

GLOUCESTER
400⁺

OUR PEOPLE, OUR STORIES

1623 | 2023

Remembering Leonard Craske

by James F. Clark



400 STORIES PROJECT

GLOUCESTERMA400.ORG

FOREWORD

The Gloucester400+ Stories Project is honored to present the first detailed biography of Leonard Craske's life, spanning his earlier days in England to his last days in America. Craske is best known as the designer of the *Fishermen's Memorial* in Gloucester, and here you will learn more about Craske—beyond his renowned statue.

This signature piece tells the untold story of a key person involved in Gloucester's 300th legacy project in 1923. The connections between our 400th and 300th commemoration continue to amaze us and deepen our appreciation of those who came before us.

We're truly grateful to author and researcher James F. Clark, a valued Stories Project volunteer. James, thank you for your tireless work and appreciation of Gloucester's history. Working with you to add to Craske's legacy is our honor and privilege.

If Leonard Craske somehow knows about his story being told now, in 2023, we think he is smiling down on Gloucester.

ONGOING RESEARCH

Our research on Craske is ongoing, as there is always more to uncover, learn, and perfect. If you would like to contribute to another possible story on Leonard Craske, please contact the Stories Project at: mystory@gloucesterma400.org

Remembering Leonard Craske

BY JAMES F. CLARK

The skill and artistic vision of Leonard Craske is admired throughout Gloucester although his name, the full story of his remarkable life, and his many contributions to our city have now been largely forgotten. Craske was the gifted sculptor who designed and created the *Fishermen's Memorial* ("Man at the Wheel") in celebration of our 300th anniversary. This monument is now recognized throughout the country as a symbol of Gloucester honoring the fortitude, endurance, and sacrifice made by centuries of fishermen.

Early Years

Craske was born in London in 1878, and even during early schooling he exhibited an impressive breadth of talent. He entered the City of London School in September 1888, became a notable performer in student plays, and within the next seven years had received sixteen mentions on the school prize list for recitation, elocution, theatrical performance, scripture, geometry, chemistry, physics, history, geography, English, and "Chalk Drawing from the Cast."¹ After demonstrating his academic proficiency and this broad range of ability, he finished secondary school in July 1895 with a scholarship for St. Thomas's Hospital Medical School. Upon completion of his matriculation exam at London University three years later, he entered medical school and then passed his qualifying exams in biology, chemistry, and anatomy while also working as an assistant in the biological laboratory.

Pursuing Creativity

At the beginning of the 20th century, Craske left medical school to pursue his interest in the theater and creative arts. He began working as an actor, and this became his principal occupation during the next twenty years. He gained experience on the British stage in Bristol, Manchester, Southampton as well as in London at the famed Theatre Royal Drury Lane. Here he played in theater companies with Ellen Terry and Martin Harvey, star performers of their day, but he also refined his artistic avocations for drawing and sculpture. He studied drawing with Sir Francis

Dicksee and learned sculpture as a student of Paul R. Montford,² both men recognized as distinguished artists in the Edwardian era.

During this time Craske also developed an avid interest in photography and even built his own darkroom³ to fully control all aspects of the creative process. His multiple lifelong careers as an actor, artist, sculptor, photographer, and lecturer all germinated during these British years but later reached full bloom in the United States.

In 1907 Craske married actress Eva Viola Finney and they both performed on the London stage. Craske traveled briefly to North America in 1910 and with an English theater company played in Toronto during September and October. In September 1911 he landed in New York with Wallach's Theater as his address of residence. During that fall he performed in *Pomander Walk*, a popular play in London then brought across the Atlantic with tours to New York, Toronto, and Boston. In August 1912 a British theatrical group, including both Craske and his wife Eva Viola, sailed aboard the S. S. *Cymric* of the White Star Line to New York. The cast took *Pomander Walk* across the country to San Francisco with a stop in Duluth during their return east. Finally in the fall of 1913 Craske, without his wife this time, immigrated to New York and began what was to become a permanent residency in the United States. Little is known of his troubled marriage, but Eva remained in England after 1913, except for a trip in 1919 to visit her husband in Boston with the designated purpose described on her immigration form as "uncertain." She soon returned to England, the couple ultimately divorced, and in 1927 Eva Viola died in London.



Craske onstage in early 1900s.

PHOTO CREDIT: CAPE ANN MUSEUM ARCHIVES



PHOTO COURTESY OF STEPHEN BATCHELOR, GRAND-NEPHEW OF LEONARD CRASKE

Craske with niece Betty, model for a sculpture in 1913.



PHOTO COURTESY OF SIMON AND CAROLINE HECK

Finished bust of young Betty.

