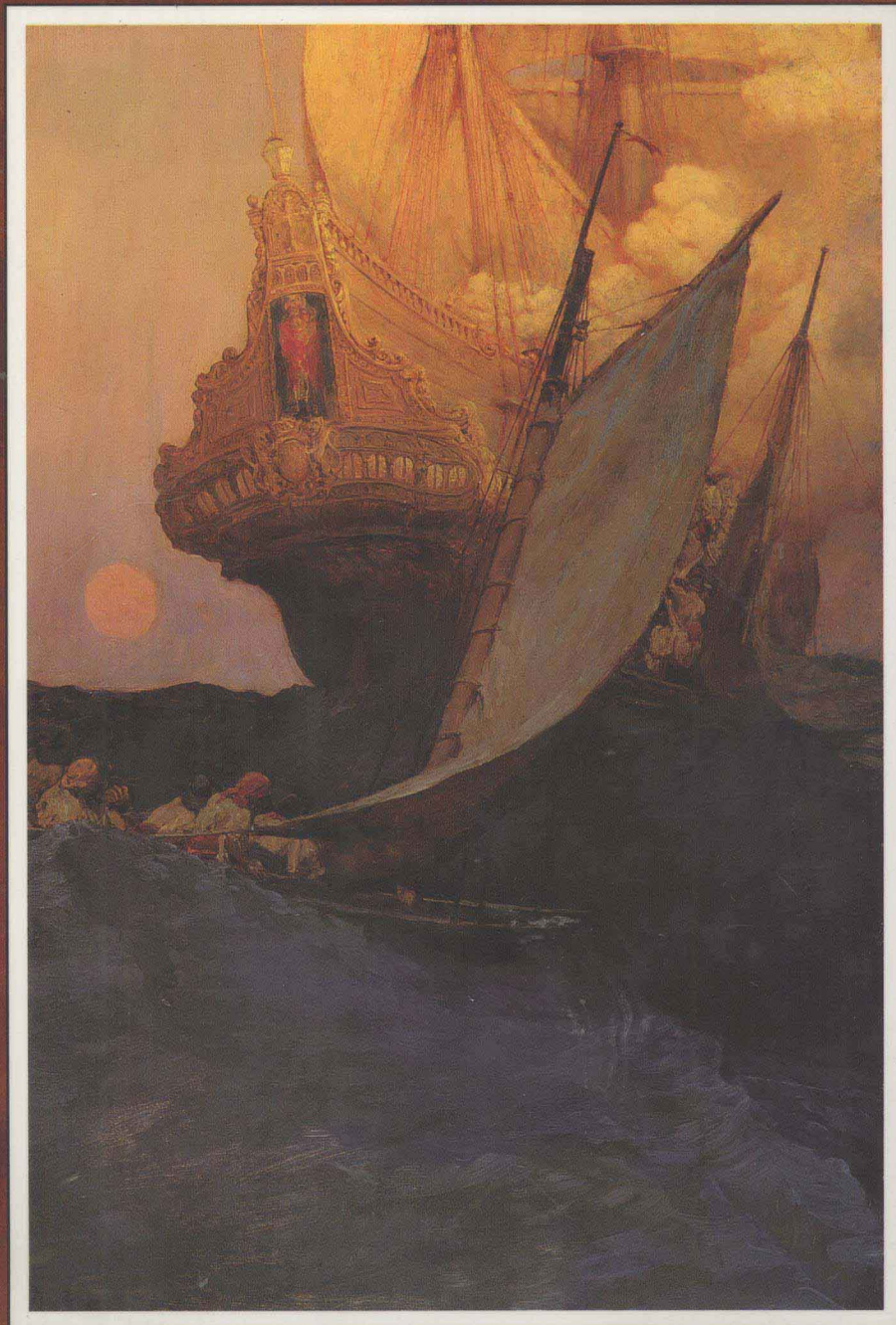# Pirates!

Brigands, Buccaneers, and Privateers in Fact, Fiction, and Legend

Jan Rogoziński

PIRATES!

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For Paul Francis Hauch

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HOW TO USE
THIS BOOK

Pirates marauded during many eras and in all parts of the world. Many spoke languages other than English, and some wrote in other alphabets. Almost all followed a calendar different from the current one. *Pirates!* seeks to provide the essential facts in a consistent, clear, and interesting manner. The spelling of names and places is consistent with the usage of other historical studies and reference works.

The main heading gives the name by which an individual, topic, organization, or work of fiction is best known. A short phrase in parentheses after the name briefly describes that person or topic. The original language of literary and musical works and motion pictures is noted only when it is not English. If no language is mentioned, then the work first appeared in English.

