

486

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name Corlies-Ritter-Hart House

other names/site number _____

2. Location

street & number 103 South Hamilton Street [] not for publication

city or town Poughkeepsie [] vicinity

state New York code NY county Dutchess code 027 zip code 12601

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination [] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally [] statewide locally. ([] see continuation sheet for additional comments.)

Ruth A. Paupton DSHPO
Signature of certifying official/Title

6/16/14
Date

State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register [] see continuation sheet
- [] determined eligible for the National Register [] see continuation sheet
- [] determined not eligible for the National Register

[] removed from the National Register

[] other (explain) _____

Signature of the Keeper

Robert W. Beall

date of action

8.18.14

Name of Property

County and State

5. Classification

Ownership of Property

(check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1		buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
1	_____	TOTAL

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

Historic Resources of the City of Poughkeepsie

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(enter categories from instructions)

DOMESTIC / single dwelling

DOMESTIC / secondary structure

Current Functions

(Enter categories from instructions)

DOMESTIC / single dwelling

DOMESTIC / secondary structure

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN / Second Empire

Materials

(Enter categories from instructions)

foundation Brick

walls Weatherboard

roof Slate

other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

Name of Property

County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

[X] A Property associated with events that have made a significant contribution to the broad patterns of our history.

[] B Property is associated with the lives of persons significant in our past.

[X] C Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

[] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all boxes that apply.)

[] A owned by a religious institution or used for religious purposes.

[] B removed from its original location

[] C a birthplace or grave

[] D a cemetery

[] E a reconstructed building, object, or structure

[] F a commemorative property

[] G less than 50 years of age or achieved significance within the past 50 years

Areas of Significance:

(Enter categories from instructions)

Architecture

Performing Arts

Education

Commerce

Period of Significance:

ca. 1872-1952

Significant Dates:

ca. 1872, 1880-1891, 1920

Significant Person:

Cultural Affiliation:

N/A

Architect/Builder:

James H. Seaman

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- [] preliminary determination of individual listing (36 CFR 67) has been requested.
[] previously listed in the National Register
[] previously determined eligible by the National Register
[] designated a National Historic Landmark
[] recorded by historic American Building Survey #
[] recorded by Historic American Engineering Record #

Primary location of additional data:

- [] State Historic Preservation Office
[] Other State agency
[] Federal Agency
[] Local Government
[] University
[] Other repository:

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 1

Corlies-Ritter-Hart House
Name of Property
Dutchess County, New York
County and State

Narrative Description of Property

The Corlies-Ritter-Hart house is located at 103 South Hamilton Street in the City of Poughkeepsie in Dutchess County. Hamilton Street runs north-south through Poughkeepsie's central core; the house is approximately five blocks from Main Street. South Hamilton Street is lined with a mixture of mid-nineteenth to early twentieth century residences, including several others that were built by the Corlies family. The street is lined by a sidewalk, and the houses are all set far back from the road with large front yards and mature trees. Two secondary sidewalks lead to the Corlies-Ritter-Hart house; one runs to the front door, and the other runs along the south elevation to the rear of the house. The landscaping features flower beds, mature trees, and open lawn space. The nominated parcel is the lot historically associated with the Corlies-Ritter-Hart house.

The Corlies-Ritter-Hart house, built ca. 1872, is a three-bay, Second Empire style residence. The building is divided into three different masses: a primary two-and-a-half story section, a rear one-and-a-half story section, and a ca. 1920 garage addition. The frame building rests on a brick foundation and is capped by a fishscale slate-covered, concave-shaped mansard roof. A one-story, flat roofed porch runs along the full façade; small brackets with scrolls and a repeated teardrop pattern run along the cornice band under the porch roofline. The porch is supported by square columns with exaggerated square caps; circular corner brackets with a quatrefoil cutout and shallow arch are located between the caps and the cornice band. A turned balustrade connects the base of the columns. The entrance, which has two sets of double doors with arched windows, is located in the northernmost bay. It is flanked to the south by two sets of two-over-two windows with shutters. The wood window surrounds are wide at the top, narrow in the middle, and widen again at the base to end in small scrolls; these surrounds are repeated around all of the windows on the original building. Three one-over-one windows with wooden crowns light the second story. Brackets ending in small scrolls connected by a teardrop pattern decorate the cornice band under the roofline. Two arched dormers with two-over-two windows project from the slate roof; small scrolls are located under the arch of the dormer and on the sides of the wooden surrounds.