During Craske's 1912–13 intervals in England, he completed his first known sculptures. A portrait bust of his father was displayed at the Royal Academy of Arts in 1915 but has since been lost to time, and a bust of his young niece Betty still remains as a treasured family heirloom.

After his return to New York in 1913, Craske pursued the itinerant life of a touring stage actor until the fall of 1916 when the Henry Jewett Players became established as a permanent repertory company at the Copley Theatre in Boston. During these transient years, Craske acted in the 1915 silent film *Lessons in Love*⁴ and had a featured role as Felix Castellar in the three-reel "blockbuster" entitled *Ace of Death*.⁵ While working on these feature films he was able to observe the mechanics of film direction and production, capabilities which subsequently he used to create his own documentary films.

Craske resided at 4 Harcourt Street in Boston, and while working as an actor at the Copley Theatre he established an art studio connected to his living quarters but with a separate entrance from St. Boltoph Street. This architectural gem of a building, prior to its demolition for the Mass Pike, was described by historian Walter Muir Whitehill as "very much like some of the studio buildings in the Chelsea section of London."⁶ From 1916 until 1920, Craske played regularly



PHOTO CREDIT: BOSTON EVENING TRANSCRIPT/PUBLIC DOMAIN

Craske at the Copley Theatre in Boston, 1917.



PHOTO CREDIT: CAPE ANN MUSEUM ARCHIVES

Craske sculpting *Joy of Life* statue, 1921.

at the Copley but also pursued his interests in sculpture and artistic photography. These skills first practiced in London, now matured in his Boston studio, and with passionate energy he began to indulge in "art for art's sake."⁷ Craske was already acknowledged as an expert with the camera when he began to display photographs of fellow actors at the theatre. He also sculpted small portrait busts for friends and colleagues and was soon exhibiting his work at galleries around Boston and Gloucester.

By the early 1920's Craske finally ceased professional acting and cited "sculptor" as his principal occupation in the Boston Directory. He soon created impressive portrait busts of well-known Boston personages, a magnificent thirteen-foot bronze fountain sculpture, *Joy of Life*, for the Cheney Estate of Peterborough, NH, and *The Oldest God Pan* which was installed in the Boston Public Garden but unfortunately stolen in 1975. The artistic community on Rocky Neck naturally attracted him as a summer resident, and here he became actively involved with the Gloucester Society of Artists, sailed a sloop built by Archie Fenton, and enthusiastically fished for tuna with handmade gadgets fitted to his deep-sea rod and reel. He forged a genuine bond with our city that would soon lead to his greatest, most famous, and revered sculpture.

The Fishermen's Memorial

Gloucester was a picturesque nautical community attracting many artists when in 1901 Augustus W. Buhler painted George Roberts standing at the wheel of the James Tarr company fishing schooner *Mist*. Within a few years, that painting was adopted as a trademark by the Slade Gorton Company, and the image soon became a recognized symbol in Gloucester.⁸ In 1906 Annisquam artist Eric Pape is thought to be the first to propose the idea of a statue to commemorate our fishermen and remember those lost at sea. Annual memorial services for lost fishermen had already been performed for several years but beginning in 1909 the ceremony was moved to Blynman Bridge with wreaths and flowers cast upon the outgoing tide. As Gloucester's tercentennial approached, ideas for a memorial statue evolved, and a "Memorial Association" was incorporated to evaluate various proposals. Different locations and concepts for an appropriate and permanent monument were considered,⁹ but time was running out as 1923 approached. Finally in August 1922 the "Memorial Association" approved and accepted the preliminary design offered by the former actor and now local sculptor, Leonard Craske.¹⁰ Craske's concept of the "Fisherman" was formed by a combination of his unique personal characteristics and innate capacity for sculptural interpretation. He accepted the criticism and suggestions offered by local mariners who thought his initial model for a "Man at the Wheel" resembled a yachtman more than a working fisherman.¹¹ In his determination



Preliminary design for the *Fishermen's Memorial* was met with criticism in 1923.

PHOTO CREDIT: BOSTON DAILY GLOBE, OCTOBER 9, 1923/PUBLIC DOMAIN

to depict realism in the statue, he made many preliminary sketches at sea under sail and then additional drawings aboard the fishing schooner *Elizabeth W. Nunan* during a hard weather trip to the Grand Banks. Craske posed studio models to accurately define the stance and musculature envisioned for his figure; he spent windy days ashore carefully observing a man working in foul weather gear.¹² His obsession for detail even included exposing bronze specimens along a seawall in Gloucester to determine the best patina for the weathering sculpture. Craske chose not to depict any single known individual but simplified his helmsman to its basic elemental aspects yielding a more stoic and universal "Man at the Wheel." This realistic but still artistic interpretation created a *Fishermen's Memorial* which is beloved by Gloucester and now recognized throughout the nation. Creating a bronze sculpture of monumental size set upon an impressive granite pedestal was a project that could not be completed during the actual 300th anniversary year in Gloucester. It was finally unveiled on 23 August 1925 with a parade, great celebration, and flowers cast reverently abroad the ebbing tide in memory of those lost at sea. (Archival footage of the statue's unveiling with Leonard Craske in attendance can be seen by viewing the link at end of this story).

