONAL AFRIKAANS BALLADS IN CONTEMPORARY SOCIETY

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**Abstract:** The origin of many traditional Afrikaans ballads can be traced to Medieval German and Dutch songs. They arrived at the Cape from the Netherlands and were gradually adapted. Towards the end of the 19th century a number of these ballads appeared for the first time in printed form. However, the majority of traditional Afrikaans ballads originated locally and represent the typical cultural milieu of Afrikaans speaking people.

The three examples used in this article are all traditional ballads which originated in South Africa. The first short ballad tells a love story, the second one gives a humorous account of a wedding in the countryside and the third ballad originated in the Anglo-Boer War and relates the incident of the capture of a British naval canon by the Boers. The importance of these ballads in today's society is, on the one hand, reflected by re-utilisation, especially for entertainment purposes and, on the other hand, by the application for the purposes of studying historical events which are of current importance.

**Keywords:** Afrikaans milieu, ballads in wedding, actual events in folklore

### INTRODUCTION

Although the origin of some traditional Afrikaans ballads can be traced to Medieval German and Dutch songs (DU TOIT 1924: 211–219; GROBBELAAR 1978: 50), one of the most important facts about Afrikaans ballads to remember is that they are not nearly as ancient as European ballads. The majority of traditional Afrikaans ballads originated locally and dates from the last half of the 19th century and the beginning of the 20th century (GROBBELAAR 1978: 56, 58, 124). Their content reflects the typical cultural milieu of Afrikaans speaking people of those times, and can therefore not actually be compared to ancient European ballads. The themes also differ considerably, because they originated in an era in which technology was much more developed than in Medieval times.

The very interesting phenomenon of ballads inherited from Europe is of course the way in which they were gradually adapted – as Du Toit puts it: they not only adapt to the new environment and language, but change as it were in flesh and blood, so that they become in fact “neutralised foreigners” (1924: 236). Some of the most well known examples that changed from German or Dutch to Afrikaans, are *De drie ruitertjes*, *Het waren twee konings kindren* and *Groenlands straatjies*.

The examples used in this article are, however, all traditional ballads which originated in South Africa. A definition of the ballad that I quite like, is the one of Frank Sidgwick, which says: the ballad is in the first place a narrative, it sets out to tell a story as shortly and economically as it can. The first lines waste no time in get-

ting to business; as it starts without preface, so it ends without epilogue (SIDGWICK 1928: 8–9). All ballads will of course not fit exactly into this description, but fortunately there are also other views on and definitions of ballads.

## SIGNIFICANCE

The importance of these ballads in today's society is, on the one hand, reflected by re-utilisation, especially for entertainment purposes and, on the other hand, by the application for the purposes of studying traditional cultural history and historical events which are of current importance. In some cases the content can also be compared to contemporary lyrics, especially of love songs, with significant conclusions.

The significance of Afrikaans ballads can be discussed in many ways. It can be generalised by referring to as many ballads as possible, or the discussion can be focussed on specific examples. I chose to concentrate on three examples.

### GEBRANDE BRIEFIE (*LITTLE BURNT LETTER*) (SEE ADDENDUM A)

This ballad was discovered during an oral history/fieldwork project in the late 1980's. It was in the countryside of the Southern Cape (part of the Western Cape Province of South Africa) near the beautiful town of George, which is situated between the Outeniqua Mountains and the Indian Ocean. It was sung by Gert Platjies, a coloured male informant, who accompanied himself on a guitar. At that stage it was known only colloquially and was taped as part of the research project on Afrikaans folk songs. Afterwards the words as well as the music were transcribed.

The words of the ballad reflect the very deep feelings of the lover who is about to leave his darling behind when he departs by train. The ballad focuses on this single incident, brings it into sharp focus and moves quickly to the end, which is a glance into the future. With this form and content the ballad complies with the typical characteristics of a ballad, according to Funk & Wagnall's definition (LEACH 1972: 106–107).

