

## Chinese words to express feelings and emotions recorded in the missionary grammars

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**Abstract** Which words did the Chinese use to express their emotions in the past? Which grammatical category did these words mainly belong to? Adverbs? Interjections? Particles? How did the Europeans perceive them? Are these still the same in today's spoken language? This study will try to answer the above questions through the analysis of the words to express emotions recorded in some of the main grammars of Chinese compiled by European missionaries (or on the base of their works) from the seventeenth to the nineteenth century. The works targeted for the analysis are the following: M. De Mançano (?), *Arte de la Lengua Chio Chiu* (1620–1621); M. Martini, *Grammatica Linguae Sinensis* (1653 ca.); F. Varo, *Arte de la Lengua Mandarinina* (1682); H. de Prémare, *Notitia Linguae Sinicae* (1720); É. Fourmont, *Linguae Sinarum Mandarinicae Hieroglyphicae Grammatica Duplex* (1742); R. Morrison, *Grammar of the Chinese Language* (Morrison 1815). The choice of these works has been made on the ground on several factors: some of these works are the oldest grammars of Chinese in our possessions; they are among the most outstanding works of this kind in the historical period they were compiled; they perfectly cover, with their time distribution, the period taken into consideration for our analysis.

**Keywords** China missionaries · Emotions in China · Chinese grammars · Martino Martini · Robert Morrison · Etienne Fourmont

### M. De Mançano(?), *Arte de la Lengua Chio Chiu* (1620–1621)

*Arte de la lengua chio chiu* was presumably compiled around 1620–1621 by a Dominican missionary in the Philippines, maybe Melchior de Mançano (1579?–1630?), whose name appears at the end of the text but only after ten empty pages.

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This work, in Spanish and Chinese characters and Romanizations, is the oldest extant grammar of a Chinese language and describes the language of the Sangleys, namely the Fujian dialect (*chio chiu* is referred to the district of Zhangzhou 漳州), spoken by the Chinese residing in Manila.<sup>1</sup> This grammar was partially translated and edited by Bayer and inserted in his work *Museum Sinicum* of 1730.<sup>2</sup>

This work contains many practical examples to meet daily life communication needs, especially those of a priest, but little reference to the grammatical categories as we find in other later grammars coming from the Greek–Latin grammatical tradition. A description of prepositions is missing for example and many grammatical words are simply defined as ‘particles’. No space is given to interjections, among which a variety of words to express emotions can usually be found. Despite the lengthy work, our search for reference to words to express emotions in this text has given poor results.

References to feelings and emotions<sup>3</sup>:

- *f. 1v* About the tones: [...] “la quarta diferençia es qua[n]do se pronunçia con un aincó que pareçe salir del cora[çon].” (The fourth difference is pronounced with eagerness that seems to come from the heart.)
- *f. 2v* “Accussatiuo: 僚氏惜人 dios ama al hombre” (Accusative: God loves the man.)
- *f. 3r* Explaining personal pronouns: “*gua sioh [tio-si]* 我惜 [僚氏] *yo amo a dios*” (I love [God].)
- *f. 5v* Another case of 惜 to express love for God.
- *f. 9v-10r* Here 惜 is used for reciprocal love among men: “*lun sio sioh* 恁相惜 *vosotros amaos*” (you love [each other]).

## M. Martini, *Grammatica Linguae Sinensis* (1653)

*Grammatica Linguae Sinensis* was compiled by the Jesuit missionary Martino Martini between 1651 and 1653, and revised at least until 1656.<sup>4</sup> This work, of which several copies have been found, has been so far known with the title of *Grammatica Sinica*.<sup>5</sup> The language described by Martini, in Latin with Chinese characters and transcriptions, is Mandarin. The work was printed and published in the 1696 edition of Melchisédec Thévenot’s collection of travel reports, *Relations*

<sup>1</sup> On the author and the dating of this work, as well as for its transcript and translation, see: Kloeter (2010, pp. 6–11 and 175–369).

<sup>2</sup> Bayer (1730, pp. 137–160). See also: Kloeter (2010 pp. 9–10).

<sup>3</sup> We follow the version of this text preserved in the Biblioteca de la Universidad de Barcelona, MS. 1027, also transcribed and translated in Kloeter (2010, pp. 175–369).

<sup>4</sup> Cordier 1904–1924, III, cols. 1650–1653. See also Paternicò (2013).