Following this descriptive phrase, additional information within the parentheses tells where and when an individual or an institution existed or a literary work was produced. This information includes the ocean(s) or sea(s) in which a pirate operated. If possible, birth and death dates are given. When these are not known (the most frequent case), the years listed tell when a person was "active"—when he or she took part in piracy or in the other activities described. Unless "B.C." specifically is indicated, all years are "A.D." All dates have been changed to conform to the modern (Gregorian) calendar, with the year beginning on January 1.

Descriptions of nationality are given solely to help identify an individual's origins. Modern nations did not exist or had different boundaries in earlier centuries. Individuals thought of themselves as citizens of cities or regions. Take the example of Italy, created in 1871. In earlier eras, residents identified with cities such as Venice, Genoa, and Pisa, which often were at war. When this is known, *Pirates!* identifies an individual's native city or province. There is an important difference between a Genoese pirate that plundered the Pisan enemy (such as

Enrico PESCATORE) and one that tortured his fellow Genoese (as Michele BALBO did).

Within the text, words printed in small capital letters refer to another entry that gives additional information or that explains a technical term or phrase. Obvious words (e.g., galley) are cross-referenced only when of further use to the reader. These cross-references do not necessarily match exactly in terms of singular vs. plural, possessives, etc. For example, though the entry title is Rafael Sabatini, a cross-reference to it within another entry might be SABATINI's.

At the end of entries, additional cross-references ("see also") are given in parentheses. These include references to the Selected Bibliography, many of which indicate source material. Books are listed by the author's last name and an abbreviated title. The Bibliography gives the complete title and place of publication for every work. Throughout, all quotations and titles of literary works preserve the original spelling and punctuation of the author cited.

Sea raiders frequently used several names, and sources often spell the same name in various ways. When the differences are significant, these secondary names and variant spellings are provided. Special problems exist in transliterating names from foreign languages with alphabets different from our own, such as Greek, Arabic, and Chinese. Over the years, English-speaking scholars have adopted various systems of transliteration, none of which is universally accepted. *Pirates!* uses the same spelling as standard biographies and reference works, such as the *Oxford Classical Dictionary*.

Governments sometimes change the names of places and geographical features following wars and political revolutions. As with personal names, *Pirates!* uses the traditional name—that accepted at the time an event occurred and also found in other historical studies. When a new name later was adopted, it is given in parentheses following the traditional name. The spelling of these modern place names follows that of current maps and gazetteers.

In the articles on BOOTY and on individual pirates, no attempt has been made to give a current currency value for foreign monies in earlier eras. Any estimate of this type is bound to be wildly inaccurate.

Part of the difficulty lies in identifying comparable commodities and products. Assume, for example, that one is attempting to translate the value of Sir Francis DRAKE's booty into current dollars. Some items (such as food and housing) were much less expensive in 16th-century England, while others (iron and some types of clothing) cost as much as or more than they do today. And many items that Drake needed—such as antibiotics, radios, depth-finders, and accurate CANNON—could not be obtained at any price. Any comparison between older and current currency values can be only an imprecise approximation. Perhaps it is safe to say, for example, that the British pound in Drake's day had the buying power of something like a thousand pounds in current currency.

PREFACE

While they existed, pirates profoundly affected the course of human history. After pirates ceased to scour the seas, a rich pirate mythology developed; and "The Pirate" is among the oldest and most familiar images in literature and in the movies. While pirate reality and pirate fiction both are intrinsically engrossing and historically significant, they are not the same. Depending on whether reality or mythology is at issue, several principles have been followed in selecting topics for inclusion in *Pirates*.

In real life, pirates were seamen who robbed others. Most biographical entries tell about men who were both mariners and brigands. Other entries describe nautical and pirate culture as well as the methods used to capture prey and dispose of booty. Some men are present because they made it possible for pirates to commit their crimes. Every pirate needed HAVENS and assistance from governments at pirate ports. *Pirates!* thus includes important sponsors of piracy, even though some never went to sea.

There can be a question whether a mariner's acts really were piracy. As late as the 1860s, some governments gave out PRIVATEERING commissions, which allowed captains to attack ships from enemy nations. Absent are men that seized only belligerent vessels during wartime and followed governmental rules in disposing of their booty. Those included in *Pirates!* sometimes purchased commissions, often fraudulently. But they went on to commit acts not permitted by privateering rules. In some cases, as their biography explains, they acted legally on other occasions.

It has proved impossible to cite every mariner sailing on a pirate ship. However, most captains and masters are included—even when there is no proof that they took major booty. Pirates often were secretive so that evidence about their loot has not survived. It is reasonable to assume that a man received command of a vessel only after he had demonstrated his nautical and piratical skills. Also present are ordinary seamen who are famous for their non-piratical activities.

There is insufficient space to mention every work of pirate fiction and mythology. Dozens of volumes would be needed to describe every

pirate novel, story, play, poem, and painting. In selecting works for inclusion, the first test has been accessibilty. Readers will be able to obtain most fiction cited in *Pirates!*. Books no longer in print usually are available at most public libraries. *Pirates!* does omit both most works never translated into English and pre-1900 works in English found only in a few research libraries, closed to the public.