The first line, consisting of only two words, *gebrande briefie* (burnt letter), was chosen for the effect of rhyme, while the more important line is the second, *my hart se liefie*, which refers to his sweetheart, literally *my heart's darling*. The *-ie* suffix in Afrikaans forms the diminutive. It is of course possible to analyse the first two words further and maybe conclude that it refers to a loveletter which was burnt by her, and that that is the reason why he is leaving. It will remain a matter of speculation, though. He then invites his sweetheart to come and greet him, because the train will be leaving soon. He compares a kiss from his sweetheart with the sweetness of a dew drop and promises never to forget her. The last scene, depicted by the last four lines, refers to the day that the horse of iron and steel (the train), will come to fetch her.

It is probable that the scene depicted by this ballad reflects the farewell of a young man leaving the countryside to seek a livelihood in the city, most probably in the mines of the Witwatersrand area. Although exact dating is not possible, it probably originated in the early 20th century, when the devastating effects of the Anglo-Boer War drove thousands of farmers, especially the youth, to the cities.

The significance of this ballad in contemporary society is twofold: Firstly, being a love song, the meaning of the text, when compared to contemporary love songs or lyrics, confirms the fact that love is unchangeable (referring to love as a concept and not an individual's love). The simplicity of form and choice of words of the ballad expresses on the one hand the folk person's often simple outlook on life and love, but on the other hand it serves as a paradox to accentuate the complexity of love, which is more often experienced. This fact of life was valid through all ages, up till this day.

In the second place this ballad is being used as entertainment for today's audiences. The music has recently been arranged in four parts for a children's choir, specifically for the world famous Tygerberg Children's Choir. They perform the ballad as part of a cycle of folk songs, arranged by Theresa Looock, and treat thousands of South Africans as well as audiences abroad. The song is also on their latest CD. Figuratively speaking, it therefore also acts as ambassador for the Afrikaans language and culture. Through this process an old ballad has been made useful in today's society and offers not only a glance on a courting scene of more or less a hundred years ago, but also offers immense pleasure for today's lover of folk and choir music.

### OP HARTEBEEFONTEIN (*AT HARTEBEEFONTEIN*) [THE NAME OF A FARM] (SEE ADDENDUM B)

This delightful ballad relates the events at the wedding festival of a young couple at the farm Hartebeesfontein, probably in the late 19th century. It is quite a long ballad, compared to most other Afrikaans ballads; it comprises of 52 stanzas, each containing three lines. Each short stanza ends with the phrase *op Hartebeesfontein*.

The gist of the story is the apparent infidelity of the bride, who prefers another young man's company for the dance to that of her new husband. The main activity of the wedding festival is the dance, which is described here as a most exciting and tiring exercise. Several traditional dances are named and the narrator focuses on the physical effort of the dancers and the jubilant atmosphere. At the height of the excitement, the candles were doused and every young man took his chance in the dark. When light was restored, the bride and her fancy were caught red handed while kissing fervently. The result was of course a big fight between the bridegroom and this other young man, whereafter last mentioned departed very rapidly.

Maybe some scholars will not consider this ballad exactly a folk product, because the name of the writer is known, even though it is a pseudonym. It is, however, not known how much schooling this poet has had. The form and content display typical

characteristics of the ballad, for instance the repetition of the phrase *op Hartebeesfontein*, which becomes a refrain. Funk & Wagnall calls this a secondary characteristic of the ballad (LEACH 1972: 107). If it was purely a folk ballad, this particular form might have been accepted as just that: a typical characteristic of the ballad and a good sounding refrain. However, Pfeiffer, a literary critic, regards this form as very significant. He says that on the surface it may seem like a humorous portrayal of a wedding festival on a farm. Considered more seriously, he interprets the monotonous repetition of the refrain *op Hartebeesfontein* as a desperate note resulting from confinement in the small and very remote world of farmlife and its entertainment revolving around itself (1965: 24).