<sup>5</sup> One of the copies of Martini’s grammar has been transcribed and translated into Italian in Bertuccioli (ed.) (1998, pp. 383–452).

*de divers voyage curieux*.<sup>6</sup> In 1730, Bayer edited and enriched the contents of this grammar, finally including it in his *Museum Sinicum*.<sup>7</sup>

References to feelings and emotions<sup>8</sup>:

- *f. 4v* “*Xam xim* sive gravis vox \ descendendo velociter et quasi uno ictu exprimitur, ita tamen ut nullo pacto protrahatur sonus ultimæ litteræ, sed ut irati solent, quasi subito cadere permittatur.” (*Xam xim* or grave accent \, is expressed descending quickly at once, so that the sound of the last letter is not prolonged at all, but is stopped abruptly like those who are angry do.)
- *f. 5v* “*ngo ngai ni* 我愛你, ego amo te; *ngo siam t’a* 我想他, ego cogito illum” (*ngo ngai ni*, I love you, *ngo siam t’a*, I think of him)
- *f. 6v-7r* Entire declension of *ngai* 愛
- *f. 7v* Martini states that in Chinese there are neither vocative nor exhortative adverbs, and that they can be substituted by the so-called optative adverb “*pa pu te* 巴不得 *utinam*” (if only!)
- *f. 8v* Adverbs to express doubt “*hoe* 或, *forte*” (maybe), “*hoe che* 或者, *fortassis*” (probably)
- *f. 9r* “*Jurandi nulla sunt, nec iuramenta in Sinica gente audies, at bene malas imprecationes.*” (There are no adverbs to swear, and you do not hear in China people swearing, at most you hear some bad cursing)
- *f. 9rv* “*De interiectionibus: Interiectiones raræ sunt Sinis, præcipuè in locutione sed nec in compositione nisi rarissime occurrunt. In locutione est indignantis aut exprobrantis pfi, cuius tamen characterem non habent, sed cum quid exprobrant, hic sonus fit. Datur etiam dolentis c’u 苦, malum, dolor. Admirantis, k’i 奇, rarum, non ordinarium. Exclamantis: u hu 於戲<sup>9</sup> quæ o vel prô significat eodem modo çai 哉,<sup>10</sup> admirantis est, et hu 呼 admirationis cum interrogatione.*” (About Interjections: Interjections in China are rare, they are especially found in the spoken language but they are rarely met in the written language. In the spoken, it is typical of who is mad or is reproaching [the expression] *pfi*, for which they do not have a corresponding character though, but whose sound is like that of somebody who is reproaching. Somebody who is in pain says *c’u*, pain, ache. Who admires: *k’i*, rare, extraordinary. Who exclaims: *u hu*, which means o! or oh! And *çai*, is of who admires, whereas *hu*, is of admiration with interrogation.)

<sup>6</sup> Martini’s grammar was appended to the second volume of 1696 edition of Thévenot’s work, whose first edition was published between 1663 and 1672. See Paternicò (2013, pp. 126–133).

<sup>7</sup> Bayer (1730, I, pp. 4–57). Bayer for instance added to the text of the grammar some historical information and some annotations for the pronunciation to help a German speaking reader.

<sup>8</sup> We follow the version of this text preserved in the Archivio Storico Diocesano di Vigevano, reproduced in Paternicò (2013, pp. 145–226).

<sup>9</sup> Modern 呜呼.

<sup>10</sup> Today it is a final exclamation particle.

## F. Varo, *Arte de la Lengua Mandarin* (1682)

*Arte de la lengua mandarina* was compiled by the Dominican missionary Francisco Varo in 1682 and eventually printed in 1703 in Canton by Pedro de la Piñuela.<sup>11</sup> The work is written in Spanish, and the Chinese words of the examples are presented in transcription only.<sup>12</sup> For its compilation Varo might have taken into consideration the works previously written by his religious brothers, as well as a Latin grammar, *Introductiones latinae*, compiled by Antonio de Nebrija (1444–1522) in 1481.<sup>13</sup>

While the space dedicated to interjections in this grammar appears surprisingly short, there is an interesting section about the courteous words to express respect or modesty.

