

Dr. Henrique de Senna Fernandes

Eminent Rotarian commemorated by Macao Stamp

By Herbert K. Lau (劉敬恒) (Rotary China Historian) 1 October 2024



Dr. Henrique de Senna Fernandes (飛歷奇博士), GOSE, ComIH, OIP, *HonDLitt (Macao)*, *HonD (IIUM)*, (15 October 1923 – 4 October 2010) was Club Secretary 1960-1961, and later Club President 1963-1964 of the Rotary Club of Macau (澳門扶輪社)---the first Rotary Club of the Portuguese Territory Macao (葡萄牙屬地澳門). The Rotary International District 345 Governor in 1963-1964 was “Dick” Omar Ramju Sadick (林世德) of Kowloon Rotary Club (九龍扶輪社), British Crown Colony Hong Kong (英國殖民地香港).

Henrique’s third son Filipe (飛卓迪) followed father’s footsteps and became President 2007-2008 of the Rotary Club of Macau. The Club was chartered on 16 June 1947 and was then a member of the 96th District of Rotary International jointly with clubs in the southern provinces of the Republic of China (中華民國). The District number was changed to #57 on 1 July 1949. Since 1 July 1960, the Club was a constituent member of the newly established District 345 of Rotary International with clubs from Taiwan (臺灣) and Hong Kong.

Henrique de Senna Fernandes was a Macanese-Portuguese lawyer and writer whose autofictional novels and short stories nostalgically portrayed the social and cultural life of 1930s colonial Macao, focusing on the Macanese community’s creolized traditions, interactions with Chinese residents, and elements like patuá dialect (澳門土生葡語) and domestic customs. Born into a wealthy, long-established Macanese family that had resided in Macao for over two centuries, Henrique studied law at the University of Coimbra in Portugal during the post-war period, an experience that deepened his attachment to Macao as his creative homeland. Returning to Macao, he pursued a legal career while producing a diverse literary output, including essays, articles, and narratives exploring themes of cultural intersectionality, such as the lives of *mui tsai* servants (domestic labour girls) (妹仔) and adaptations among Portuguese-descended groups. Among his most significant works are 《A Trança Feiticeira》 (The Bewitching Braid), depicting a Chinese water-seller’s world, and 《Amor e Dedinhos de Pé》, both adapted into films in the 1990s, cementing his legacy as one of Macao’s foremost authors.



The story of Henrique de Senna Fernandes

Early Life and Family Background

Henrique de Senna Fernandes was born on 15 October 1923 in the Portuguese Territory Macao. He was the eleventh child in a family of eleven siblings belonging to one of Macao's oldest Macanese lineages, which had established itself in the Territory over 250 years prior.

This Macanese heritage reflected a blend of Portuguese, Goan, and Chinese ancestries, typical of the mixed Eurasian community formed during centuries of Portuguese colonial presence in Asia, with Goan roots tracing to Portuguese India.

Henrique as one of eleven siblings in a wealthy middle-class household. He grew up in a substantial home below Guia Hill (松山), reflecting the established status of old Macanese lineages that maintained distinct domestic customs amid the Colony's Eurasian creole society.

His childhood occurred in interwar colonial Macao, a small picturesque enclave on China's coast under Portuguese administration, where daily life intertwined European oversight with local Chinese and maritime influences. The family resided near Praia Grande (南灣), once a sandy beachfront that evolved into an elegant thoroughfare serving as the administrative, social, and residential core, evoking nostalgic imagery of dusks, winter mists, and harbour activities involving junks and lorcha crews. Lacking a reliable municipal water supply into his young adulthood, households like his depended on ambulant women vendors delivering water by bucket, underscoring the rudimentary infrastructure of the era.

Henrique's early years immersed him in Macanese cultural practices, including creolized cuisine, patuá Creole language, and traditions preserved by longstanding families, fostering a hybrid identity in a community defined by ethnic, linguistic, and cultural mixing. Domestic life often involved *mui tsai* (妹仔)---young girls sold into virtual servitude by impoverished parents and employed as household servants---a prevalent colonial practice among Macanese families that later informed his literary depictions of social hierarchies. He later described this phase of his life as quite happy, though shadowed by the encroaching disruptions of global events by the late 1930s.

Education and Formation

Studies in Portugal

Henrique pursued higher education in Portugal following the Second World War, enrolling in the Faculty of Law at the University of Coimbra, to study for a degree in law, with fellow Macanese Carlos Augusto Corrêa Paes d'Assumpção (宋玉生) being his study and housemate. This period represented an extended sojourn abroad for the young Macanese, who had been born and raised in the Portuguese Colony of Macao.

Henrique completed his licentiate in law in 1952, after which he returned to Macao two years later to begin his professional practice. The University of Coimbra, one of Europe's oldest institutions founded in 1290, provided a rigorous classical legal education rooted in Portuguese civil law traditions, which Henrique later applied in his Macao career. His time in Portugal exposed him to the metropolitan culture and legal system, contrasting with the hybrid colonial environment of Macao, though specific academic achievements or extracurricular involvements during his studies remain sparsely documented in available records.

Return to Macao and Early Influences

After graduating from the University of Coimbra with a law degree, Henrique returned to Macao in 1954 at the age of 31. There, he established a private law office and quickly rose to prominence as a lawyer, eventually serving as President of the Lawyers Association. His early professional life intertwined legal practice with educational roles, including positions as a teacher and principal of Pedro Nolasco Commercial School (Escola Comercial Pedro Nolasco 伯多祿商業學校), which exposed him to the Colony's bilingual and multicultural dynamics. These formative years were shaped by the classical formation acquired during his studies in Portugal, complementing the traditional Portuguese education received at home from his Macanese family of Portuguese, Goan, and Chinese descent. This dual influence fostered a deep immersion in Lusitanian culture, literature, and history, cultivating his identity as a well-read intellectual attuned to Macao's colonial hybridity. Early involvement in journalism and cultural committees further honed his observational skills, laying the groundwork for his later literary depictions of Macanese society amid post-War transitions and impending decolonization pressures.