Availability is determined by success, and success partly depends on literary quality. At least for pirate fiction, the best-selling works usually are the best-written. EXQUEMELIN's *Buccaneers of America,* Defoe's GEN-ERAL HISTORY OF THE PYRATES, and Stevenson's TREASURE ISLAND have remained in print. When fictional works are rare, they often are of lesser literary worth. Because of this link between popularity and quality, *Pirates!* tells how a book or movie was received, when this can be determined.

Some uncommon books are listed because they influenced later, better-known works. For example, *Pirates!* reports on translations of fiction originally written in ancient Latin and Greek. Ancient works tell fascinating stories, which deserve to be better known. Moreover, their authors invented pirate legends and symbolism that were borrowed by modern writers. In this way, ancient legends were incorporated into current pirate mythology. Tracing their history and origins elucidates and enriches the meaning of modern pirate myths.

Pirates! includes virtually all English-language movies with a piratical theme. Some have not been re-released and are unavailable on videotape. However, they are likely to become more accessible in the future, especially with the increasing number of television channels devoted to movies.

I am grateful for the unflagging efforts and courtesy of Kathleen Carr, Lorrie Chase, and Mary Donald at the Inter-Library Loan Division of the Broward County Library. This work would have been impossible without their aid in obtaining books and journal articles—many old, truly obscure, and in uncommon languages. Esperanza de Varona generously arranged for photographs of rare books in the Special Collections of the University of Miami's Richter Library. As always, my greatest debts and primary loyalty are acknowledged by the dedication.

INTRODUCTION

Pirate Myth Vs. Pirate Fact

In *Gormenghast*, Mervyn Peake's 1950 fantasy novel, seven-year-old Titus, 77th Lord of Groan, daydreams about a

> posse of pirates . . . as tall as towers, their great brows beetling over their sunken eyes, like shelves of overhanging rocks. In their ears were hoops of red gold, and in their mouths scythe-edged cutlasses a-drip. Out of the red darkness they emerged, . . . the water at their waists circling and bubbling with the hot light reflected from their bodies. . . . And still they came on, until there was only room enough for the smouldering head of the central buccaneer, a great salt-water lord, every inch of whose face was scabbed and scarred like a boy's knee, whose teeth were carved into the shapes of skulls, whose throat was circled by the tattooing of a scaled snake.

Peake's pirate chief is a terrifying, almost suprahuman outlaw. Yet so rich is pirate mythology that even Peake's dramatic vision catches only one of its multifold facets.

Except for a few marauders during the 1820s, pirates vanished from the Atlantic by 1725. Although they survived until 1830, the BARBARY corsairs long had posed only a minor menace. Almost 300 years have passed since pirates seriously threatened travelers and mariners in European and American waters.

Without real brigands to provide a point of reference, pirate FICTION and MOVIES have been free to invent and adapt legends almost at whim. "The Pirate" provided a blank canvas on which anyone could draw whatever likeness he or she chose. As they created imaginary brigands, some artists captured mankind's deepest fantasies, fears, and desires—thus creating enduring myths. By the 20th century, many superimposed layers covered the canvas, preserving alternative and often contradictory images of piracy.

In early tales, the pirate is a cruel psychopath. This image was created by A. O. EXQUEMELIN and Daniel DEFOE, the prime sources mined

by later authors. Mixing fact and fiction, each wrote just as a major epoch in pirate history ended. Exquemelin took part in Sir Henry MOR-GAN's 1671 Panama raid. Defoe's GENERAL HISTORY OF THE PYRATES (1724–1728) described the last brigands in the Atlantic.

In most respects, their fictional pirates are ordinary folk, who dress and live much like anyone else. Neither author paid much attention to pirate pleasures. Each instead emphasized violence and cruelty, convinced (correctly) that these would titillate their readers more than drunken orgies.

François L'OLONNAIS, Exquemelin's brutal hero, "ripped open one of his prisoners with his cutlass, tore the living heart out of his body, gnawed at it, and then hurled it in the face of one of the others." Perhaps trying to surpass Exquemelin, Defoe depicts Edward LOW slashing off ears, lips, noses, and other body parts (but no hearts). However, Defoe's most memorable creation, Edward TEACH alias BLACKBEARD, only torments and murders but does not eat his victims. Blackbeard's grotesque beard and clothing were intended as a broad joke. But generations of enthralled readers have accepted them as typical pirate dress.

Not all Defoe's pirate chiefs are as vile as Blackbeard. Defoe also invented the myth of the pirate as a virtuous outlaw, a nautical Robin Hood exiled by his inferiors. At MADAGASCAR, Defoe's Captain MISSON founds Libertalia, where kindly pirates care for the sick and old, and men of many colors live together in tender harmony.