References to feelings and emotions<sup>14</sup>:

- *f. 9* About the first tone: “La primera [tonada] se pronuncia prolongando la voce igualmente [...] como quando à una persona le duele algo, y quexandose diçe ai” (The first [tone] is pronounced by prolonging the voice evenly [...] as when a person is in pain, and sighing says Alas!”).
- *f. 10* About the third tone: “La terçera tonada se pronuncia [...] con algun desgaire o enfado, como quando le digo à uno que esta haziendo una cosa que le mande, y la haze mal o de mala grana” (The third tone is pronounced [...] with a certain amount of abruptness or curtness, as when I would say to someone who was doing something which I asked him to do, and did it incorrectly or unwillingly)
- *f. 24* In the section about accusative, we find 愛 to mean love for God: “*ni kai gai tien chu* 你該愛天主” (You ought to love God).
- *f. 42* “La interjcion, que es la que declara los varios afectos que ai en el anima, se haze con las particulas *ch’a*, *chie*, *chie hu*: ai murio, *chie hu*, *k’iu leao*. Assi como no se puede escribir el modillo de hazer en uno idioma la interjcion, por ser un suspiro, que no tiene letras, assi mismo no se puede escribir en esta lengua” (The interjection, which is what declares the various feelings within the soul, is rendered by the particles *ch’a* 嗟, *chie* 嗟,<sup>15</sup> *chie hu* 嗟乎: [e.g.] Alas, he died! *chie hu*, *k’iu leao* 嗟乎去了. Just as in our language we cannot write the way we express the interjection, since it is a sigh and has no written form, so in the same manner it cannot be written in this language either).
- *f. 51* In the section about the verbal conjugation, we find examples with ‘to love’ and ‘to hate’: “*go gai ni xi çhie*, *ni hen go* 我愛你時節, 你恨我” (When I was loving you, you were hating me)

<sup>11</sup> Cordier (1904–1924, III, cols. 1653–1658).

<sup>12</sup> The Chinese characters have been added in the re-edition of the work made by Coblin and Levi 2000.

<sup>13</sup> Breitenbach (2000, pp. XXXV–XXXIX).

<sup>14</sup> We follow the version of this text preserved in Vatican Library (BAV: Biblioteca Apostolica Vaticana, R.G. Oriente, III, 246 (int.7). For the translation and the Chinese characters, we follow Coblin and Levi 2002.

<sup>15</sup> Today *jie* 嗟 is still used as interjection for ‘alas!’ and as verb ‘to sigh’, ‘to moan’.

- ff. 84<sup>16</sup>–87 Chapter XIV *Courteous words of the Mandarin Language* lists the following words (prefixes) anteposed to a word one wants to pay respect to: *ling* 令; *kuei* 貴, with the same value of today; *chun* 尊; *kao* 高, to ask the age of an elderly person; *goei* 位, like today, measure word for people we want to show respect to. Other prefixes are quoted as expression of ‘modesty’: *pi* 敝, *chien* 賤, *han* 寒. This chapter is followed by a section of appellatives to address to the mandarins, which I will not go through.

## H. de Prémare, *Notitia Linguae Sinicae* (1720)

*Notitia Linguae Sinicae* was compiled by the Jesuit missionary Joseph Henri de Prémare (1666–1736) in 1720 and published in 1831 in Malacca, more than a century after its composition. This work, in Latin and Chinese, was translated into English and published again in 1847.<sup>17</sup> Prémare’s grammar is believed to have provided the framework for the work compiled by the French orientalist Étienne Fourmont (1683–1745), who, in 1742 in Paris, published another grammar in Latin and Chinese entitled *Linguae Sinarum Mandarinicae Hieroglyphicae Grammatica Duplex*.

This extensive work is divided into two main parts: one dealing with the spoken language and one with the written language. The first part is rich in vocabulary referring to feelings or emotions but lacks a section devoted to interjections. We have not taken into consideration the examples of the second part, which are mainly translations of passages from the classics. However, in this second part, some interjections appear in a section called *Elegantiorum Locutionum Collectio*.

References to feelings and emotions:

- p. 45 “*t’ien tchu ngai gin* 天主愛人” (God loves men)<sup>18</sup>
- p. 62 “*k’i ssee* 氣死” (make [someone] mad)
- pp. 64–66 Entire paragraph dedicated to the word 心 with several examples. Here follows a selection of those referring to feelings and emotions: “*p’ing sin lun li* 平心論理 tranquillo animo discurrere de aliqua re (discuss something at ease); “*ngo yeou y kien ssee nao sin* 我有一件事惱心” (there is something perturbing me); “*sin tchong na men* 心中納悶 est animo tristis” (being perplexed/unsatisfied); “*ho siu tche teng sin tsiao* 何須這等心焦 cur ita tristis es?” (What’s the point in waiting so anxiously?); “*leng tan vou sin* 冷淡無心 insensibile” (cold/indifferent).
- p. 111 (*passim*) “*p’a* 怕 timeo” (I fear)
- p. 114 (*passim*) “*hen* 恨” (hate)

<sup>16</sup> The page is actually numbered 86, but it is a mistake for 84.