Most literary critics call this ballad the most successful of Afrikaans poetry before 1900 and the usage of the very early form of Afrikaans is described as exceptional (KANNEMEYER 1978: 68; PFEIFFER 1965: 24). The great Afrikaans poet D. J. Opperman compared *Hartebeesfontein* to the well known Dutch poem *Boeren geselschap* by Bredero (KANNEMEYER 1978: 69).

The cultural historical information obtained by studying this ballad is of utmost interest and importance. It could be asked: What is the significance of cultural historical facts of this nature for today's society? The answer is of course that it has the same relevance as any other folklore gained in any other way, and that may differ from culture to culture. For any culture and language it is important to trace the origin of contemporary customs, words and expressions and to establish links between past and present. *Hartebeesfontein* refers to a "sheepskin" party, a typical country dance. Several traditional dances are mentioned, for example the waltz, reel, scottische, cotillion and the polka (stanzas 18 and 31), which were all traditional European dances, but were simplified to a great extent to become typical Afrikaans "boeredanse" (country dances). Along with the dances themselves, the names were also simplified and through folk etymology turned into Afrikaans names in which the original European words are scarcely recognisable, for example scottische became *satties* and cotillion became *kotiljons*.

In the ballad is also a reference to the type of floor in the farm building where the dance was held (stanza 17), typical of rural houses. The floor was made of a mixture of anthill, ox blood and cow dung. This floor was very smooth and ideal for dancing. In the same stanza the candle, usually homemade of animal fat and bees' wax, is mentioned.

Customs with regard to courting (32–34) and the wedding festival (whole ballad) are revealed. Nicknames, an exceptionally interesting field of study in Afrikaans, also emerge from the ballad. Musical instruments like the concertina (50) and even a fire-arm (*sanna*) (40) are mentioned.

This is not a complete analysis of the ballad, but only a cursory discussion which strives to point out that the abovementioned traditional customs form the background for contemporary Afrikaans culture. The information would not have been of great value or significance if it was not for the second way in which this ballad is used in contemporary society, namely for the purpose of entertainment. It is a very popular ballad to use as text for performing folk drama in concerts or other forms of

informal entertainment. In this way it brings back certain aspects of traditional way of life to a contemporary audience. It serves as an excellent source to teach the young people some of the roots of their own society.

### DIE LADY ROBERTS (THE LADY ROBERTS – A LARGE BRITISH NAVAL CANON) (SEE ADDENDUM C)

Since 1999 historians and other people all over the world have displayed immense interest in the centenary of the Anglo–Boer War (1899–1902), which is currently being commemorated in South Africa. Every possible source is being searched and researched to reveal more and more information on this devastating war. South Africa is being invaded by “centenary tourists” taking trips to battlefields, monuments and museums.

But apart from the terrible sadness, incomprehensibility and injustices of the war, this period of three years was also very fruitful for the creation of new folk-songs, rhymes and ballads. The ballad of the Lady Roberts refers to the incident where general Ben Viljoen and his commando captured this 4.7 inch British naval canon at Helvetia in the Eastern Transvaal (PACKENHAM 1981: 514). The exuberance caused by this triumph which led to the creation of a song, can only be completely understood when all the facts concerning the imbalance between the British and the Boers with regard to men, artillery, equipment and provisions of all kinds, are known. Although the Boers succeeded in importing a number of canons before the start of the war, the state artillery was still a dwarf in comparison to European standards (PACKENHAM 1981: 44). It was also considered a great triumph to capture a canon and so to disgrace the enemy (GROBBELAAR 1999: 119). The Lady Roberts was named in honour of Lord Roberts, successor of Sir Redvers Buller as commanding officer of British forces in South Africa. The name was painted on the wagon of the canon (GROBBELAAR 1999: 119).