Captain Misson is little known compared to villains like Blackbeard. In real life, Blackbeard was a mediocre robber. His exploits were nothing, for example, compared to those of Bartholomew ROBERTS. Yet Defoe's more accurate portrait of Roberts is overlooked precisely because it does not mention bestial tortures. For three centuries, Blackbeard's vile cruelties have eclipsed both Misson's utopia and Roberts's astonishing onslaughts. Defoe's (and Exquemelin's) stories became undying myths only when they provided the sadistic villains readers crave.

Unlike Exquemelin's Morgan and Defoe's Blackbeard, CAPTAIN KIDD—piracy's third major figure—was created by the popular culture and not by a specific author. It is significant that ordinary people invented this fiend, who buries his Bible and murders his own crewmen. With Kidd also came the myth that pirates buried their TREASURE—something real raiders never did.

The fundamental myths were firmly established by 1800. Most fictional pirates are savage murderers, a few are noble outlaws. Except for Defoe's Blackbeard, however, they resemble other seamen. Nineteenth-century authors and artists added the details of dress and behavior Mervyn Peake so vividly describes.

Accepting the myth that pirates were wicked, Victorian authors assumed they must have done everything that is wrong. Genteel society preached that certain pleasures are inherently evil, including DRINKING, sexuality, and SWEARING. Since pirates were evil, and these acts were evil, authors felt free to concoct the myth of pirate debauchery. Curiously, however, a note of envy often creeps in. How nice it would be, *The* LAST BUCCANEER implies, if we also could devote our lives to RUM and WOMEN of color.

Fictional pirates further set themselves apart by other filthy habits, such as dirty clothes and bare bosoms. By the end of the 19th century, some writers even fancied they wore EARRINGS and TATTOOS. Needless
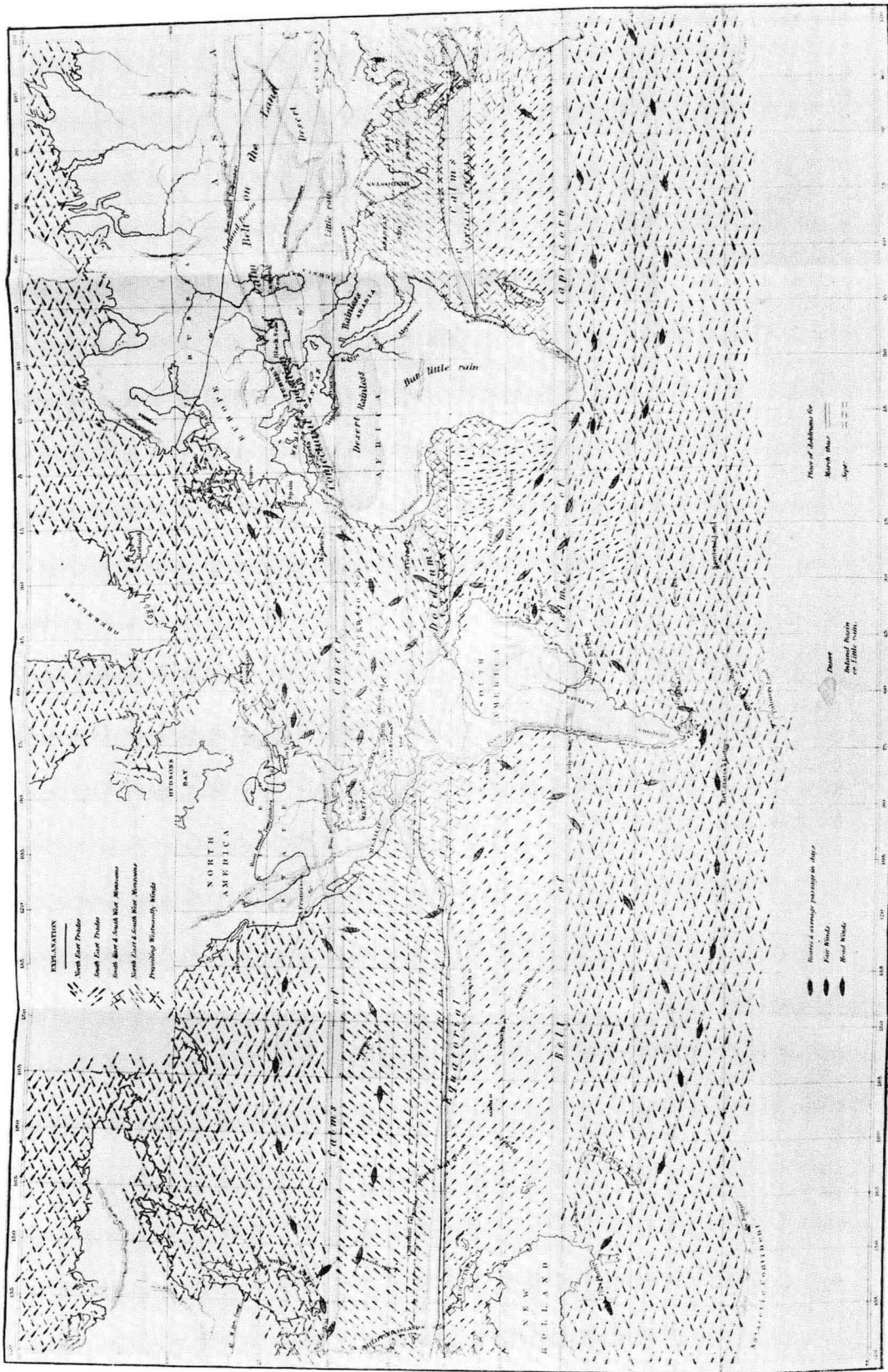
"Winds and Routes." Due to the power of prevailing winds and currents, regular fixed routes—virtually maritime highways—were favored both by merchantmen and by the pirates hunting them. Matthew Maury, *The Physical Geography of the Sea* (New York, 1855).