<sup>17</sup> Cordier (1904–1924, III, cols. 1664–1669).

<sup>18</sup> The Chinese characters of the examples in the original text are written from right to left. We have changed them to make the text more readable.

- pp. 121–122 About the repetition of the adjectives: “*leng leng lo lo* 冷冷落落 frigidam vitam agit” (coldly); “*hoen hoen hi hi* 歡歡喜喜 laetitia gestens” (happily); “*kong kong king king* 恭恭敬敬 cum magna veneratione” (respectfully); “*hi hi ha ha* 嘻嘻哈哈 hilariter” (mirthfully/gaily).
- pp. 135–143 Collection of proverbs. A selection of those referring to feelings and emotions follows: “*yi nien tchi tch’a tchong chin tchi hoei* 一念之差終身之悔 error unius momenti, dolor totius vitae” (the mistake of a moment can be the regret/pain of an entire life); “*xiao pou gin louan ta meou* 小不忍亂大謀 parva impatientia, evertit magna consilia” (if you are not patient for little things, you might compromise big projects); “*lo ki poei seng* 樂極悲生 extrema gaudii, luctus occupat” (extreme joy begets sorrow).
- p. 136 (*passim*) “*hoei* 悔” (to repent)
- p. 248–249 Among the ‘elegant expressions’, a few interjections can be found: “*yu* 吁 apage” (Whoa!); “*ou* 於 idem ac *ou* 嗚 vox exclamantis” (exclamation tone); “*tu* 嗟 vel *pi* 否<sup>19</sup> vox est indignantis” (tone of who feels indignant); “*ya* 呀 est admirantis” (tone of who is admiring); “*Sunt merae particulae affectus varius indicantes* e.g. 於乎 vel 於戲 et vulgo *ouhou* 嗚呼, eheu! (There are some particles which have the exclusive value of indicating different feelings e.g. 於乎 or 於戲 and commonly *ouhou* 嗚呼<sup>20</sup> alas!).

### É. Fourmont, *Linguae Sinarum Mandarinicae Hieroglyphicae Grammatica Duplex* (1742)

*Linguae Sinarum Mandarinicae Hieroglyphicae Grammatica Duplex, Latine & cum Characteribus Sinensium* was a grammar of Chinese, with exercises, compiled by Étienne Fourmont on the base of other grammars of the Chinese language previously written by China missionaries, especially Prémare’s. It was published in Paris in 1742, three years before Fourmont’s death. The first edition also contained a catalogue of Louis XIV’s Chinese library and a list of 110 works written by missionaries.<sup>21</sup>

Fourmont’s grammar was compiled on the basis of previous missionaries’ grammars, as he himself admits quoting from different authors here and there. The grammatical explanations are relatively short, whereas the examples are written spaciouly with big fonts for the Chinese characters. The section on the interjections is particularly rich and contains some expressions that are not found in other grammars. It contains some final particles that are also repeated in the section dedicated to them. Most of these expressions are kept in modern Chinese; some are actually verbs or adjectives.

<sup>19</sup> It has not been possible to insert the character reproduced in the original text, which is similar to this but has the radical of mouth 口 at its left side.

<sup>20</sup> 嗚呼 is still used in modern Chinese.

<sup>21</sup> Leung (2002, pp. 209–236).