On the south elevation, three two-over-two windows light the raised basement with brick walls. Located on the eastern end of the elevation, a one-story, ca. 1920 shed-roofed addition lit by one-over-one windows covers a staircase leading to the basement. The main block of the house is three bays across. On the first floor, a bay window projects from the westernmost bay; it features a central two-over-two window flanked by narrower one-over-one windows. Under the roofline, small brackets alternate with larger, scrolled brackets. To the east, the bay window is flanked by two two-over-two windows; three two-over-two windows are located on the second story. Two dormers project from the roofline of the main block. The rear block has two two-over-two windows on the first floor. It has a concave mansard roof covered in fishscale slate shingles; the cornice band under the roofline has small brackets ending in scrolls, but is simpler than on the main block. Two arched dormers project from the roof.

Each of the three masses of the building are visible on the west (rear) elevation. The main block projects further to the south than the rear block; this slight projection is filled by narrow one-over-one windows. A brick chimney and dormer window project from the roofline of the main block. A two-story porch dominates the rear block on the west elevation. On the basement level, the porch is supported by simple square columns on piers. It

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 7 Page 2

Corlies-Ritter-Hart House
Name of Property
Dutchess County, New York
County and State

covers a two-over-two window and an entrance to the basement. A one-story, shed-roofed ca. 1940 addition is located adjacent to the basement porch. The second story of the porch has more delicate square piers culminating in wood lace brackets; the piers are connected by a simple balustrade. A simple cornice band with brackets runs under the porch roofline and a dormer window projects through the roof.

On the north elevation, the main block has one two-over-two window and a small one-over-one window on the first floor. Two two-over-two windows are located on the second floor, and two dormer windows project from the roofline. To the rear (west) of the elevation, a one-and-a-half story section with a concave mansard roof projects from the building. It is lit by a narrow one-over-one window and a two-over-two window. Brackets run under the roofline and two dormer windows project from its mansard roof. It connects with the ca. 1920 garage addition on the basement and first floor.

A ca. 1920 two-story, shed-roofed garage addition projects from the north elevation. The first floor, which is accessed by two garage doors on its east elevation, is accessed by two garage doors and a central wood panel door. These entrances are covered by a small, simple shed roof. The second floor provides additional living space. Four one-over-one sash windows are located on the east elevation and four sets of casement windows with four horizontal panes are located on the west elevation. The sloping shed roof has a simple cornice band at the height of the roofline on the north elevation.

On the interior, the first floor is divided into an entry stair hall, a large formal parlor, a dining room, kitchen, and an informal sitting room over the garage. The stair hall features a dark wood staircase with a turned balustrade and a large octagonal newel post that flares out at the base; scrollwork decorates each riser. The staircase curves delicately at the second floor and is flanked by an arched niche. A plaster medallion decorates the ceiling. The large parlor is south of the stair hall. Originally divided into two rooms and separated by pocket doors, it appears to have been modified ca. 1920 to form one large room; the ceiling was covered in painted canvas at that time. A molded plaster cornice decorates the ceiling; a marble fireplace is the highlight of the west wall. The dining room is located to the west. It also features a molded plaster cornice and original woodwork. To the north, the informal sitting room is simply finished with wood paneling on the walls and a hardwood floor. The kitchen and butler's pantry are located to the west of the stair hall. The original plaster cornice and ceiling medallion and woodwork were retained when the cabinetry and fixtures were updated ca. 1920. The second floor has a central stairway, four bedrooms, and two bathrooms. Generally simple, the rooms feature original details, including doors, fixtures, woodwork, and flooring. The third floor, which is accessed by a narrow staircase, has three bedrooms that were originally used to house servants; each of the rooms retain its original trim.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Corlies-Ritter-Hart House