Professional Career

Legal Practice

Henrique graduated with a law degree from the University of Coimbra in 1952. After completing his legal internship in Portugal, he returned to Macao in 1954 and established a continuous private practice as an advogado, focusing on local legal matters in the Portuguese colonial administration. His reputation as a conceituado lawyer grew over time, providing financial stability that supported his literary pursuits.

Early in his career, Henrique supplemented his income by teaching law, a path he pursued due to initial difficulties in building a client base amid competition in Macao's small legal market. By the 1990s, his standing in the profession was affirmed when he served as President of the Associação dos Advogados de Macau (Macao Lawyers Association 澳門律師公會) from 1991 to 1995, during which he advocated for the interests of local practitioners amid the Territory's transition toward Chinese sovereignty. His practice emphasized civil and administrative law, reflecting the hybrid Portuguese-Macanese legal traditions of the era, though specific case details remain undocumented in public records.

Involvement in Cultural and Civic Affairs

Henrique held several leadership positions in Macao's civic institutions, including serving as the first President of the Macao Lawyers Association from 1991 to 1995, a role that underscored his influence in the Territory's legal and public administration spheres. He was also a member of the Legislative Council/Assembly (立法會) (1972-1974), contributing to legislative matters during the Portuguese administration, and served on the Education Committee and Cultural Committee, advising on policy in those domains. Prior to Macao's 1999 handover to China, Henrique was invited to Beijing (北京) to witness the signing of the 《1987 Sino-Portuguese Joint Declaration》 (Joint Declaration of the Government of the People's Republic of China and the Government of the Portuguese Republic on the Question of Macao 中華人民共和國政府和葡萄牙共和國政府關於澳門問題的聯合聲明), reflecting his stature in civic affairs related to the Territory's political transition.

In cultural and educational capacities, Henrique demonstrated commitment to preserving Macanese heritage by presiding over the Association for the Promotion of Macanese Education (Associação Promotora da Instrução dos Macaenses 澳門土生教育協進會), which focused on advancing schooling and cultural continuity for the Macanese community. He held practical roles such as teacher and school principal in Macao, and directed the local library, fostering literacy and access to knowledge amid the colonial context. His membership in the Cultural Committee further enabled him to influence initiatives safeguarding Macao's multicultural traditions, aligning with his broader efforts to document and promote the Territory's Eurasian identity through institutional channels.

Literary Output

Debut and Short Stories

Henrique began his literary career during his student years in Portugal, where he received the Literary Award of the University of Coimbra for the short story 《A-Chan, the Tanka Girl》, which depicted aspects of Macao's multicultural society. This early recognition highlighted his focus on local themes, including interactions between Macanese, Portuguese, and Chinese communities.

His debut book, 《Nam Van: Contos de Macau》, a collection of six short stories, was published in Macao in 1978. The work reconstructs the human and social environment of mid-20th-century Macao, drawing from the author's experiences to portray everyday life, family dynamics, and cultural intersections in the Portuguese Colony. Stories evoke the atmosphere of the 1930s through 1950s, emphasizing nostalgic elements of Macanese identity amid colonial influences. Subsequent short story collections, such as 《Mong-Há: Contos de Macau》, built on this foundation, further exploring Macao's hybrid cultural fabric through semi-autobiographical narratives. Henrique's short fiction, written in Portuguese, prioritized authentic depictions over idealized portrayals, often centering on mixed-race families and social hierarchies in the enclave.

Novels and Major Publications

Henrique produced a modest body of novels that vividly captured the social fabric, interracial dynamics, and colonial atmosphere of mid-20th-century Macao. His works often drew from autobiographical elements and oral histories of the Macanese community, blending realism with nostalgic evocations of Portuguese-era life amid Chinese influences.

《Amor e Dedinhos de Pé》 published in 1986 by the Cultural Affairs Bureau of Macao (澳門政府文化局), depicts romantic entanglements and everyday existence among Portuguese settlers in 1897 Macao, highlighting generational conflicts and the insularity of the expatriate enclave. The novel garnered swift acclaim, prompting multiple reprints, a Chinese translation in 1994, and a film adaptation directed by Luís Filipe Rocha, which premiered in Portugal on 15 January 1993, and in Spain on 6 August 1993.

《A Trança Feiticeira》, released in 1993, centers on a forbidden affair between a Macanese man and a Chinese woman, underscoring cultural clashes and the exoticism perceived in colonial interactions. Translated into Chinese (大辮子的誘惑) in 1996 and English (The Bewitching Braid) in 2004 by David Brookshaw, it inspired a 1996 film by directors Cai Yuan-Yuan (蔡元元) and Cai An-An (蔡安安), premiered in Macao in June after screenings in the Chinese mainland, featuring a score by Oswaldo Veiga Jardim---a stage adaptation followed in 1997.

Posthumous releases include 《Os Dores》 (2012), an unfinished novel edited by his son Miguel de Senna Fernandes (飛文基) with input from family, later translated into Chinese in 2015, and 《A Noite Desceu em Dezembro》 (2015), compiled from 2004 newspaper serializations in 《Ponto Final》 and portraying Macao during the Pacific War phase of World War II. These later works extended his chronicle of historical upheavals affecting the Territory's hybrid populace.