## References to feelings and emotions:

- *p. 15* “*ko ngai* 可愛 dignus amore vel amabilis” (lovable); “*ko gu*<sup>22</sup> 可惡 dignus odio” (detestable); “*ko hen* 可恨 dignus odio”(hatable).
- *p. 88 (passim) ngai* 愛 is often used to show verbal conjugation or different verbal structures.
- *p. 106* “*ko yuen* 可怨 dignus odio haberi” (deprecable)
- *pp. 181–183* Entire paragraph on the interjections. “Interjectiones vulgo sunt, 1. vocantis, 2. sperantis, 3. desperantis, 4. admirantis & laudantis, & cum admirationis exclamantis, 5. indignantis, 6. ridentis, 7. prohibentis, 8. querentis, dolentis, gementis, plorantis, flentis, ejulantis: hae propter luctum & funera apud Sinas plurimae [...]. Erunt ergo: I. Vocantis & ortantis: 1. *ho* 啊 vel 呀 *ho* latine redditur per heus, *ya* est simplex vocativi nota *o*; 2. *seu* 嗷 vox vocantis canem; *çai* 哉 quod est etiam admirantis; 4. *uo* 兀 heus, gallice, allons. II. Sperantis & expectantis: *hoei* 徊. III Desperantis & exclamantis: *u* 嗚 *o*. IV. Admirantis & laudantis: *yu* 與 *o* quam, & *yu* 於 quod tunc legitur *u* phraseos initio. Admirantis & exclamantis: *çai* 哉 *o* quam! [...]. Vox in Canticis usurpari solita: *hi* 兮.<sup>23</sup> Admirantis & commiserentis: *hu* 乎 in fine. Aversantis, admirantis & obstupescantis: *ya* 訝<sup>24</sup> & *ya* 呀, *ho* 呀 & *ya* 阿. V. Indignantis & irascentis & graviter irati: *heu* 哂<sup>25</sup> item vox irascentis *ça* 哂. VI. Ridentis *ti* 啞 vox ridentis, *hi* 僖 est ridere; *y* 猗 vox \*\*\*, item *pa* 撇<sup>26</sup> item *ulh* 爾 et *ulh* 耳 particulae contemptus in fine. VII Prohibentis *ho* 喝<sup>27</sup> clamor prohibentis. VIII Querentis: *çie* 嗟 questus vox. IX Suspirantis: *gai* 唉 heu, *chi* 唧<sup>28</sup> & *kai* 嘅 idem, *hi* 唏 idem, *hiu* 吁 idem, *y* 猗 idem, *çie* 喏 idem, *y* 噫<sup>29</sup> idem, *hieu* 咻. X Dolentis: *çeu* 愁 heu, *sie* 惜 idem. XI Gementis vox est *xin* 呻 & est species quaedam gemitus, *li* 淚.” (Interjections commonly express: 1. invocation, 2. hope, 3. despair, 4. admiration and praise, and exclamation with admiration, 5. indignation, 6. happiness, 7. prohibition, 8. begging, pain, cry, complaint: there are many that are typical for mourning and funerals in China [...]. So they are: I. Invoking and exhorting: 1. *ho* 啊 or 呀 *ho* in Latin is alas!, *ya* is the simple voice of the vocative oh!; 2. *seu* 嗷 voice to incite a dog; *çai* 哉 is also of admiration; 4. *uo* 兀 alas!, allons! in French. II. Hoping and expecting: *hoei* 徊. III Despairing and exclaiming: *u* 嗚oh. IV Admiring and praising: *yu* 與 oh really! and *yu* 於 that can also be read as *u* at the beginning of a sentence. Admiring and exclaiming: *çai* 哉 oh really! [...] Voice used in songs: *hi* 兮. Admiring and

<sup>22</sup> Mistake for the other transcription *ngo* found elsewhere in the text.

<sup>23</sup> Meaningless sound, used in old songs between the two divisions of each line, presumably to carry the singing voice through parts of the melody for which there were no other words.

<sup>24</sup> Today part of an adjective: 惊讶 amazed.

<sup>25</sup> Today interchangeable with 吼, to express anger or the roaring of animals.

<sup>26</sup> In the formal language, *bi* 撇 is an expression of modesty to refer to one's own name, house, clothes, etc.

<sup>27</sup> When pronounced *hè* 喝 the meaning of this character is ‘to shout loudly’.

<sup>28</sup> Used today to indicate the chirping of insects.

<sup>29</sup> Archaic interjection for belching.

commiserating: *hu* 乎 at the end. Opposing, admiring and marveling: *ya* 訝 and *ya* 呀, *ho* 呀 & *ya* 阿. V. Expressing indignation, wrath and severe furiousness: *heu* 哏 and also the irate voice *ça* 啐. VI. Expressing laughter *ti* 啞 laughing voice, *hi* 僥 it is laughing; *y* 猗 voice \*\*\*, and also *pa* 敝 and *ulh* 爾 and *ulh* 耳 final particle expressing contentment. VII. Prohibiting *ho* 喝 prohibiting aloud. VIII Asking for something: *çie* 嗟 voice for requesting. IX. Sighing: *gai* 唉 *heu*, *chi* 啣 and *kai* 嘅 the same, *hi* 唏 the same, *hiu* 吁 the same, *y* 猗 the same, *çie* 喞 the same, *y* 噫 the same, *hieu* 咻. X. Expressing pain: *çeu* 愁 alas!, *sie* 惜 the same. XI. Voice for crying is *xin* 呻 and for moaning is *li* 淚.)