to say, they constantly blasphemed God and his Holy Bible. (Less stress was given to their use of tobacco, a habit not fiercely condemned until the late 20th century.)

Although they join together in orgies, fictional pirates never enjoy real friendships. They constantly betray their MATES and murder each other to steal buried treasure. All lust after GOLD, but most then hide it away. To conceal its location, they devise MAPS crammed with strange symbols.

The pirate's foul habits were exaggerated in popular children's books, anthologies, and melodramas. A note of buffoonery was present from the beginning. In Washington Irving's WOLFERT WEBBER (1824), the drunken ravings of a loutish ex-buccaneer frighten feeble tavern-goers. By the century's end, foolish captains were commonplace in vaudeville skits. These cartoon pirates were fondly satirized in *The* PIRATES OF PENZANCE and PETER PAN. Ironically, although HOOK lives in "Neverland" with other imaginary creatures, many grow up believing that his crew resemble real pirates.

In these main myths, pirates were either vile monsters or silly fools. However, authors occasionally revived Defoe's Libertalia, creating gentlemen bandits forced into crime. Patriotic novels such as WESTWARD HO! (1855) idolized English raiders who harassed the loathsome Spaniards. In Lord Byron's *The* CORSAIR (1814), the pirates similarly attack only heathen Turks. Byron's superb Captain Conrad is the finest example of the pirate chief as Romantic hero.

TREASURE ISLAND (1883) perfects the diverse myths about strange maps, buried treasure, and drunken seamen. (However, a boy's book could not mention sex or swearing.) Long John Silver's crew contains crude bullies, and Ben Gunn is a cackling madman. However, Silver himself shows elements of grandeur, like an incomplete version of Byron's corsair. Despite realistic appraisals of motivation, the novel has a fantastic air. Silver's PARROT is "maybe two hundred years old, and if anybody's seen more wickedness, it must be the devil himself."

By 1900, a complex pirate mythology incorporated many disparate strands. Pirates were ugly, sadistic brutes; between murders, they drank, sang songs, and toyed with compliant WENCHES. They captured fingertrickling treasures, but then hid them away and never returned. At the same time, a few captains were flawless gentlemen, whose victims deserved to be robbed. Yet a third tradition portrayed pirates as silly figures of fun—too drunk, stupid, or crazed to harm anyone.

Twentieth-century fiction and movies elaborated and exaggerated these myths. During the 1930s and 1940s, films (adapted from Rafael SABATINI's novels) gave the world pirate chiefs as arrogantly beautiful as Byron's corsair. In these epics, Errol FLYNN and Tyrone POWER enthrall gorgeous women while overcoming powerful forces of evil. In the 20th-century's greatest contribution to pirate mythology, their heroes excel in frenzied SWORD DUELS with fencing foils—a weapon only invented during the late 1600s.

Lacking equally charismatic stars, later SWASHBUCKLERS emphasized gory torture scenes that would have delighted Exquemelin and Defoe. From the 1940s, other movies parodied that stock vaudeville character, the Demented Captain, wildly rolling his eyes while bellowing fake-nautical curses.

Novels and movies increasingly mix several pirate myths. Somewhere in the mythical Caribbean, a bare-chested hero wades through rivers of Technicolor blood to rescue a voluptuous woman—but he fights merely a preposterous captain and his bumbling crew. Douglas Fairbanks's *The* BLACK PIRATE (1926), the earliest of these hybrids, successfully combined a noble and gymnastic hero, gruesome torture, and buffoonery. In some recent hybrids, the discordant ingredients fail to blend, and the FLOGGINGS and murders seem funny rather than terrifying.

Pirate Society and Culture

Fictional sea rovers are virtually a separate race, with a unique language, customs, weapons, and clothing. In real life, they resembled other sailors of their time period. Indeed, pirate crews often seemed to exaggerate and even flaunt the "lifestyle" they shared with other mariners.