Grobbelaar calls this ballad one of the most popular songs of the Anglo–Boer War. It originated in January 1901, and within four months it was sung by all the commandoes (1999: 119). The ballad, also by a known writer, namely F. W. Reitz, nevertheless immediately became national property and was eventually sung by all and sundry. The tone throughout the ballad is that of very shrewd ridicule. The writer mocks the canon (*die ou vrou*, stanza 2) the *boslansers* (stanza 4, the cowardly boers who fled with their cattle to the Bushveld, instead of staying with the commando), but of course especially the British and specifically Lord Roberts. It tells the story of Robert’s departure for England, because he was sure that the war was won (that was after the siege of Pretoria on 5 June 1900 (PACKENHAM 1981: 453–454), after which the war still continued for two years); how he left his “lady” behind, because she liked “mieliepap” (maize porridge, staple food of the Boers), and because he was sure that she was safe, stowed away in a fort. The ballad praises the commando of Boksburg, who also captured 235 men together with the canon and ammunition. It was a New Year’s present for the president, because the battle took

place on 28 December 1900. Despite the fact that Roberts thought the Boers incapable, they were at that stage still irritating Lord Kitchener, Roberts' successor. True to the nature of a ballad, this song brings the incident of the capture into *sharp and economical focus* (LEACH 1972: 107) and results in a *gapped* narrative with references to several other role players on the British side of the war.

For contemporary South Africans with pro-Boer sentiments, who often think of the Anglo-Boer War solely as a tragedy, this ballad carries a message of lightheartedness, humour and shrewd perceptiveness. It gives some insight into the Boer's outlook on life, for it reveals his ability to mock himself and his leaders (stanza 2 and 4), but simultaneously to admire and honour his generals who led this specific battle. Although he was acutely aware of the superiority of the enemy with regard to numbers and equipment, he still betrayed a tenacity to keep going (and would have kept going, if it was not for the British policy of scorched earth). This attitude caused the Boers to end the war, although on the losing side, with great honour.

Apart from the significance that *The Lady Roberts* has for the ordinary South African today, there is also the important academic contribution. For the historian there are many references to the actual event as well as other elements of warfare, for instance the fact that the Boers predominantly relied on their "roers" (rifles) and were exceptionally good marksmen (stanza 8). There is also the reference to the guerilla tactics of the Boers (stanza 12) that caused the British leaders much irritation and despair. For the linguist and folklorist the ballad displays several colloquial expressions. A brilliant example is the pun on the name Kandahar (stanza 13), the place in Afghanistan where Lord Roberts achieved great military success before he came to South Africa. The name Kandahar was added as one of his titles (GROBBELAAR 1999: 119). The first two lines of the 14th stanza (*Lord Roberts van Kan-daar / is nie Roberts van Kan-hier*) contain the expression with the pun, as it transformed the name Kandahar to Kan-daar, (literally *to be able there*), which means that Lord Roberts was able to do something there (in Kandahar), but not to do something here (*Kan-hier*, literally *to be able here*).

The melody used for this ballad was that of the well known American song *Riding down from Bangor*. It is very interesting to note that the folklorist Pieter Grobbelaar recorded the song also sung with a waltz rhythm, from which fact he concludes that it was also used as a dance song. Sidgwick, in his discussion of the word *ballad*, stresses the fact that in its earliest form the word was connected to dance and that it was originally intended as accompaniment to a dance (SIDGWICK 1928: 1,4).

Although both *Hartebeesfontein* and *Die Lady Roberts* were distributed in printed form very early on (*Hartebeesfontein* in 1898 in the first Afrikaans journal *Ons Klijntji* (November 1898: 212–213) and *Die Lady Roberts* in N. MANSVELT's book *Hollands-Afrikaanse Liederbundel* in 1908 (pp. 29–32)), they were both at first passed on rather by way of mouth than through these publications. Grobbelaar recorded them from several people who sung them by heart.

## CONCLUSION

From this very short overview and discussion it is evident that traditional Afrikaans ballads have great potential to contribute positively to today's society in many ways. It is important that they should be studied by folklorists and cultural historians and the results made known not only to academics but also to the general public. They belong to the folk, not in the past tense only, but definitely in the present. Today's society deserve to know their ancestors' stories and as they are today seldom passed on by word of mouth, the scholars should share the responsibility of making them known and indicating their value.