Adaptations and Other Media

Henrique's novella 《A Trança Feiticeira》 (1993) was adapted into a feature film of the same title in 1996, directed by Cai Yuan-Yuan and produced by Cai Brothers, with Henrique contributing to the screenplay. The film, set in early 20th-century Macao, explores themes of intercultural romance and colonial society, mirroring the source material's focus on a Macanese man's infatuation with a Chinese woman. It premiered as one of Macao's early cinematic efforts post-handover discussions, receiving screenings including a 2023 exhibition by Macao's Cultural Affairs Bureau to highlight Henrique's legacy. His earlier novel 《Amor e Dedinhos de Pé》 (1986), depicting a tragic love story between a Portuguese naval officer and a Chinese woman in 1897 Macao, was adapted into a 1992 film directed by Luís Filipe Rocha. The screenplay, credited to Izaías Almada and Rocha, drew directly from Henrique's narrative, incorporating period details of colonial Macao with an international cast including Joaquim de Almeida and Ana Torrent. This Portuguese-French-Spanish co-production emphasized cross-cultural tensions and social taboos central to the book.

Few verified theatrical or television adaptations of Henrique's works exist beyond the 1997 stage adaptation of 《A Trança Feiticeira》, though academic discussions in 2023 explored potential stage interpretations of his oeuvre during Macao's centenary events for the author. A 1997 episode of the Portuguese television series 《Prazer de Criar》 featured Henrique discussing his creative process but did not adapt specific literary content.

Themes, Style, and Critical Analysis

Portrayal of Macanese Identity

Henrique de Senna Fernandes, as a Macanese author of Portuguese-Chinese descent born in Macao in 1923, portrays Macanese identity as a distinct Eurasian hybridity forged from centuries of intermarriage since the mid-16th-century Portuguese settlement, blending Portuguese linguistic, religious, and culinary elements with Chinese influences to create unique cultural markers like the patuá dialect spoken primarily in domestic spheres. His fiction emphasizes the community's resilience as a creolized minority, evident in depictions of tightly knit social structures reinforced by Catholic rituals such as Sunday mass, which serve as arenas for gossip, status negotiation, and collective identity maintenance. This portrayal avoids romanticizing imperial dominance, instead highlighting the Macanese position as intermediaries vulnerable to both metropolitan Portuguese disdain and the surrounding Chinese majority.

In novels like 《Amor e Dedinhos de Pé》 (1986), Henrique illustrates Macanese community life through the lens of 1930s-1940s Macao, focusing on hierarchical social ladders defined by family palaces, fabricated elite lineages tracing to Portuguese soldiers while concealing humble origins, and patriarchal evaluations of women as marriageable assets. The protagonist Chico Frontaria embodies hedonistic privilege within the cidade cristã (Christian city), yet faces identity tensions, such as ambivalence toward lower-class Portuguese soldiers who disrupt ethnic boundaries by attracting local women, underscoring the Macanese self-identification as filhos da terra (sons of the land) superior to transient colonials but wary of Chinese areas like the cidade chinesa (Chinese city). Miscegenation appears as a historical bind, with characters like Victorina Vidal---disowned for her mixed Filipino heritage---highlighting exclusionary practices that paradoxically define the community's hybrid essence through endogamous alliances and cultural reinterpretations of Portuguese-Asian unions.

Henrique's 《A Trança Feiticeira》 (The Bewitching Braid, 1993) further delineates Macanese identity via class and ethnic superiority, contrasting the narcissistic, Western-educated Adozindo from a wealthy family with the impoverished Chinese water-seller A-Leng, whose assimilation through Christian conversion and adoption of Macanese habits enables miscegenous marriage but reinforces a condescending hierarchy. Adozindo's reluctance to engage in "lowly" Chinese-associated labor and the fetishized portrayal of A-Leng's Oriental traits---such as her braid---employ colonial tropes to depict Macanese leisure-class

entitlement, positioning the community as culturally elevated within Macao's divides, with homes, education, and rituals symbolizing separation from Chinese poverty and traditions like temple worship. These narratives collectively capture the Macanese as a subaltern yet defensively cohesive group, navigating insecurity amid colonial fragility and demographic pressures without glorifying Portuguese imperialism.

Nostalgia for Portuguese Colonial Era

Henrique's literary works frequently evoke a profound nostalgia for the Portuguese colonial era in Macao, portraying it as a period of cultural vibrancy, social cohesion, and hybrid identity formation among the Macanese community. His narratives romanticize the 1930s as a time when Macao's Eurasian population navigated a creolized existence between Portuguese colonial structures and Chinese influences, emphasizing elements like the patuá dialect, Catholic rituals, and architectural landmarks as anchors of belonging. This nostalgia manifests not as uncritical idealization but as a reflection on the Macanese attachment to Portuguese language, religion, and customs to fabricate a sense of lineage and prestige amid ethnic and class insecurities.

In 《Nam Van – Tales of Macao》 (originally published in Portuguese in 1978 and translated into English in 2020), Henrique captures the transformation of Praia Grande from a sandy beach lined with junks to an elegant colonial thoroughfare, crediting it with shaping his early imagination and sensitivity. He describes the area's "nostalgic tone of its dusks and the sadness of its winter mists", portraying the colonial bourgeoisie as liberal, tolerant, and racially inclusive, thereby legitimizing the Portuguese presence through sentimental recollections of multicultural daily life. The collection underscores Sunday mass as a ritual reinforcing community ties and social hierarchies, evoking a longing for the structured conservatism of colonial Macao.

Similarly, 《The Bewitching Braid》 (published in 2004 and translated by David Brookshaw) nostalgically depicts hardships like water scarcity and the *mui tsai* system---where girls were sold into servitude---while highlighting resilient community interactions between Macanese families and Chinese residents. Henrique writes movingly of these social dynamics, framing the colonial era as one of empathetic endurance and cultural fusion, with Macanese households employing *mui tsai* girls in domestic roles that preserved hybrid traditions like culinary arts. This portrayal contrasts the Macanese reverence for metropolitan Portugal's mythical prestige with disdain for local Portuguese transients, revealing a nuanced nostalgia tied to local colonial authenticity rather than imperial center.