- p. 229 *pa* 怕 (to fear)
- pp. 243–262 As already in Varo, list of words—mainly prefixes—accompanied by several examples to express respect (*honorifica*): *lim* 令; *kuei* 貴, with the same value of today; *çun* 尊; *kao* 高, to ask the age of an elderly person; *goei* 位, like today, measure word for people we want to show respect to. Other words are listed for their frequent usage to address people but without a degree of respect or humility (*indifferentia*): *kia* 家, *sie* 媳, *xe* 舍, *sien* 先. Other prefixes are quoted as expressions of ‘modesty’ (*contemptiva*): *siao* 小, *pi* 敝, *çien* 賤, *han* 寒. This chapter is followed by a section of appellatives to address to the mandarins, which I will not go through.

## R. Morrison, *Grammar of the Chinese Language* (Morrison 1815)

*Grammar of the Chinese Language* was compiled by the Protestant missionary Robert Morrison (1782–1834) and published in 1815 in Serampore. Actually, Morrison had finished his grammar in 1812 and had sent the manuscript to the Select Committee in China for the East India Company to the Bengal Government, where it remained unnoticed for three years.<sup>30</sup> It is an extensive work in English with Chinese characters and their transcription. Morrison was also the author of an impressive dictionary entitled *A Dictionary of the Chinese Language: Chinese and English* whose first volume appeared in 1819.

References to feelings and emotions:

- p. 6 (*passim*) *ngai* 愛
- p. 7 (*passim*) *hen* 恨
- p. 13 (*passim*) *pa* 怕
- pp. 257–258 Paragraph entirely dedicated to interjections: “1. Expressive of grief: *woo hoo* 嗚呼 ‘Alas! Alas!’. In distress they say *ke lien ge* 可憐我 ‘I’m to be pitied’, *leou pou te ge* 了不得我<sup>31</sup> ‘I’m undone’, *woo hoo tung tsai* 嗚呼痛

<sup>30</sup> Townsend (1890, pp. 90–93), Ride (1957).

<sup>31</sup> 了不得 is still used today with the meaning of ‘Oh my God’, whereas the expression quoted by Morrison does not appear to be in use anymore.



哉 ‘Alas, how painful!’, *woo heu tsaie* 嗚呼哉 and *heu tseay tsaie* 吁嗟哉 also denote grief and anxiety. 2. Of surprise: *he tsaie* 何哉 ‘What!’. *Ah yah* 嗷呀<sup>32</sup> is extremely common, though the first of the characters is only found in lighter productions. It is an exclamation that escapes them when they admire, wonder, are distressed or pity, as well as in the moment of surprise. 3. Of admiration: *Heeu tsaie* 休哉 ‘How excellent’, *ta e tsaie* 大矣哉 ‘O how great!’, *e yu heeu tsaie* 猗歟休哉 ‘O how admirable!’. *E foo* 矣夫 at the end of a sentence denote admiration.

## Final considerations

Missionary grammars were mainly compiled to satisfy practical daily needs. The missionaries recorded many examples of the language they used with the converts and with the Mandarins, therefore the choice of vocabulary is often restricted to this kind of conversations, especially in the earlier grammars. Although we find a small amount of words to express feelings, a quite large space is dedicated to the most natural way to express emotions: interjections. Only some of them are still used today and a few actually belong to a different grammatical category. It is also noteworthy that, in the earliest works, the missionaries used emotions to explain the pronunciation of the tones. Furthermore, they recorded expressions of respect, modesty, of addressing correctly to people, thus showing and trying to explain the complex but fundamental relations system in China.

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<sup>32</sup> It is quite surprising that Morrison did not know the more common characters for 嗷呀. The character he uses is actually an influence from Vietnamese. This can be explained with the fact that he spent many years in Canton. His entire grammar is influenced by words that are typically Cantonese and to this dialect he devotes a quite large section of the grammar, pp. 259–267.

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