Name of Property

Dutchess County, New York

County and State

Section 8 Page 1

Statement of Significance

The Corlies-Ritter-Hart House, built ca. 1872, is significant at the local level under Criterion A for its association with a series of families important to the history of local music education and performance and commerce. Frederic and Fanny Ritter, nationally recognized music historians, musicians, and composers, lived in the house for eleven years. While Frederic Ritter was teaching at Vassar, he and his wife reached the apex of their careers and completed their most notable publications. It is also associated with the Hart family, particularly Frederick and Frederick H.M. "Harry" Hart. In addition to founding the Frederick Hart Company, a machinery and tool manufacturer, the father and son team also attracted regional and national companies to relocate to Poughkeepsie. Frederick H.M. "Harry" Hart owned the house during his most productive years; under his leadership the Hart Company grew dramatically. It is also significant under Criterion C as a good example of Second Empire style residential architecture in Poughkeepsie. One of the remaining speculative residences built by local developer George Corlies, the house reflects the popularity of the Second Empire style as Poughkeepsie began to expand during the late nineteenth century.

The Corlies Family and the Development of South Hamilton Street

One of the oldest communities along the Hudson River, Poughkeepsie was initially settled during the late seventeenth century. Though it grew slowly, it was well situated near the major transportation routes of the Hudson River and Albany Post Road and was named the county seat in 1717. The village became a center of commerce and trade and by the nineteenth century its economy came to be dominated by industry and manufacturing; this was spurred by the completion of the Hudson River railroad to Poughkeepsie in 1849. After the city was incorporated in 1854, local leaders focused on adding amenities like gas lights and a water works. New residential and institutional development followed, notably that of Vassar College in 1861.¹

George Corlies, a wealthy Quaker businessman from New York City, first came to Poughkeepsie in 1834. He established a country retreat where he could improve his fragile health and enjoy a quiet retirement, but soon became intrigued by Poughkeepsie's booming real estate market. By 1836, Corlies had begun his career as a Poughkeepsie real estate developer; he purchased the Bronson French farm on the south side of the growing village and began laying out a plan and building lots. The financial panic of 1837 and the slow economic recovery, however, halted Corlies' development plans for Poughkeepsie's south side until the 1850s and 1860s. At that time, Corlies laid out the first streets, built the first houses and sold the first building lots in the new Poughkeepsie neighborhood he envisioned south of Market Street on a hillside overlooking the Hudson River.

¹ Frank Hasbrouck, ed., *The History of Dutchess County* (Poughkeepsie, N.Y.: S.A. Matthieu, 1909), 200-208, 221-223; Larson Fisher Associates, "Town of Poughkeepsie, Dutchess County, New York: Reconnaissance-level Historic Resource Survey Update," prepared by Larson Fisher Associates, Woodstock, New York, for the Town of Poughkeepsie Historical Commission, Poughkeepsie, New York, September 2011, IV-6, 19, 29, 31-35.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Corlies-Ritter-Hart House

Name of Property

Dutchess County, New York

County and State

Section 8 Page 2

Due to Corlies's early influence, South Hamilton Street became almost entirely built up with residential properties.²

Throughout the 1850s and 60s, the Corlies family developed home sites extending from the ridge forming Garfield Place eastward to a second ridge that became South Hamilton Street. To lay out South Hamilton Street, Corlies had to remove and smoothen the "bold, ragged ledge" that was originally on the property. In 1861, he built his first house on South Hamilton Street (now 85 South Hamilton) in the popular Second Empire style.³

The Second Empire style, which was first introduced in American pattern books during the 1850s, became popular in the years after the Civil War. The mansard roof, the hallmark of the style, is attributed to French architect Francois Mansart. The distinctive, steep, and often sloped mansard roofline, dormer windows, molded cornice, and brackets made the style recognizable. Particularly in the Northeast and Midwest, Americans sought to build in this new French style just as they sought out new French fashions in clothing and objects. Second Empire was particularly popular for residential architecture, but it was occasionally used for civic, commercial, and religious buildings. The style was also easily adapted to the new American building technology of light, balloon framing. Invented in Chicago, the balloon frame used lighter, milled studs instead of large, traditional timbers to frame buildings. Through its combination of standardized lumber and simple carpentry techniques, balloon framing allowed for quicker, cheaper, and more efficient construction.