After his success with the *Fishermen's Memorial*, Craske gained national recognition and in 1927 designed the *George Washington DeLong Memorial* which dramatically depicted the leader of the ill-fated *Jeanette* arctic expedition with a white granite statue at his gravesite in Bronx, New York. The widowed



PHOTO CREDIT: DONALD HULTS

Craske at the *Fishermen's Memorial*, 1944.



REPRINT PERMISSION GRANTED FROM DOUGLAS RIFE AT GRAVELYSPEAKING.COM.

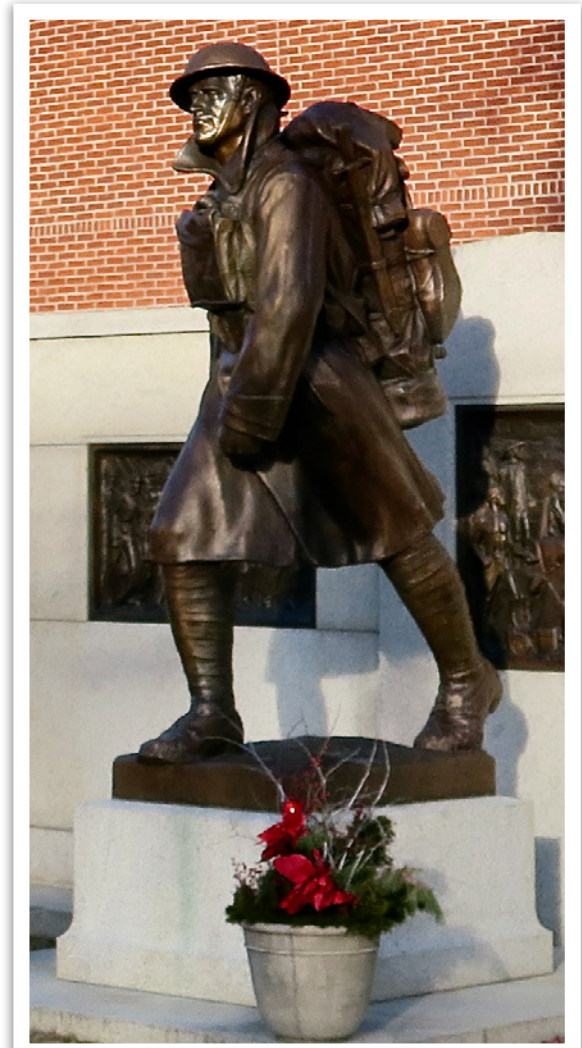
Craske's *George Washington DeLong Memorial* Bronx, NY.

Emma DeLong did not accept preliminary proposals for her husband's monument, but when she viewed the *Gloucester Fishermen's Memorial* she exclaimed "Ah! That's got spirit, the man who did that is the man I want to do a memorial for my husband."¹³ Craske corresponded with Mrs. DeLong, read the complete expedition journal, and studied personal letters between the DeLongs as he conceived his design. He ensured realism in the work by venturing into a blizzard to experience the full force of arctic wind and snow. This taught him how to best shield his eyes with the back of his hand under extreme weather conditions. According to Herbert Leach, the sole *Jeanette* survivor who lived to attend the memorial dedication, "it was very typical of Captain DeLong to use his hand to shield his eyes in just the way you have portrayed him."¹⁴

That work was followed by a large bronze WWI *Doughboy Memorial* unveiled on Armistice Day 1929 in Amesbury, MA. Craske always valued the opinion of ordinary citizens observing his work, and he asked two veterans viewing a clay model why they liked the *Doughboy*. He was very pleased when they responded "We were both overseas in the war, and that fellow looks the way most of 'em did. He isn't a professional soldier."¹⁵

In 1932 Craske entered his statuette of figure skater, Maribel Vinson, in the sculpture competition held in conjunction with the Los Angeles Olympics. As another example of his energy and vitality, it is interesting to note that he soon became "an enthusiastic fancy skater, having taken up the sport...as he was nearing 50."¹⁶ He was active at the Newton Figure Skating Club and with his professional skill made colored motion pictures of skating.