Across his oeuvre, including novels like 《Amor e Dedinhos de Pé》, Henrique uses autofiction to affirm the Macanese as custodians of Portuguese legitimacy in Asia, countering post-colonial erasure by preserving memories of a divided yet interdependent city---Christian districts versus Chinese quarters---where patuá served as a domestic emblem of identity. His emphasis on these elements critiques internal divides like patriarchy and class while

idealizing the colonial framework that sustained Macanese hybridity until Macao's 1999 handover to China.

Interactions between Communities

In the works of Henrique, interactions between the Portuguese, Macanese, and Chinese communities in colonial Macao are depicted as a complex interplay of cultural fusion, social hierarchies, and occasional tensions, with the Macanese often positioned as intermediaries shaped by their Eurasian heritage. His novel *«Amor e Dedinhos de Pé»* (1986) illustrates the Macanese community's existence at the "borderline" between the Portuguese colonizers and the majority Chinese population, capturing fused historical experiences through scenes of limited but purposeful conviviality, such as Macanese visits to the *cidade chinesa* for entertainment while maintaining separation in the *cidade cristã*. This division underscores the Macanese sense of vulnerability as an ethnic minority, evident in warnings against teasing Chinese street performers to avoid perceived dangers from the Chinese majority.

A recurring motif is love and miscegenation as bridges across communal divides, fostering hybrid identities central to Macanese culture. Henrique frequently portrays romantic entanglements that challenge social barriers, such as in *«A Trança Feiticeira»* (1993, translated as *The Bewitching Braid*), where Portuguese and Chinese traditions harmonize through interracial unions, symbolizing a "new, more liberal" Macao emerging from colonial constraints. These narratives highlight the Macanese role in cultural merging, using family dynamics to show the adoption of mutual customs, as in stories where Eurasian households blend Lusophone and Chinese practices. Yet, such interactions often reveal underlying strains, including the "strains and conviviality" between Lusophone descendants and Chinese residents, with exposes of traditional Chinese customs' "backward aspects" tempered by sympathy for their human elements.

Hierarchical relationships further define these community dynamics, with Macanese holding intermediate status between elite Portuguese officials---revered for authority---and the Chinese laboring class. In *«Amor e Dedinhos de Pé»*, disdain for lower-ranking Portuguese soldiers contrasts with respect for high officials, revealing class-based fissures more pronounced than ethnic ones among "sons of the land". Economic exchanges, like Macanese families purchasing water from Chinese vendors or employing *mui tsai*---Chinese girls sold into servitude---expose power imbalances, where privilege masked exploitation as domestic service. Cultural markers such as the *patuá* creole dialect reinforce Macanese cohesion, serving as a private idiom that distinguishes them from both metropolitan Portuguese and Chinese, while culinary blends in his fiction symbolize deeper hybridity amid patriarchal and stratified norms.

In addition to writing books and novels, Henrique was also a major contributor to several local newspapers and magazines, such as *«A Voz de Macau»*, *«Notícias de Macau»*, *«O Clarim»*, *«Gazeta Macaense»*, *«Mosaico»* (published by *Círculo Cultural de Macau*) and

《Revista de Cultura》. In the 1970s, he also contributed to the magazine 《Confluence》, an information agency of the Association for the Defense of Macao's Interests (Associação para a Defesa dos Interesses de Macau, ADIM 澳門公民協會), writing mainly about movies.

Overall, Henrique's portrayals emphasize resilient intercultural adaptations over outright conflict, portraying Macao's communities as interdependent despite rigid boundaries, with the Macanese identity emerging from negotiated proximities rather than isolation. This reflects the author's own Macanese background, drawing on 1930s observations to critique conservatism while affirming hybrid vitality.

Politically active person

In the period before the Carnation Revolution of 25 April 1974 in Portugal, Henrique was a member of the Macao Legislative Council, which in 1972/1973 was renamed the Macao Legislative Assembly (Assembleia Legislativa de Macau 澳門立法會). About the sudden fall of the Salazar regime in this Revolution, he said that “it was such impossible news for us who had been raised under the regime,” not least because he felt at the time that “we overseasers enjoyed a privileged situation under the old regime. We felt guaranteed by that policy.” He never again participated in active political life as a deputy in the Legislative Assembly in the post-April 25 period.

Being a politically active person, Henrique followed the entire process of transferring Macao's sovereignty between Portugal and China, which took place on 20 December 1999, when Macao became a Special Administrative Region of the People's Republic of China. In relation to this process, he regretted the lack of Portuguese strategy for the East and never hid his fears, although he never regretted staying in Macao with his family. In 2004, Henrique explained his reasons for not leaving Macao: “we stayed, not so much for economic reasons, although these were a strong reason, but above all because of the attachment that connects us to this fascinating land of Macao that we also consider ours, with a deep-rooted sense of belonging.” And Henrique was always proud of his Portuguese roots, going so far as to say that “Portugal is my motherland and Macao is my homeland”.

Besides writing, Henrique was President 1998-2009 of the General Assembly of CAM (Macao International Airport Company Limited 澳門國際機場專營股份有限公司股東大會), operator of Macao International Airport.