Handling the rigging, steering, navigating, stowing cargo, and provisioning and maintaining the vessel—all required skills different from those of landsmen. There were no schools for seamen. Mariners went to sea as youths and spent their lives perfecting their craft.

During eras when men and women rarely traveled more than a few miles, sailors left their homes for months or even years. At sea, they formed a close-knit, interdependent community, whose members relied on each other for their lives. On larger vessels, men were divided into hierarchies of power and skill. However, tasks often were communal, and some could only be accomplished by many men. Even common seamen understood the purpose and rudiments of a specialist's tasks. An experienced sailor knew whether his ship was being operated correctly, even if he could not navigate it himself.

Mariners share certain traits, growing out of their unique way of life. They think of their ship's company as separate from and generally superior to landsmen. They tend to be independent and plain-spoken (and usually foul-mouthed). Although they have little respect for titles, they form close bonds with individuals they trust.

Pirates possessed these common nautical traits to an unusual degree. At sea, they were more isolated than other mariners, who could visit with passing vessels and dock at any port. This sense of alienation partially explains their willingness to assault and rob strangers. The prey was viewed as radically different from themselves, as outsiders, as "the other."

Among themselves, pirates were even more fiercely independent than other sailors. Naval squadrons always ran under military discipline, and European merchant ships became more authoritarian from the 16th century. Officers lived apart from common seamen, treated them as inferiors, and drove them with whips. By contrast, pirate life became radically democratic.

A pirate always was free to choose his own captain for each voyage. From the 1680s, as they undertook long, multi-year expeditions, pirate crews elected and fired captains while at sea. The ship's ARTICLES became a sacred covenant. Even though some had greater responsibilities, each crewman received an equal share of the booty. Physical punishments were rare and imposed only by majority vote.

Despite this extreme democracy—sometimes degenerating into anarchy—pirates felt a strong sense of community. Wounded men received an extra share of the loot. Crewmen and officers sailed as a team. Many formed strong attachments that sometimes matured into love. Pirates were as diverse as any other group of men. Their history does contain appalling brutality and foolish drunkenness. But it also records extraordinary seamanship and adventures, marked by moments of courage and unselfish brotherhood.

CONTENTS

Ⓐ

ABBAS, TUANKU *(Malayan pirate; South China Sea; active 1840s)* A brother of the rajah of Achin in northern Borneo, Abbas sponsored and led pirate raids. In 1843, he plundered an Indian vessel and imprisoned its owner and crew. The captives escaped and appealed to British authorities, who burned Abbas' village in February 1844.

ABBOTT AND COSTELLO MEET CAPTAIN KIDD *(motion picture; color; 1952)* Stranded on TORTUGA, the two comedians work as waiters and are asked to pass along a love letter. When they accidentally switch the letter for a treasure map, they are kidnapped by CAPTAIN KIDD (Charles Laughton), Captain [Henry] MORGAN (Leif Erickson), and Anne BONNY (Hillary Brooke), who head for Skull Island to find the buried booty. While this is one of the boys' less hilarious efforts, Laughton hams delightfully. Directed by Charles Lamont.

ABDULLA AL-HADJ *(British pirate; South China Sea; 1843)* In September, a British trading vessel stopped at Murdu in northern Borneo. While it was taking on cargo, Abdulla and the rajah's brother came on board. The visitors suddenly killed the captain and another officer, took over the ship, and stripped it bare.

Hoping to avoid punishment, the rajah of Murdu turned Abdulla over to the East India Company (but kept the loot). Abdulla was imprisoned for life at Bombay. During his trial, he stated that he was born in

Charles Laughton (center) in *Abbott and Costello Meet Captain Kidd* (1952).

England and taken to Arabia as a young boy. He had converted to Islam and somehow arrived at Murdu, where he became the rajah's chief advisor.

ABDULLA IBN MURRA *(Arab corsair; Mediterranean; active 707–708)* Sent to raid Sardinia by Musa Ibn Nusayr (the governor of North Africa, who

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conquered Spain in 711). He returned with 3,000 captives and treasures of gold and silver.

ABDUL-RAHMAN BARGACH AL-HADJ
(Moroccan corsair; Mediterranean, Atlantic; 1829)
One of the last corsairs operating from SALÉ. After his band captured several Austrian sailors, six warships bombarded and burned most of the Moroccan navy, thereby convincing the sultan to enforce laws against piracy.

ABDUL-RAHMAN BRITAL AL-HADJ *(Moroccan corsair; Mediterranean; 1829)* One of the last SALÉ corsairs. When he and ABDUL-RAHMAN BARGACH AL-HADJ captured some Austrian sailors, the Austrian navy's fierce reprisals ended Moroccan piracy.