Even during these successful and amazingly productive years, Craske made time to honor his mentors by imparting his own artistic skills and philosophy. He organized and then taught a



Craske's *Doughboy* statue in Amesbury, MA.

course in sculpture for several years at the Burroughs Newsboy Foundation. Although these youngsters were not destined to become great sculptors, he expressed meaningful opinions regarding their education. "The first essential in art is to know technique."¹⁷ "Both in art and sports participation is the essential thing."¹⁸ "One of the great advantages of giving children an art education is that it develops in them a quality of perseverance which is invaluable in anything they attempt."¹⁹ These thoughts are still relevant if perhaps not fully appreciated today.

Sculptures of Howard Blackburn



Craske's bust of Howard Blackburn
at the Sawyer Free Library.

PHOTO CREDIT: TERRY WEBER MANGOS

Craske created many smaller figures in addition to his major works. Gloucester residents may be particularly interested in a bust of Howard Blackburn completed in 1932 just after the death of that renowned "lone voyager" and now displayed in the Sawyer Free Library. A plaster cast sculpture entitled *Memorial to Howard Blackburn* depicts the heroic Blackburn rowing through heavy weather with his dead dory mate, Tom Welch, off Burgeo Bank in 1883. This interesting piece, a bequest from Craske, has been passed to the Cape Ann Museum and is now being restored in partnership with Gloucester400+ by sculptor Robert Shure, principal of the Caproni Collection. Remarkably the present Caproni Collection is directly descendant from the firm that originally made the plaster foundry pattern for the *Fishermen's Memorial*. It is probable Caproni also cast the *Blackburn Memorial*, but verifiable documentation was lost during a fire in the 1950s.

Blackburn's funeral in 1932 was a signal event in Gloucester and in retrospect might be viewed as a final passage for fishing under sail. Fishermen, sea captains, city officials, police, and firemen were all represented in the funeral procession. Leonard Craske was an honorary pallbearer in company with the Secretary of the Navy, renowned explorers, and Gloucester nota-

bles.²⁰ This honor paid to Craske is just one measure of the respect and admiration he received from the maritime community.

Life of the Party

Nostalgic memories of escapades during the roaring 1920s may be magnified when viewed from the Covid doldrums of the early 2020s, however, if old news articles are accurate Leonard Craske was always the “life of the party” and certainly not one to take himself too seriously. He actively participated in traditional exhibitions and artistic events on the North Shore, and with his theatrical flair he became a star performer at local artists’ balls, fairs, carnivals, and upon occasion was designated the “Chairman of Entertainment.” He appeared in full costume as a Spanish don, Persian in brocade, colonial gentleman, “Konjur Man” from darkest Africa, and other magnificent figures. He became a dancer portraying George Washington during the 1930 Artists’ Ball in Rockport. 1,000 revelers attended that evening in costume as witnessed by an additional 500 spectators during the “Night in Venice” complete with gondolas and a replica of the Rialto Bridge. The band started at 9:00 p.m. and played until 3:00 a.m. interrupted only by the Grand March at midnight. The after-party naturally included digging clams and a sunrise breakfast while still in costume on Garden Beach.²¹ During an Artists’ Carnival in Gloucester, it was reported that “One of the most picturesque characters on the Neck at any time is Leonard Craske, the sculptor. If his numerous admirers could have seen him selling toy balloons with postcards attached, they would have new reverence for the versatility of his genius. Every child wanted them—badly.”²² He was not always in a party mood, however, when it came to supporting the arts. In 1929 Eugene O’Neil’s Pulitzer Prize-winning play *Strange Interlude* was banned in Boston. Craske was among the distinguished artists speaking on behalf of the Theater Guild at the YMCU Curtain Call Club to protest this prudish censorship.²³

The Great Depression

In the 1930s when Leonard Craske might have been enjoying new commissions resulting from his well-deserved recognition as a sculptor; the Great Depression grasped our nation and eliminated demand for significant sculpture. He continued to create small busts and clay models with some developed into plaster casts and a few reproduced as small bronze figures.

Commercial opportunities were very discouraging for all sculptors during this time, and in 1933 while speaking of economic conditions to the Lions Club of Gloucester Craske stated that “the real regret among sculptors was not that they haven’t any money, but that they haven’t been able to make statues.”²⁴ The Depression and subsequent war years created conditions in which Craske could no longer sustain himself by working as a sculptor, however, he was remarkably energetic, talented, resilient, and had developed an impressive stage presence during earlier years. With the keen eye of a practicing artist and his lifelong interest in photography, Craske’s principal source of income during the Depression was generated by numerous public lectures illustrated with the new and visually exciting mediums of colored lantern slides and color movies. In 1927 he began presenting a lecture entitled “The Making of a Sculpture” which explained to audiences the effort and various procedures involved in creating the *Fishermen’s Memorial*. During the 1930s “Round Gloucester with a Color Camera” and “Changing Seasons” became very popular lecture topics. Surviving news clippings often include rave reviews praising his magnificent images, artistic interpretation, and dramatic narration.