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## ADDENDUM A

*GEBRANDE BRIEFIE*

Gebrande briefie  
 my hart se liefie  
 kom sê my reg  
 want die trein trek weg  
 'n druppel water  
 van die môredou  
 is net so goed  
 as'n soen van jou  
 'n soen van jou  
 sal ek nooit vergeet nie  
 want ek weet voorwaar  
 jy is my liefling  
 die bruinperd sal  
 op yster en staal  
 vir jou kom haal  
 jy is my liefling.  
 (BURDEN 1991: 263)

*LITTLE BURNT LETTER*

Little burnt letter  
 my heart's dearest love  
 come tell me you love me  
 for the train is leaving  
 a drop of water  
 of the morning dew  
 is just as good  
 as a kiss from you  
 a kiss from you  
 I shall never forget  
 for I know for sure  
 you're my true love yet  
 the chestnut steed  
 of iron and steel  
 will come to fetch you  
 you're my true love yet.  
 (translation by Greta Gericke)

## ADDENDUM B

*OP HARTEBEESFONTEIN*

1. Was jy al ooit by 'n "sheepskin"-dans,  
 Byvoorbeeld daar by ou Stefaans  
 van Hartebeesfontein?
2. Want ek sal jou 'n grap vertel  
 van 'n verbroude apespeel  
 op Hartebeesfontein.
3. Jors Vlek en ek en Rooi Waldek  
 Span boggie in een aand en trek  
 Na Hartebeesfontein.
13. Dis bruilofaand by ou Stefaans  
 en ieder man wat seek syn kans  
 op Hartebeesfontein.
15. Oom Faan se Fieta het getrou  
 met Dolfie, seun van Danie Louw,  
 op Hartebeesfontein.

*AT HARTEBEESFONTEIN*  
(the name of a farm)

- Have you ever been to a sheepskin dance  
 For instance at the farm of old Stefaans  
 of Hartebeesfontein?
- Well I will tell you a good old joke  
 about what went wrong 'mongst the monkey-  
 folk  
 at Hartebeesfontein.
- Jors Vlek, Red Waldek and I  
 inspanned our buggy and took the road  
 to Hartebeesfontein.
- (3–12: After we arrived and greeted our host  
 and family we had to drink, and drink deeply  
 to good friendship at Hartebeesfontein.)
- It's the wedding of the daughter of old  
 Stefaans, so each and every had to take his  
 chance  
 at Hartebeesfontein.
- Fieta, the daughter, was married to Dolf,  
 the son of Danie Louw,  
 at Hartebeesfontein.