Reception and Legacy

Recognition in Macao

In recognition to his remarkable contributions to the Macanese community, Henrique was decorated by the Government of Portugal, as well as the Portuguese Administration of Macao, with various honours. Listed here are some of the major:

- 26 April 1978 - Oficial da Ordem da Instrução Pública (Officer of the Order of Public Instruction)

- 1989 - Medalha de Mérito Cultural (Medal of Cultural Merit 文化功績勳章) by the Portuguese Macao Government
- 1995 - Medalha de Valor (英勇勳章) by the Portuguese Macao Government
- 1 June 1998 - Grande-Oficial da Antiga, Nobilíssima e Esclarecida Ordem Militar de Sant'Iago da Espada, do Mérito Científico, Literário e Artístico (Grand Officer of the Ancient, Most Noble and Enlightened Military Order of St. Iago da Espada, of Scientific, Literary and Artistic Merit)
- 11 January 2005 - Comendador da Ordem do Infante D. Henrique (Commander of the Order of Infante D. Henrique)

After 1999 in the Macao Special Administrative Region of China, he was recognized with:

- 2001 - Medalha de Mérito Cultural (文化功績勳章) by the Macao SAR Government
- 2006 – Honorary Doctorate by Instituto Inter-Universitário de Macau
- 2008 – Doctor of Letters *honoris causa* by the University of Macau (澳門大學), China

Posthumously, following Henrique's death in 2010, his legacy has been actively commemorated through institutional initiatives. The University of Macau established the [Henrique de Senna Fernandes Academic Prize 飛歷奇博士最佳葡語學術論文獎], funded by his family, to reward postgraduate students excelling in Portuguese-language studies. In November 2023, four recipients were announced for outstanding dissertations and theses in fields such as Portuguese literature and linguistics. That same year, to mark the centenary of Henrique's birth on 15 October 1923, the University of Macau hosted an exhibition featuring his manuscripts, photographs, and personal artifacts, described as honoring him as the “guardian of Macao's literary heritage” for his depictions of 20th-century customs and multicultural interactions.

Cultural publications have sustained his prominence, with the January 2024 issue of 《Review of Culture International Edition No. 73》 dedicating space to his oeuvre, including novels, essays, and short stories that capture Macao's Eurasian heritage. His works are also integrated into permanent displays at the House of Macao Literature (澳門文學館), where they exemplify themes of racial and cultural fusion among Macanese communities. These efforts reflect ongoing efforts by Macao's cultural bodies to preserve Portuguese-influenced literary traditions amid post-1999 demographic shifts.

Preservation Efforts, Centenary Celebrations and Enduring Influence

Following the 1999 handover of Macao to Chinese sovereignty, Henrique's literary works gained renewed significance in sustaining Macanese cultural identity amid rapid socioeconomic transformations, including the expansion of gaming industries and influx of mainland Chinese residents. His portrayals of hybrid Portuguese-Chinese heritage, as seen in novels like 《A Trança Feiticeira》 (1993, adapted to film in 1995), continued to resonate as symbols of Macao's colonial past, countering narratives of seamless integration under the “one country, two systems” framework. Preservation initiatives post-handover emphasized

archival and educational dissemination of his oeuvre to mitigate cultural dilution, with institutions prioritizing his texts in curricula and public programming to affirm Macao's distinct Lusophone influences.

Centenary commemorations in 2023 marked a pivotal preservation milestone, organized by the University of Macau (UM) with events from October 16th to December 18th at the Wu Yee Sun Library (伍宜孫圖書館), featuring exhibitions of his manuscripts, photographs, and literary artifacts to educate on Macanese patrimony. The Macao SAR Government's Cultural Affairs Bureau (Instituto Cultural de Macau 澳門文化局) (IC) collaborated with UM's Centre for Macau Studies to produce 《Review of Culture International Edition No. 73》 in January 2024, a peer-reviewed volume with 11 scholarly articles analyzing Henrique's genres, sociology, and adaptations, co-edited with his son Miguel de Senna Fernandes to ensure fidelity to his vision. Distributed via IC's libraries, archives, and online platforms at MOP 150 (with discounts), the edition explicitly aimed to safeguard his legacy reflecting Macao's historical multicultural fabric.

Additional government-backed efforts included commemorative postage stamps issued by Macao Post in 2023, honoring his birth centenary and underscoring official endorsement of his contributions to local literature. The IC hosted activities in October 2023 to deepen public knowledge of his works, integrating them into broader heritage programs that promote bilingual (Portuguese-Chinese) cultural continuity post-handover. These initiatives, involving academic, familial, and state actors, demonstrate structured endeavors to embed Henrique's writings in Macao's identity narrative, preventing erosion from predominant Cantonese-Mandarin linguistic shifts.

The Cultural Affairs Bureau launched an online thematic exhibition titled "Life under a Pen", accessible from October 2023, structured into sections such as "Life Paths", "A Tour of Works", "Life under a Pen", and "Online Reading", which featured biographical details, excerpts from his publications, and digital access to his writings to broaden appreciation beyond physical venues. Additional activities included lectures, film screenings, and cultural discussions organized by institutions like the Casa da Literatura de Macau (The House of Macao Literature 澳門文學館), aimed at reinforcing knowledge of his role in documenting Portuguese-Macanese heritage amid post-handover shifts.

Henrique's enduring influence persists in Macao's cultural preservation efforts, where his novels and short stories continue to serve as primary sources for understanding the hybrid Macanese (Tuguese-Chinese) identity and the pre-1999 colonial era, often cited in academic analyses of local literature and identity formation. Adaptations of his work, such as the 1995 film 《The Bewitching Braid》 derived from his novel, maintain relevance by visually representing inter-community dynamics and exoticized colonial tropes, influencing contemporary discussions on cultural hybridity in Macao. His promotion of Patuá, the creole language of Macanese communities, extends through family legacies, including efforts

by relatives like Miguel de Senna Fernandes to revive and document it via organizations such as Dóci Papiaçám di Macau (澳門土生土語話劇團), ensuring linguistic and narrative traditions endure despite assimilation pressures post-handover. These elements underscore his role in sustaining a distinct Macanese voice against broader Sinicization trends, with his texts referenced in studies contrasting colonial-era autonomy and modern identity negotiations.