By 1931 Craske estimated that he had already traveled some 140,000 miles across America as an actor, artist, or lecturer. His frequent appearances often arranged by a professional management service established and maintained a receptive local audience throughout the lean years but also included bookings along the East Coast and across the country for special events.

Craske always pursued an artistic vision exhibiting creative bromil prints, color slides, and photographs which he processed himself to present at exhibitions. When not exhibiting he often served as judge, commentator, or simply an honored guest of photographic and artistic events. His stated opinion was that “art is the final expression of ourselves and our civilization.”²⁵



Craske’s own photo of his Dryad sculpture, 1930.

PHOTO CREDIT: THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

He displayed and eloquently described the natural beauty of Cape Ann, both on land and at sea. The *Boston Globe* described his photographs as “works of art-pictures in color directly from nature in some of her most beautiful and poetic moods,”²⁶ and Craske himself as an “unsurpassed color photographer-artist.”²⁷ Craske’s lantern slides illustrated the beauty of our natural environment, but his insightful observations were also early precursors of modern environmental awareness. He noted for example that efforts to exterminate the gypsy moth were also eliminating butterfly populations, and he commented upon the impending destruction of New England elm trees. He reported that work programs for the unemployed were needlessly destroying wildflowers along local roads²⁸ while his artistic images aroused local interest and appreciation for the environment.



Craske as photographer in Rockport, 1925.

Craske’s experience in early motion pictures evolved as he became both a director and cinematographer. He filmed Gloucestermen at sea both gill netting and with Capt. Robert Carter trawling aboard the *F/V Helena*. His films included the work of drying nets and dressing the catch to fully illustrate these aspects of commercial fishing.²⁹ Craske depicted the ordinary labor of working fishermen, but with an eye for the dramatic, he also filmed the 1930 and 1938 schooner races between *Gertrude L. Thebaud* and *Bluenose*.³⁰

His photography supported lectures to provide income, but Craske was also actively engaged with the Boston YMCU Camera Club where he was elected president by unanimous acclaim in 1929 and served as perhaps its most senior mentor until his death in 1950. He taught the technical principles of photography but also lead field trips to inspire students with his vision

for artistic composition. As an example of both his energy and enthusiasm, it is interesting to note that field trips often began at 4:00 a.m. to catch the early light and continued until early evening.³¹ His final classes at the Camera Club were presented only months before his passing.

Remembering Fishermen's Wives

The fishermen of Gloucester have always faced danger working at sea, but misfortune was also shared with the wives and families left ashore. Craske believed that the women of Gloucester deserved a companion piece to his "Man at the Wheel," and in 1933 he first proposed a

design for his *Fisherman's Wife*.

This memorial sculpture depicted a woman, dramatically windblown and holding a baby in her arms while gazing toward the sea. Although his proposal was not viable during the Depression, the idea began to be reconsidered in the 1940s with an improving economy. In 1944 a meeting was convened at the Fishermen's Union Hall where Craske's concept was enthusiastically received, and a representative of the Fishermen's Union indicated that the organization would fund the statue. Craske was so encouraged that he created a full-scale model. The project was again reviewed at the Fishermen's Union, but inexplicably amid accusations of graft and corruption all funding support was denied and Craske reportedly left the meeting with "tears in his eyes."³²