16. 'n Bietjie vet maar rats was sy,  
verduiwels mooi ook nog daarby,  
op Hartebeesfontein.                      Slightly obese, but agile was she  
and add to this, beautiful to a degree,  
at Hartebeesfontein.
17. Die miershoopvloer was glad geskuur,  
'n vetkers brand daar teun die muur  
op Hartebeesfontein.                      The polished anthill floor was smooth  
against the wall a candle burnt  
at Hartbeesfontein.
18. Klein Tjaart se Tjaart speel dat dit gons  
wals, riel, satties en kontiljons  
op Hartebeesfontein.                      Tjaart, the son of Small Tjaart, played with  
gusto and at ease  
cotillion, waltz, the reel and the settees  
at Hartebeesfontein.
19. Ons dans toen dat die stof so staan:  
Rooinip loop los voor in die baan  
op Hartebeesfontein.                      We danced till all was dust, indeed:  
Rednip each time well in the lead  
at Hartebeesfontein.
20. Een ding was daarom openbaar:  
Fieta en hy boer bymekaar  
op Hartebeesfontein.                      One thing was therefore very clear  
Rednip, with Fieta, always there  
at Hartebeesfontein.
21. Dolfie sit in 'n hoek en kook,  
hy het syn hart vol haat gestook  
op Hartebeesfontein.                      In a corner Dolfie waits  
And in his heart, o how he hates...  
at Hartebeesfontein.
- (22–36: And so the dance continues with his  
bride hanging onto Rednip as the pace be-  
comes more furious. At the height of the noise  
the candle is suddenly doused. The young girls  
scream and Dolfie yells for the boys to light  
the candle quickly... What a sight!! Rednip  
embracing Fieta and kissing her ardently.)
37. Die onweer het toen losgebars  
dis tyd vir ons om weg te mars  
van Hartebeesfontein.                      A storm breaks loose...  
'tis time for us to march away  
from Hartebeesfontein.
38. Drie maal was Rooinip platgeslaan  
drie maal het hy weer opgestaan  
by Hartebeesfontein.                      Three times Rednip was thrown aground  
and three times got up and went around  
at Hartebeesfontein.
39. Ek vlieg deur-uit, Rooinip loop voor  
want Dolfie wou ons altwee moor  
op Hartebeesfontein.                      I shot outside, Rednip ahead  
with murderous Dolfie just behind  
at Hartebeesfontein.
40. Faan wou ons met 'n sanna skiet  
maar drank die skud hom soos 'n riet  
op Hartebeesfontein.                      Stefaans with "sanna" tried to shoot  
but drink, the evil, shook him to the boot  
at Hartebeesfontein.
41. Jors skuiwe na die stal syn kant,  
hy sien daar's onraad in die land  
op Hartebeesfontein.                      Jors, as fast as he was able  
ran through the yard right to the stable  
at Hartebeesfontein.

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|---|---|
| 42. Toen ons voor uitbreek – regtig, man!<br>Daar staan die boggie ingespan<br>op Hartebeesfontein. | When we broke out – o man, you’re right<br>there was the buggie, all ready for flight<br>at Hartebeesfontein.               |
| 47. Jors skree net: “Kêrels, hou nou vas:<br>die duiwel sit op onse kwas!”<br>op Hartebeesfontein.  | Jors let out a yell: “Guys, hold on fast<br>or the devil will get us and we won’t last<br>at Hartebeesfontein.              |
| 48. Die rieme waai, hy gryp die lat<br>hy slaan die ponies waternat<br>op Hartebeesfontein.         | He took the reins, he grabbed the lash<br>and whipped the ponies to a dash<br>at Hartebeesfontein.                          |
| 51. Voor jy kon sê “knipmes” was ons<br>ver weg van die takhaargegons<br>op Hartebeesfontein.       | Afore you as much as “jack knife” could say<br>We were far from the buzzing of dance and of<br>play<br>at Hartebeesfontein. |
| 52. Toen môre kom, toen ry ons ver<br>en van dié dag af bly ons ver<br>van Hartebeesfontein.        | When morning came we had driven far<br>and remain to this day so very far<br>from Hartebeesfontein.                         |

*Translation: Greta Gericke*

## ADDENDUM C

### *DIE “LADY ROBERTS”*

1. Hier staat die “Lady Roberts”,  
Hoera! voor Ben Viljoen  
Hoera! voor Gen’raal Muller  
Want hul het dit gedoen.
2. Die trekboer en boslanser  
Die kom haar hier beskou,  
Dan zeg hul: “Alle wereld!  
Waar krij jul hier die vrouw?”
3. Dan zeg ons:”Die ou Lady  
Is ‘n Nieuwejaars present  
Wat Ben Viljoen gestuur het  
Aan onze President.
- 4 Dan wordt die trekboer wakker  
En trek weer met zij goed  
En die arme ou Boslanser  
Die krij weer nieuwe moed.
5. Lord Roberts is al huis toe  
Die veldheer het getrap  
Maar d’ou vrouw het hij hier laat blij  
Sij hou van mieliëpap.