Works by Dr. Henrique de Senna Fernandes 飛歷奇博士作品

- (1) 《A-Chan, the Tanka Girl》
- (2) 《Nam Van - Contos de Macau》 (Nam Van - Tales from Macao) (南灣-澳門的故事)
- (3) 《Amor e Dedinhos de Pé》 (Love and Toes) (愛情與小腳趾)
- (4) 《A Trança Feiticeira》 (The Bewitching Braid) (大辮子的誘惑)
- (5) 《Mong-Há - Contos de Macau》 (Mong-Ha - Tales of Macao) (望廈-澳門的故事)

Henrique also left three other books unfinished:

- (1) 《A Noite Nasceu em Dezembro》 (The Night Born in December) (出生於十二月的晚上)
- (2) 《O Pai das Orquídeas》 (The Father of Orchids) (蘭科植物之父)
- (3) 《Os Dores》 (The Sorrows) (痛楚)

Two of his books 《A Trança Feiticeira》 (大辮子的誘惑) and 《Amor e Dedinhos de Toes》 (愛情與小腳趾) were even adapted into movies.



飛歷奇博士

(Henrique Miguel Rodrigues de Senna Fernandes) (簡稱 Henrique de Senna Fernandes)

飛歷奇(1923-2010)，1923年10月15日出生於澳門，葡裔大律師及著名作家，是澳門扶輪社1960-1961年度秘書，1963-1964年度社長。他的兒子飛卓迪擔任了2007-2008年度社長。

出身於一個澳門土生葡人中最古老家族之一，揉合葡萄牙、印度及華裔血統。飛歷奇在家裡所接受的葡萄牙式教育，讓他為血統感到驕傲。長大於一個有利閱讀的環境之下，不少著名作家如里貝羅 (Aquilino Ribeiro)、德克羅斯 (Eca de Queiros)、阿馬多 (Jorge Amado)、布蘭科 (Camilo Castelo Branco) 等等的作品，都為飛歷奇的年青歲月留下了印記，並使他對寫作藝術產生了興趣。

飛歷奇在葡萄牙孔布拉大學完成法學課程後，在澳門執業律師，但他所熱衷的卻是教育及寫作。他曾任商業學校教師及校長，至今同學們仍懷著欽佩及愛慕的心懷念他。除此之外，當現今的澳門葡文學校成立時，他亦曾任澳門土生教育協進會主席。在葡萄牙1974年康乃馨革命之前的時期，也是澳門立法會議員。1991年至1995年間，擔任澳門律師公會主席。

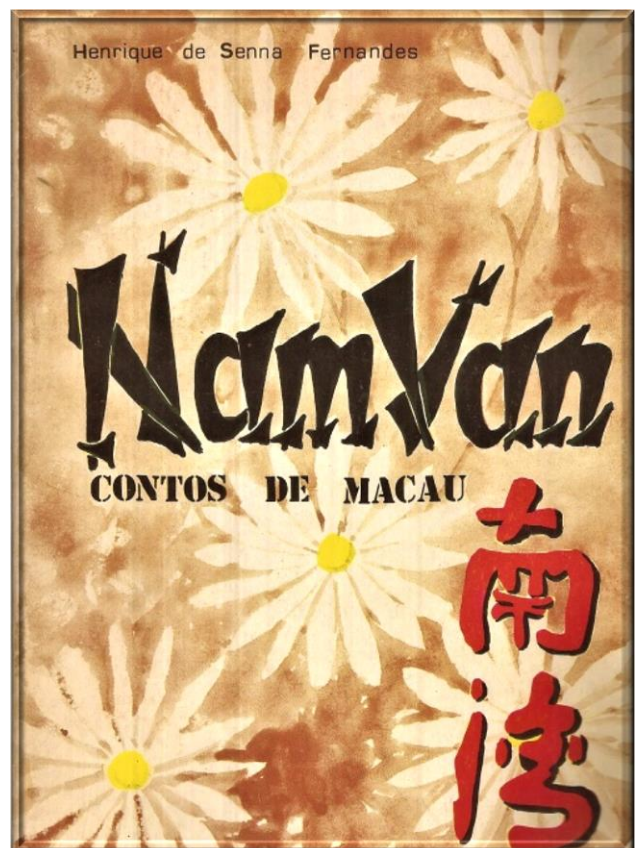
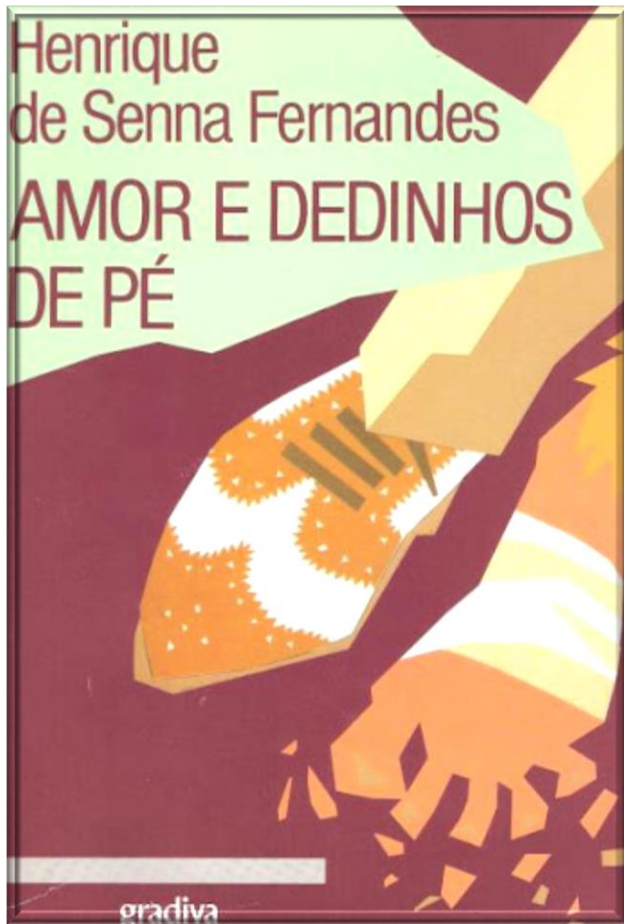
飛歷奇於2003年被選為里斯本科學院葡籍通訊院士，並分別於2006年及2008年獲得由澳門高等校際學院(現今的聖約瑟大學)及澳門大學頒授的榮譽博士頭銜。飛歷奇於1986年獲殷皇子騎士團(Ordem do Infante D. Henrique)頒授高級榮譽勳章；1989年獲澳門政府頒授文化功績勳章；1995年獲澳門政府頒授英勇勳章；1998年獲寶劍聖地牙哥騎士團(Ordem de S.Tiago de Espada)頒授大軍官勳位，並於2001年再獲澳門特別行政區政府頒授文化功績勳章。在眾多的殊榮中，他最喜愛的是於1999年獲澳門市政廳頒授的「榮譽市民」稱號。