Reasons for this response cannot



PHOTO CREDIT: CAPE ANN MUSEUM ARCHIVES

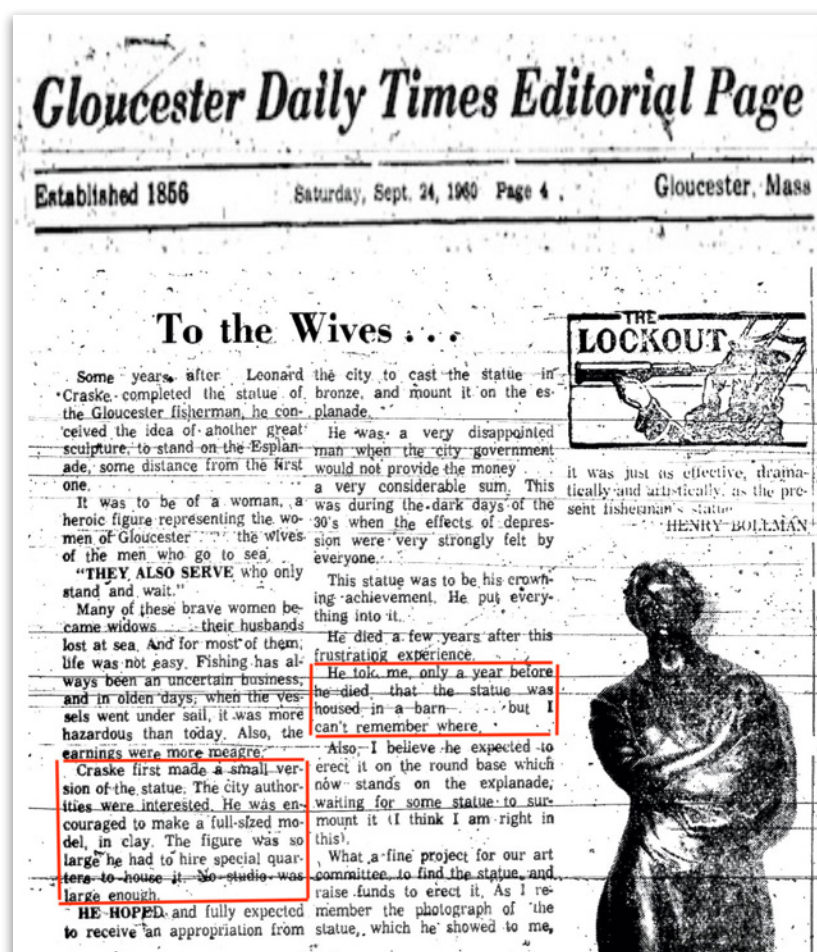
Craske's *Fishermen's Wife* at Cape Ann Museum.

be accurately understood after the passage of so many years, but Craske was undoubtedly heartbroken. During an interview with Henry Bollman in 1949 Craske mentioned that his full-scale model was then still stored and forgotten in a barn,³³ but a small plaster cast of his proposed *Fisherman's Wife* remains and is presently exhibited at the Cape Ann Museum.

Travels Near and Far

Craske had made trips throughout the country as an actor, artist, and lecturer, but his very independent and inquisitive nature subsequently led to travels overseas. Early in 1936 he visited Haiti, and developed a presentation illustrated by color slides as he described the background and history of the country.³⁴ His 1937 lecture entitled "The Truth About Haiti" appeared just months before the infamous Parsley Massacre of Haitians which occurred just across its border in the Dominican Republic. His interpretation of the "true situation" or increasing hostility between the countries at this critical time could not be determined from existing newspaper records.

Craske became a naturalized U.S. citizen in September 1938³⁵ although he still proudly maintained many British traits such as afternoon tea in the studio and offering editorial corrections to the *Boston Globe* for misquoting a Shakespearean line from the *Merchant of Venice*. His emotional bond with England took a much more serious tone, however, when his old homeland was under Nazi attack. In 1941 he "made a brief eloquent plea for Britain's war relief needs"³⁶ at the Bass Rocks Theater. Craske's travels appear to have been undaunted by concerns of political instability and may have been facilitated by his new citizenship status. In 1939 he



Fact or Fiction: Is there a full size *Fishermen's Wife* statue stored in someone's barn?

visited Egypt, ascended the Nile and took both still and movie footage of Luxor, Karnak, and the Valley of the Kings before finally reaching Aswan. He returned home via Italy, quipped to the *Boston Globe* about Axis dictators, and prepared yet another dramatic lecture series. He was presenting this “Illustrated Lecture on Egypt” at the outbreak of war in Europe. One additional result of that trip was a portrait bust of the Pharaoh Akhenaton (Amenhatop IV)³⁷ which he modeled after a life mask originally created by the ancient sculptor Thutmose, recognized in his time as a favorite in the king’s court.

Craske was sustained through most of the war years by his photography and lecture presentations as he pursued multiple artistic interests. He stated that his few private commissions for sculptures did not even pay for studio expenses, however, he probably received some royalty payments for copyrighted works that were duplicated or small replicas of the “Gloucester Fisherman” which were reproduced in mass by Jennings Manufacturing of Bridgeport, CT.

After the war, Craske was engaged to design and craft the impressive *Memorial to WWII Dead* for the City of Lawrence, MA. His last work was a bronze tablet created as part of the *George Washington Monument* on Cambridge Common. It was dedicated on the Fourth of July 1950 less than two months before his death with Senator John F. Kennedy in attendance.

Leonard Craske left a legacy of several dozen sculptures in addition our *Fishermen’s Memorial*, but his lectures, photographs, and participation in the life of Gloucester have gradually faded from memory. He once presented a striking image sailing his Archie Fenton sloop in the harbor, walking the trails of Cape Ann, or capturing color photographs with a large format camera. Personal remembrances are few, but those that remain describe his vital, engaging, and playful personality. Correspondence that is preserved at the Cape Ann Museum includes fond remembrances of his enthusiasm and creativity in the studio accompanied by recollections of stimulating conversation. He designed and hand-crafted Christmas cards for friends, doodled whimsical comic sketches, and took the time to write caring personal letters. Craske had been an eager and receptive student in his younger days who appreciated his mentors. In turn, he became a teacher to others as both photographer and artist. He hosted summer photography events for university students and welcomed many guests to his studio.