ABDUL-RAHMAN CASTAGLI (KEUSTEKLY) REIS *(Barbary corsair; Mediterranean; active 1541–1554)* Castagli (from an Arabic word for "golden chain") captured Jean de LA VALETTE about 1541, made him a GALLEY SLAVE, and treated him with great harshness. Ransomed by his fellow KNIGHTS OF MALTA, Valette gained his revenge in 1554. His GALLEY defeated Abdul-Rahman's FUSTE, and the Muslim corsairs were condemned as oarsmen at Malta.

ABDUL-RAHMAN REIS *(Moroccan corsair; Mediterranean; active 1694–1698)* Captain of a warship (18 cannon and 130 crew), he sailed from SALÉ with his brother, BEN AÏSSA.

ABU HAFS *(Muslim corsair; Mediterranean; active 816–827)* Led adventurers who seized CRETE from the BYZANTINE EMPIRE in 827. After an unsuccessful uprising in Cordova, Spain, a large group of rebels fled with their families to Alexandria in Egypt. Profiting from local unrest, they chose Abu Hafs as their leader, took Alexandria in 816, and held it until the caliph's army ousted them in 827.

The defeated Spaniards were allowed to leave for Crete, which they already had raided at least once. Led by Abu Hafs, the band easily occupied the island. His descendants ruled as pirate emirs until the Byzantine reconquest in 962.

ACCOUNT, GOING ON THE *(nautical slang; all oceans; 16th–19th century)* An English saying, meaning that no wages were paid until BOOTY was taken. Both PIRATES and PRIVATEERS served "on account" when they agreed to ship's ARTICLES specifying NO PURCHASE, NO PAY. The phrase is popular with writers of pirate fiction, who exaggerate its significance. From the 15th century or earlier, other craftsmen and professionals (such as lawyers) also worked "on account."

ACCOUNT OF JOHN GOW *(biography; 1725)* Daniel DEFOE published this life of John SMITH, nicknamed Gow, on the day of his hanging. Defoe later shortened Gow's biography for the third edition of his GENERAL HISTORY. The revised version makes one major

(and romantic) change. Gow was captured at the Orkney Islands, where—the *General History* says—he was visiting the woman he loved.

ACHILLES TATIUS *(Greek novelist; second century)* Author of LEUCIPE AND CLEITOPHON. An orator and possibly a lawyer in Alexandria, Egypt. His name may refer to the god Tat.

ADMIRAL (1) *(nautical terminology; 1300 to present)* A naval commander of the highest rank, in charge of a squadron or fleet. The title is derived from the Arabic word *amir* ("commander"). In Muslim Spain and SICILY, the head of the nation's naval forces was called the *amir-al-ma* ("commander of the water") or the *amir-al-man* ("commander of the sea"). When Christian kings took over these countries, they kept the same office and the Arabic title. Genoese and French rulers copied the practice, and the English king also appointed an "Admyrall of the Se."

In England, LORD HIGH ADMIRALS were appointed from time to time until 1964. From about 1500, however, the same word also was used more loosely, when referring to anyone commanding the captains of several ships. In addition to naval squadrons, captains of fishing boats and merchant ships also might choose one man as "admiral."

English pirates sometimes elected an admiral when they agreed to act in CONSORT. The pirates operating from Irish ports made Richard BISHOP their admiral, and he commanded nine ships and 1,000 men in 1609. In 1668 and 1670, the governor of Jamaica commissioned Sir Henry MORGAN as admiral and allowed him to recruit captains for raids against the Spaniards.

(See also Guglielmo GRASSO, Enrico PESCATORE.)

ADMIRAL (2) *(novel; 1982)* Dudley POPE continues the adventures begun in BUCCANEER, as Ned Yorke and Sir Thomas WHETSTONE scour the Caribbean accompanied by their beautiful mistresses. Driven from Barbados for his royalist views, Yorke and other captains operate from PORT ROYAL, Jamaica, in 1660. When King Charles II regains power, Yorke could return to farming, but he decides that piracy is more exciting.

Yorke and Whetstone learn that the Spanish government, unable to pay for a TREASURE FLEET, has stored vast riches at PORTOBELO. Moreover, Spanish officials have removed soldiers from Portobelo and sent them to invade Jamaica. Yorke seizes this chance to grab Spanish gold.

The two captains go to TORTUGA. There the BUCCANEERS elect Yorke their admiral, with Whetstone his second-in-command. Since there are few ships to plunder, Yorke persuades the pirates to loot cities instead, with Portobelo as their first target. Leading 28 vessels and a thousand men, Yorke returns to Jamaica, where his pirates save the governor from a military rebellion.

With his soldiers away invading Jamaica, the Spanish governor quickly surrenders PROVIDENCE ISLAND. Going

on to Portobelo, Yorke takes the town's four strong forts by trickery. The buccaneers anchor away from Portobelo and enter overland. A renegade Spaniard leads men dressed in Spanish armor seized at Providence Island. The pirates gain entry to the main stronghold, and they convince the other forts to surrender.