### *THE LADY ROBERTS*

- Here is the Lady Roberts  
Hurray! for Ben Viljoen  
Hurray! for General Muller  
By them it sure was done.
- Bush lancer and the trekboer  
Have come to see her here  
They say: “O my, good heavens,  
Where did you get this dame?”
- Then we declare the lady  
Is a grand New Years present  
That Ben Viljoen has posted  
To our great President.
- So then the trekboer rises  
And moves on along his track  
And even poor Bush lancer  
With courage bears his pack.
- Lord Roberts has gone home now  
The field marschall has flown  
His poor old lady he’s left behind  
She likes our “mieliëpap”.

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|--|---|
| 6. Van ons arme families<br>Brand hij die huise af<br>Die mans kan hij nie win nie<br>Dus moet hij vrouwens straf.             | The homes of all our families<br>He has burnt right to the ground<br>The men, he cannot beat them,<br>So he takes our women, bound.             |
| 7. Maar s'n ou Lady Roberts<br>Die lyddiet uit kan stort<br>Die stuur hij na Helvetia<br>En zet haar in 'n fort.               | But his old Lady Roberts<br>That pours out bad liddite<br>He sends back to Helvetia<br>To a fort right out of sight.                            |
| 8. Daar, dacht hij, is sij veilig<br>Want die "verditste" Boer<br>Leg net maar achter klippers<br>Met zij "verdatste" roer.    | There, thinks he, she is very safe<br>Because the bloody Boer<br>Takes shelter behind some rocks<br>With his own bloody "roer".                 |
| 9. Hoera! voor die Boksburgers<br>Hoera! voor die Polies<br>Hoera! ook voor Johannesburg<br>En Kitchener is nou vies.          | Hurray for the men from Boksburg<br>Hurray for the Police<br>Hurray for old Johannesburg<br>Kitch'ner's rage shows no decrease.                 |
| 10. Eer dat hul weer kon natgooi<br>Het Boksburg al verjaar<br>Eer hij zij broek kon aankrij<br>Toe was die ding al klaar.     | Boksburg victory was assured<br>'ere British troupes could shoot anon<br>Before their pants were pulled right up<br>Their naval canon was gone. |
| 11. Hul vat sij ammunitie<br>En sij kanonne af<br>Vang honderde soldate<br>En trap ver Tommy kaf.                              | The Boers they took the ammunition<br>As well as canons strong<br>Caught hundreds of their soldiers<br>Leaving Tommies all along.               |
| 12. Dis maar "gorilla" oorlog<br>Zeg Meester Chamberlain<br>Maar als dit lang zoo voortgaat<br>Dan maal ons Tommy fijn.        | This is "gorilla" warfare<br>Says Master Chamberlain<br>But if it long continues<br>We'll crush the Tommies again.                              |
| 13. Lord Roberts van Kandahar<br>Lord Kitchener van Karthoem<br>Lord Buller van Colenso<br>Die wordt so hoog geroem.           | Lord Roberts from Kandahar<br>Lord Kitchener from Karthoem<br>Lord Buller from Colenso<br>Their fame is so well known.                          |
| 14. Maar, Roberts van "Kandaar"<br>Is nie Roberts van "Kanhier"<br>En dat tommy hier moet blijwe<br>Is nie enkel voor plesier. | But, Roberts from "Kandaar"<br>Is not Roberts from "Kanhier"<br>That Tommy must remain here<br>Can surely not cause glee.                       |
| 15. Hij het die land oorwonne<br>En alles annexeer<br>Maar ons dappere Generale<br>Verslaan hom keer op keer.                  | He conquere all that land<br>Annexed it as his own<br>But our courageous generals<br>They beat him till he was gone.                            |
| 16. Hou vol dan, Afrikaners<br>Die vijand moet hier weg<br>Hij mag ons nie overwin nie<br>Want onze zaak is reg.               | Keep going, Afrikaners<br>The enemy must take to flight<br>He may not stay to beat us<br>Our cause is just and right.                           |

*Translation: Greta Gericke*