In 1998 he was fondly remembered in the *Gloucester Daily Times* by Donald Hults who had

first met him as a high school student when Craske lectured about “Art in Photography” to a group in New Jersey. Craske invited Donald and his father, also a photographer, to visit Gloucester. Upon their arrival a few weeks later, Craske became their local tour guide and taught the young Hults “how to watch a sunset and when to click the shutter as we photographed Niles Beach.” He was described by Hults as “my teacher, my hero, my mentor. He taught me how to see.” After military service, Hults studied photography in college, built a commercial photography business, and then in 1998 returned to Gloucester and honored his mentor with an exhibition of photography.³⁸

Craske’s Last Days

The last days before Craske’s hospitalization and death in August, 1950 reflect his passion as a sculptor as well as his spiritual nature. With only days of life remaining, he visited the Cathedral of the Pines in Rindge, NH and there met Douglas Sloane III. Sloan and his wife had recently founded the Cathedral in memory of their son Sandy, an Army Air Corps pilot lost over Germany in 1944. Craske was so touched by this meeting that he donated the plaster cast and bronze reproduction of his memorial figure *Ecce Homo*. This sculpture depicts a crucified Jesus gazing down from the cross upon a fallen soldier bearing similar wounds but without indication of rank or military origin. It had originally been intended for Arlington National Cemetery with its title *Ecce Homo* meaning “Behold the Man”—the words believed to have been uttered by Pontius Pilot at the trial of Jesus.



PHOTO CREDIT: TERRY WEBER MANGOS

Ecce Homo, one of Craske’s last gifts.

Sculptures significant to Gloucester were bequeathed to local institutions and have subsequently passed down to the Sawyer Free Library and Cape Ann Museum. In his will he left

small sums to family members in England and a few local friends, but his life's work is best represented by his sculptures and artistic work not any accumulation of wealth.

Leonard Craske led a full, independent, and remarkably creative life which he pursued enthusiastically and upon his own terms. The *Fishermen's Memorial* remains his greatest legacy, and it is entirely fitting that his ashes were scattered on the ebbing tide only steps from that statue during the annual remembrance ceremony of 1951. His friend Paul Emmons dedicated an original poem titled "The Spirit of the Deep" to Craske who left us a unique spirit that should not be forgotten by the citizens of Gloucester.



PHOTO CREDIT: ELEANOR PARKE CUSTIS, CIRCA 1940. COLLECTION OF THE CAPE ANN MUSEUM LIBRARY & ARCHIVES

Craske photographing his masterpiece.

ABOUT THE AUTHOR

James F. Clark is a Gloucester resident with a love for maritime history. He graduated from Harvard University and then had a unique career in commercial diving and underwater engineering.

He was inspired to write this story about Leonard Craske by the chance meeting with an Irish postman at the grave of Antarctic explorer Tom Crean in Annascaul, Ireland. Both men had an appreciation for accomplishments forgotten by the passage of time.

AUTHOR ACKNOWLEDGMENTS

I wish to express my gratitude for the assistance of Maegan Squibb, Trenton Carls, and Leon Doucette of the Cape Ann Museum staff and recognize previous researchers who archived their files at CAM. Barbara Erkkila prepared a summary of Craske's life for the Gloucester Historical Commission and Mary Rhineland McCarl subsequently developed a Craske narrative supporting a National Historic Landmark application. Julie Travers at Sawyer Free Library provided generous guidance, and Gretchen Ziegler at Cathedral of the Pines in Rindge, NH allowed special access to their Craske sculptures. Stephen and David Batchelor, Craske grand-nephews, corresponded across the Atlantic and unlocked family memories from past generations.

I appreciate the assistance of Larry Maver for photo restoration and wish to particularly acknowledge the editorial effort and supervision provided by Terry Weber Mangos of the Gloucester400+ Stories project.

FOR MORE INFORMATION

Please visit our Gloucester 400 YouTube Channel for...

- The unveiling of the *Fishermen's Memorial*, a silent film from 1925 where you will catch a glimpse of Leonard Craske. https://www.youtube.com/watch?v=n_jOy_GLSzA&t=17s
- An upcoming exclusive video about the restoration of Craske's statue honoring Howard Blackburn.
- And more videos related to Gloucester's 400+ year history.

Please visit the *Gloucester Daily Times* for...