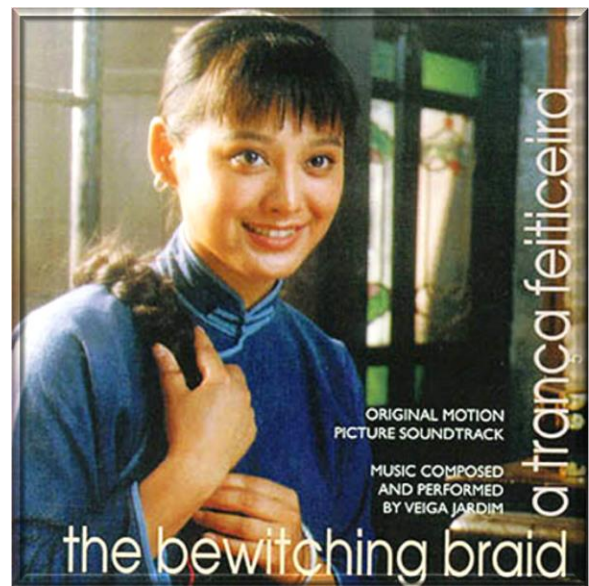
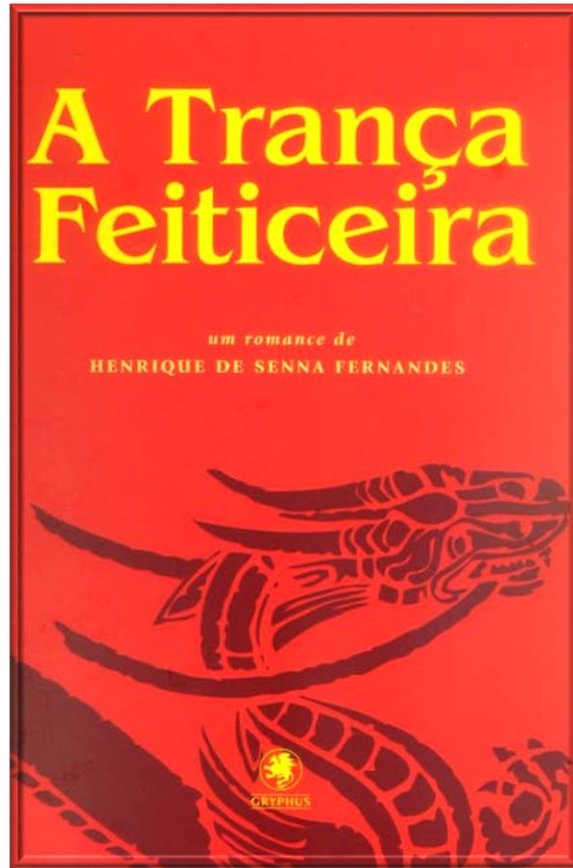
已出版的四本書籍包括：《南灣》、《愛情與小腳趾》、《大辮子的誘惑》及《望廈》，這些都是飛歷奇以葡語文學標準寫成的作品。另外，飛歷奇還有三本未完成寫作的書籍，包括：《出生於十二月的晚上》、《蘭科植物之父》及《痛楚》。飛歷奇的部份著作由喻慧娟翻譯成中文，而 David Brookshaw 則翻譯成英文。長篇小說《愛情與小腳趾》及《大辮子的誘惑》，兩部著作均被改編成電影。前者由葡萄牙導演羅沙 (Luis Filipe Rocha) 執導，後者則由華人導演蔡元元、蔡安安「蔡氏兄弟」製作及執導。

飛歷奇的作品，作為對過往不再復返的生活模式的獨特見證，反映出上世紀三十、四十及五十年代的澳門。當時的「基督之城」及「華人市井集市」走向相近，卻各行其道。生於澳門並十分熟悉澳門的飛歷奇，把一個族群的身份記載於其書頁上，忠實地寫述當時的澳門。目的是，正如他最愛說的那句話一樣：「將他那時期的生活風光傳留給新生代」。除了描寫有關他眼中的澳門之外，飛歷奇的題目都是以愛情及女性為主。當中描述最多的，是有關一名華人女士和一名土生葡人違背著當時的習俗而發生的愛情故事。飛歷奇所認識的女性朋友，協助他塑造書中的人物。借出她們的自傳，供飛歷奇寫短篇及長篇小說時作參考。飛歷奇藉愛情故事反映當時保守社會的偏見及文化差異，記錄了小城往日的的生活面貌。

作為一名澳門葡籍作家，飛歷奇的唯一目標是，在不擔心使用甚麼寫作風格及跟隨甚麼文學趨勢下，把美好的故事告訴大家。飛歷奇不僅是一名觀察型及參與型的扶輪人，更是一名永垂不朽的純正澳門公民。他常常喜歡這樣說道：「葡萄牙是我的祖國，澳門是我的故鄉」。









澳門郵電局於 2023 年 10 月 13 日發行主題郵票紀念「飛歷奇誕辰一百週年」

本套紀念郵票包括兩枚郵票和一枚小型張。

設計概念是透過郵票展現了飛歷奇不同年齡時期的形象。

Macao Post and Telecommunications Bureau issued the stamp theme
“Centenary of the Birth of Henrique de Senna Fernandes” on 13 October 2023.