The Corlies family favored the Second Empire style, which resulted in compact and attractive houses, and used it for many of the properties they developed. They designed a number of houses on South Hamilton Street and others on Carroll, Franklin, Montgomery, and Academy streets in the style. A small group of these, known as the South Hamilton Street Row (NR 1990), has already been listed on the National Register.⁴

The house at 103 South Hamilton is a fine example of this style favored by the Corlies family. The earliest known image of the house dates from an 1874 map. The house was likely built circa 1872 at the same time as, or near the time of, the construction of 116 Franklin Street, the "twin" of 103 South Hamilton. The building at 116 Franklin Street was built in 1872 by builder James H. Seaman for Andrew King, a relative of George Corlies, who purchased and developed parts of the Corlies's family holdings. It is likely that Seaman was also the builder for 103 South Hamilton.⁵ At the same time 103 South Hamilton and 116 Franklin were being built, King was also developing 139 Academy Street, another grand Second Empire style home within this cluster.⁶

² "George Corlies," *Poughkeepsie Sunday Courier*, December 20, 1891; "George Corlies," obituary, *Poughkeepsie Daily Eagle*, May 28, 1892; "George Corlies Dead," *Poughkeepsie News-Telegraph*, June 4, 1892; Edmund Platt, "George Corlies." In *The Eagle's history of Poughkeepsie: from the earliest settlements, 1683 to 1905* (Poughkeepsie: Platt & Platt, 1905).

³ "George Corlies," obituary, *Poughkeepsie Daily Eagle*, May 28, 1892.

⁴ National Register of Historic Places, South Hamilton Street Row, Dutchess County, New York (90NR00423).

⁵ *Poughkeepsie Daily Press*, February 28, 1872.

⁶ "Poughkeepsie, N.Y." 1874. Drawn by H.H. Bailey. Albany, New York: Lithograph for G.W. Lewis, Library of Congress collection; Richard Wyncoop, *Wyncoop Genealogy in the United States of America* (NY: Knickerbocker Press, 1904) includes Corlies, Stanton, King genealogy.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Corlies-Ritter-Hart House

Name of Property

Dutchess County, New York

County and State

Section 8 Page 3

Many of the homes and lots associated with the Corlies and King families were originally sold to family members or fellow Quakers. The house at 103 South Hamilton appears to have been built speculatively. It may have been intended for family members or fellow Quakers who failed to materialize or perhaps for leasing to faculty members coming and going from the new Vassar College. It could have also been built in anticipation of growing suburban trends; by the late nineteenth century, wealthier Poughkeepsie residents sought to move away from the city center near the businesses and factories that their families owned. But whatever the reason, the house appears to have been leased for a number of years rather than sold outright. The house finally left Corlies family ownership when George Corlies's son, Jacob, sold the house in 1893.⁷

Frederic and Fannie Ritter

From 1880 to 1891, composer and Vassar Music professor Frederic Ritter and his wife, the poet, music historian and mezzo-soprano Fanny Raymond Ritter, made 103 South Hamilton Street their home. Professor Ritter was the author of the first important full length history of American music and is today also noted for the extensive collection of musical scores, books and periodicals that formed his personal music library. Ritter's library of 1800 volumes, including 500 orchestral scores, was purchased at auction by Tufts University after Ritter's death in 1891. Today, this important collection forms the largest single special collection at Tufts and has recently attracted significant attention and funding as a remarkable teaching resource for scholars around the world.⁸