An additional story about our Stories Project Leader, Terry Weber Mangos, and author James Clark identifying an uncredited Leonard Craske statue. Click here: <https://bit.ly/404GvIQ> or visit <https://www.gloucestertimes.com> and search for "Gloucester researchers add to artist's legacy".

ABOUT THE COVER PHOTO

Photo Credit: Terry Weber Mangos

Sketch Credit: Dwight Shepler, 1934, Cape Ann Museum Archives

ENDNOTES

- 1 Email to Mary Rhinelander McCarl from Terry Heard, Archivist City of London School, 3/24/2014.
- 2 *Journal of Medical Biography* 2009, "Leonard Craske (1878-1950): from Medical Student to Sculptor," Martin Duke, 17:177-178.
- 3 *Boston Evening Record*, 9/20/1917, Page 10.
- 4 IMDb, *Lessons in Love*, <https://www.imdb.com/title/tt0145884>, Released 12/1/1915.
- 5 IMDb, *Ace of Death*, <https://www.imdb.com/title/tt0404707/>, Released 12/15/1915.
- 6 *Boston Globe*, 4/29/1962, "Toll Road to Gobble Up Illustrious Arts Haven," Page 60.
- 7 *Boston Evening Record*, 9/20/1919, Page 10.
- 8 *Gloucester Daily Times*, 10/10/1964, Barbara Erkkila, Pages 1 & 13.
- 9 *Gloucester Daily Times*, 3/30/1923, "Proposed Memorial at Stage Fort Park to Commemorate 300th Anniversary," Frank E. Davis, Page 1.
- 10 *Gloucester Daily Times*, 09/10/1923, "Accept Model of Fisherman," Page 1.
- 11 *Boston Globe*, 10/9/1923, "Traditional Fisherman's Garb Missing on Gloucester Statue," Page 12.
- 12 *Boston Sunday Herald*, 10/13/1934, "Leonard Craske a Sculptor of the Heroism of Peace," Dwight Shepler, Page 7.
- 13 *Boston Sunday Post*, 7/01/1928, Page 3.
- 14 *Boston Sunday Post*, 7/01/1928, Page 3.
- 15 *Boston Sunday Post*, 12/18/1932, Page B-8.
- 16 *Boston Herald*, 01/26/1931, Page 5.
- 17 *The Quincy Evening News*, 05/14/1935, Page 5.
- 18 *Boston Sunday Post*, 12/18/1932, Page B-8.
- 19 *Boston Sunday Post*, 12/18/1932, Page B-8.
- 20 *Lone Voyager*, Garland, Joseph E., First Touchstone Edition 2000, Page 295.
- 21 *Boston Globe*, 08/26/1930, "Breakfast at Sunrise Finale," Page 14.
- 22 *Boston Globe*, 08/11/1933, "Artists' Fair Provides Dazzling Variety of Fun," Page 9.
- 23 *Boston Globe*, 09/18/1929, "Guild Plans Fight on Banning of Play," Page 4.
- 24 *Gloucester Daily Times*, 08/23/1933, "Sculpture is Business Like Any Profession," Page 1.
- 25 *The Quincy Evening News*, 05/14/1935, "Camera Exhibition," Page 5.
- 26 *Boston Globe*, 12/7/1933, "Leonard Craske Takes Audience into Fairyland," Page 11.
- 27 *Boston Sunday Globe*, 03/20/1949, "Camera Club Notes," Page A-17.
- 28 *Boston Globe*, 01/03/1935, "Wild Flowers Destroyed Genealogical Society Told," Page 8.
- 29 *Gloucester Daily Times*, 08/20/1931, "Personalities of Cape Ann – Leonard Craske Noted Sculptor," Page 8.
- 30 *The Boston Sunday Globe*, 01/14/1940, "Stable Cruising Rules is Trend in Yachting," Leonard M. Fowle, Page 26.
- 31 *Boston Globe*, 08/14/1949, "Camera Club Notes," Page A30.
- 32 *Gloucester Daily Times*, 07/31/1971, "Fisherman's Wife Statue – Idea Hailed, Then Spurned," James Shea, Page 12.
- 33 *Gloucester Daily Times*, 09/24/1960, "The Lookout Column: To the Wives," Henry Bollman, Page 4.
- 34 *Boston Globe*, 01/16/1937, "Greater Boston News Briefs," Page 6.
- 35 Naturalization certificate.
- 36 *Boston Globe*, 07/01/1941, "Today in Society Column," Page 17.
- 37 *Boston Sunday Post*, 08/11/1940, "Gloucester Society of Artists Now Holding Its Forty-Sixth Show of Paintings and Sculptures," Page 11.
- 38 *Gloucester Daily Times*, 09/10/1998, "Hults Dedicates Show to Sculptor Craske," Page A7.