Less bloodthirsty than in later novels, Yorke does not massacre Spanish soldiers or civilians. His pirates return to Jamaica with millions in booty. Although London has outlawed piracy, the governor happily takes a share of their loot. Port Royal becomes the buccaneers' main haven.

Yorke's conquests are adapted from historical incidents. Providence Island was taken by Edward MANSFIELD in 1665. The surprise attack on Portobelo is based on Bartholomew SHARP's 1680 raid and not on Sir Henry MORGAN's more famous assault in 1668. However, no real-life buccaneer seized the king's treasure at Portobelo or any other fortress. The Spaniards did not send troops from Panama to invade Jamaica. They did not ferry the treasure from Portobelo to Cartagena in small ships.

(See also BUCCANEER; CORSAIR; GALLEON.)

ADMIRALTY COURT *(British prize court; 14th century to 1875)* The LORD HIGH ADMIRAL settled maritime disputes until a formal Admiralty Court was created in about 1400. Its judge became an independent official, appointed by the king, during the 16th century. In 1875, the Admiralty and several other English courts were merged into one unified High Court of Justice.

The Admiralty Court had authority over everything happening at sea and as far inland as the first bridge crossing a river. In civil law, the court enforced shipping and insurance contracts as well as wage agreements between owners and sailors. During the 16th and 17th centuries, the court dealt with PASSES and judged contracts involving foreigners and between Englishmen overseas. In criminal law, the court punished all offenses at sea or relating to shipping. The Admiralty was the proper place to sue when a ship or cargo was damaged by another ship or by the negligence of sailors.

The Admiralty Court also was responsible for all aspects of PRIVATEERING and piracy. The court granted letters of MARQUE and REPRISAL. It guided the VICE-ADMIRALS, who appraised booty and collected the court's own fees as well as the shares due the admiral and king.

From 1589, the Admiralty Court regulated prizes and decided whether ships were legally captured. Foreign merchants and diplomats sued to recover their property, and English privateers turned to the court to settle arguments over booty. As England's only prize court into the 19th century, the Admiralty did the same work as the Maltese TRIBUNALE DEGLI ARMAMENTI.

The Admiralty Court enforced its decision by issuing orders to lower royal officials. The court could command them to recover stolen goods and arrest alleged pirates, but it did not try piracy cases. Under a 1536 law, the Admiralty issued a commission to a special court in London, which convened a trial jury.

Despite its enormous powers, the court failed to control privateers during the 16th century. Powerful men like Sir Walter RALEIGH financed raids on friendly shipping as well as on the enemy. In these cases, the court could not enforce decisions that favored foreign owners. The situation improved during the 18th century, when the court judged thousands of cases involving prizes taken by naval ships.

The court also failed to control piracy, and English pirates with influential friends (such as John CALLICE) bought their freedom. When the BUCCANEERS became a problem after 1650, colonial officials refused to send pirates to London for trial. Many were acquitted by colonial jurors, who did not consider piracy a serious crime. To ensure that they would be punished, the government brought William KIDD and Joseph BRADISH to London in a warship.

The first effective laws against piracy were not passed until about 1700. The government set up a new system of vice-admiralty courts in nearly all the colonies, and it allowed panels of officials and naval officers to try pirates. Woodes ROGERS used this law to hang pirates at NEW PROVIDENCE ISLAND in 1719.

ADORNO, GIORGIO *(Knight of Malta; Mediterranean; died 1558)* An Italian from Naples, elected CAPTAIN-GENERAL OF THE GALLEYS (in 1547, 1549, 1557, and 1558) as well as admiral (1547–1548). In 1547, his squadron captured a treasure ship that TURGUT REIS had dispatched to Constantinople, and it took other rich prizes in 1549.

ADRIATIC COAST *(pirate haven; Adriatic Sea; 600 B.C.–A.D. 9, 800–1700)* The entire eastern coast of the Adriatic provides excellent HAVENS for sea bandits. Natural obstacles prevent invasion from inland regions. The Balkan peninsula is almost entirely mountainous, and the coastal ranges are harsh and lifeless. Large ships cannot navigate the few major rivers, while the ruggedly broken coastline and hundreds of islands provide many safe harbors for small boats.

Although difficult, passage from the interior is not impossible, and many different ethnic groups have settled in the region. Since the soil is poor and often sterile, these coastal peoples have always lived from the sea. Whenever the region's rulers have been either weak or bribable, many groups have turned pirate. Several devised special craft unique to the Dalmatian coast, including the LEMBOS, LIBURNIAN, and BRAZZERE.

In antiquity, ILLYRIAN tribes occupied the entire coast. From the 600s B.C., those to the south (in what is now Albania) pillaged their neighbors. The Adriatic Sea is narrow—only 45 miles wide at the Straits of Otranto between Italy and Albania. Pirates easily raided to the west or to the south until Roman armies crushed them between 229 and 168 B.C. Other pirate groups to the