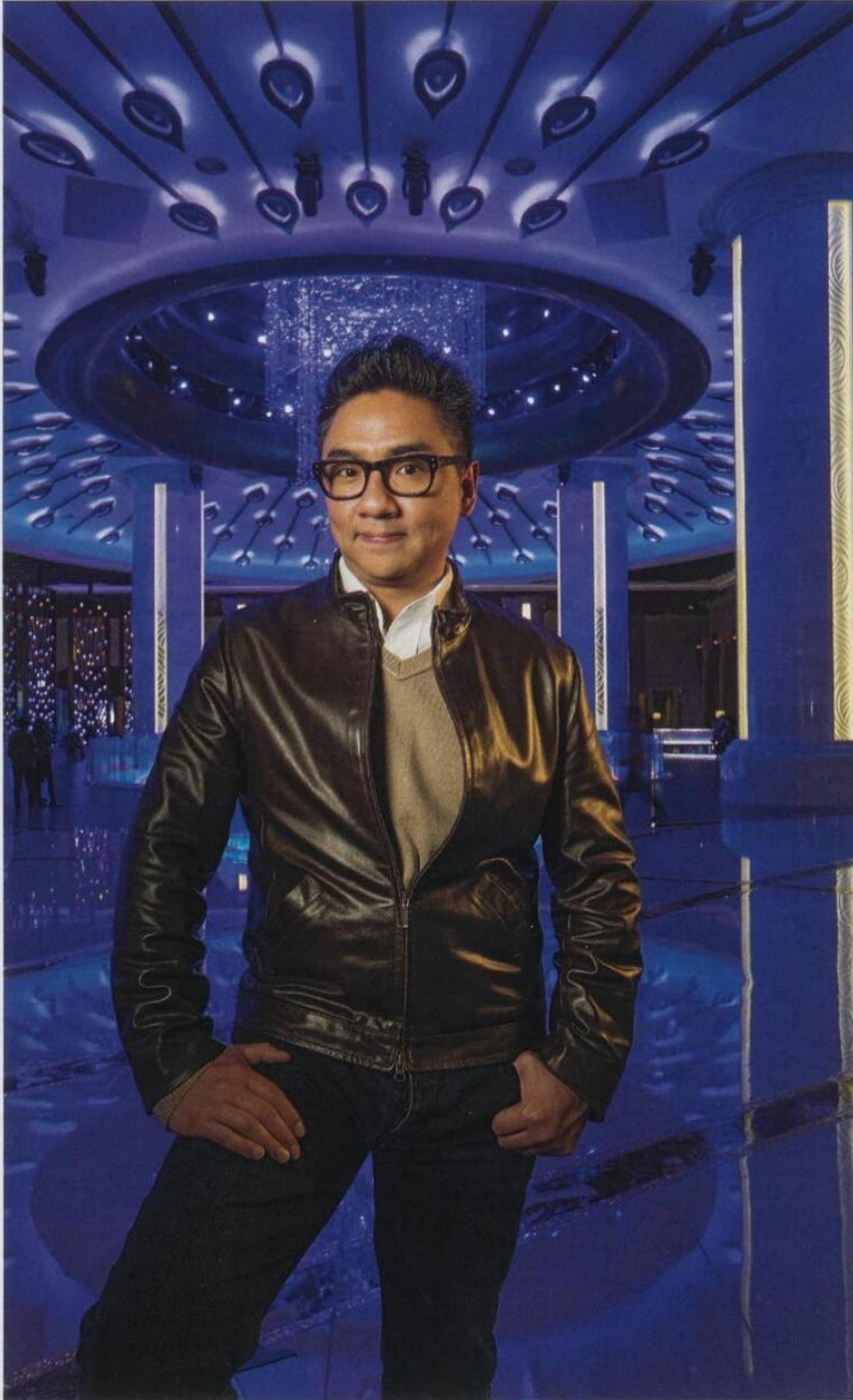
This issue includes a set of two stamps and one souvenir sheet.

The conceptual design presents Henrique de Senna Fernandes at different ages through stamps.

Father and Son Rotary Club Presidents



UP FRONT



DAVID HARTUNG

Spin master

FILIPE SENNA FERNANDES
Rotary Club of Macau

Even Rotarians can bust a move on the dance floor, says Filipe Senna Fernandes, who has built a following as a disc jockey: He was among the featured performers at the 2014 New Year's gala at the Galaxy Macau casino. A business consultant and marketing professional by day, Senna Fernandes, 43, is a seventh-generation Macanese whose late father, Henrique, was a legendary civic figure (and, like him, a past club president). Macau, a special administrative region of China and a onetime Portuguese colony, is booming, with gambling revenue about seven times that of Las Vegas and a lively club scene. "I play music that makes people happy. My base is soul and funk and disco," Senna Fernandes says. As a 13-year-old in the '80s, he followed his older brothers Vasco and Miguel and learned the art of remixing. Back then, he notes, "you only had vinyl." Now, with a computer and a couple of USB drives loaded with tunes, Senna Fernandes serves as a musical ambassador of sorts in attracting young people to Rotary. "For the past four years, I've been the deputy district Rotaract chair. Working with Rotaract, you want to present yourself not necessarily as being younger in age, but young in spirit," he says. Rotarians are also known to show up in support at his venues. "I'm happy to see them. And, yes, they do dance." — BRAD WEBBER

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