Frederic Ritter was born in Strasbourg, France in 1834. Strasbourg is the largest city within Alsace, a small region of France that maintains historical, cultural, and linguistic ties with Germany; as a result, Ritter was influenced by diverse musical styles from an early age. After studying under local musicians, he left home at age 16 to briefly study under George Kastner in Paris and then studied music composition in Germany. Two years later, the Protestant seminary of Fenestrang in Lorraine recognized his skills and hired him as a professor of music.⁹

Ritter immigrated to America in 1856. He initially settled among members of his family in Cincinnati and in 1861 moved to New York City, where he met and married Fanny Raymond. In both cities, Ritter was a pioneer in the creation of choral and orchestral societies and in the concept of "music festivals" during an era when American experiences with classical music were new and somewhat limited. In 1867, Ritter was appointed Professor of Music at Vassar College. Frederic and Fanny moved to Poughkeepsie as full time residents in 1874.¹⁰

⁷ Dutchess County Deeds, Liber 270, p. 11 (June 16, 1893); National Register, South Hamilton Street Row.

⁸ "Music Library of the Late Dr. Ritter," *Poughkeepsie Sunday Courier*, July 19, 1891; "Dr. Ritter's Library Purchased," *Poughkeepsie Daily Eagle*, September 21, 1897.; John Shepard, "The Frederic Louis Ritter Collection, Who Was Ritter?" Tufts University Library, available at <www.library.tufts.edu/tisch/berger/ritter/whowasritter>.

⁹ "Suddenly Taken: Dr. Ritter, of Vassar College, Died at Antwerp," *Poughkeepsie Daily Eagle*, July 7, 1891; John Shepard, "The Frederic Louis Ritter Collection, Who Was Ritter?"

¹⁰ Helen Andrus, *A Century of Music in Poughkeepsie* (Poughkeepsie: Frank B. Howard, 1912); J.A. Fuller Maitland (ed), *Grove's Dictionary of Music and Musicians (Volume 4)* (Philadelphia: Theodore Presser Co., 1912), 108-109.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Corlies-Ritter-Hart House

Name of Property

Dutchess County, New York

County and State

Section 8 Page 4

During his 24 year tenure at Vassar, Ritter created a flourishing School of Music while remaining a prolific published composer and scholar of music history. Vassar, which opened to its first class of female students in 1865, was still a young institution when Ritter was hired. The school's founders believed it was important for women to study the arts in a serious, academic environment, rather than dabble in them as was typical. Ritter helped establish a rigorous program and taught composition, music theory, piano, and singing. Outside reviewers praised the dedication and training of Ritter's music students.¹¹

Despite his international success as a composer and music historian, Ritter exemplified a deep and generous commitment to broadening and elevating the musical tastes of Poughkeepsie residents. He was noted for being unusually interested in community life - especially in comparison to other members of the Vassar faculty who were less involved and less well known among the local Poughkeepsie community.¹² From 1881 to 1885, Ritter conducted an annual local concert series known as the "Poughkeepsie Vocal Union." For these concerts, Ritter used professional musicians from New York and sometimes selected works unfamiliar to local audiences - making the concerts somewhat controversial.¹³ But no one doubted that Ritter was attempting to provide for Poughkeepsie musical offerings of a far different nature than anything that had ever come before. The renown of the Vocal Union concerts even extended to neighboring towns, where, occasionally, special trains had to be added to bring concert goers to Poughkeepsie from Kingston and Newburgh.¹⁴

Frederic Ritter wrote *History of Music* (1870), the first popular music history book published in the United States, based on his early lectures as a part-time Vassar professor. His *Music in England* (1883), *Music in America* (1883), and *The Student's History of Music* (1884) were also well-received. *Music in America* was the first published work to discuss the history of American art music; Ritter, somewhat ungenerously, compared it unfavorably to European art music. His *Student's History of Music* was used as a music textbook for decades. At the time of his death in 1891, Ritter's histories as a set were considered to be perhaps the best popular history of music ever printed in English. Though Ritter's ideas about American vernacular music and American Indian and African-American music have been rejected by contemporary American music history scholars, he retains a core place in bibliographies of American music history.¹⁵

With his handsome looks and charming French accent, Ritter also proved himself to be a delightful as well as edifying lecturer. In 1889, a local reporter covering one of Ritter's talks noted, "Dr. Ritter has a quaint and pleasing style of speaking, with many little touches of humor, which derive added piquancy from his accent, and the lecture was well attended."¹⁶ In a tribute to Ritter, one of his former students described his appeal: "In

¹¹ Vassar College Encyclopedia, "Frederick Louis Ritter," available at < <http://vcencyclopedia.vassar.edu/faculty/prominent-faculty/frederick-louis-ritter.html>>; Vassar College Encyclopedia, "School of Art and Music," available at < <http://vcencyclopedia.vassar.edu/curriculum/school-of-art-music.html>>.

¹² "Dr. Frederic Louis Ritter," *Poughkeepsie Sunday Courier*, July 12, 1891.

¹³ "Vocal Union," *Poughkeepsie Sunday Courier*, October 21, 1883.

¹⁴ "Special Trains to Vocal Union Concerts," *Poughkeepsie Sunday Courier*, November 26, 1882; December 9, 1883.

¹⁵ Zoltan Roman, "Music in Turn-of-the-Century America: A View from the 'Old World,'" *American Music* v.7 (Autumn 1989): 315-323; H. Wiley Hitchcock, "Sources for the Study of American Music," *American Studies International* V. 14 (Winter 1975): 3-9.

¹⁶ "Lecture by Dr. Ritter," *Poughkeepsie Daily Eagle*, April 18, 1889; "Profile of Professor Ritter," *Poughkeepsie Sunday Courier*, April 21, 1889.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Corlies-Ritter-Hart House

Name of Property

Dutchess County, New York

County and State

Section 8 Page 5

conversation he was fascinating, partly on account of his unique formation of English words, but mainly because of his original turn of phrase... Dr. Ritter wrote English with skill and a degree of eloquence which gave evidence of great clearness of thought. His language is forcible, beautiful and finished." Though the Vassar School of Music was closed after Ritter's death in an attempt to match the curricula of prominent schools like Harvard, Yale, and University of Pennsylvania, Ritter left behind the legacy of a reputable and beloved program.¹⁷

Fanny Raymond Ritter, an accomplished translator, mezzo-soprano singer, and music historian, settled into the Vassar community. Like her husband, she did some of her most notable work while living in Poughkeepsie. Between 1874 and 1890, she wrote five books about music and music history. Her *Woman as a Musician: an Art-Historical Study* (1877) was the first published work on the history of women in music in the United States. She was a noted translator and was lauded for her translation of Robert Schumann's *Music and Musicians*. She also collaborated with Frederic on many of his vocal compositions and often served as his librettist. Like her husband, Fanny also sought to share music with citizens of Poughkeepsie and organized many vocal recitals featuring historic pieces dating as far back as the 13th century.¹⁸

Fanny maintained an active interest in other forms of art and knowledge and invited other academics to Vassar. Her charming note on perfumed stationery brought naturalist John Burroughs and his friend, the poet Walt Whitman, to Poughkeepsie in the spring of 1879. Whitman later described this visit to "that lively and handsome little city [of Poughkeepsie] especially Main and Hamilton Streets" as "good talks, good lunch and good times generally with our friends Professor and Mrs. Ritter." In 1880, Professor Ritter became the first American composer to set a Whitman poem to music. Mrs. Ritter was later to become one of the sources for Whitman's biographers when she revealed that Whitman had confided to her the deep poetic inspiration he took from the musical performances of Italian contralto Marietta Alboni.¹⁹

Frederick Hart and Industrial Development in Poughkeepsie

After the deaths of Fanny in 1890 and Frederic in 1891, the Corlies family sold 103 South Hamilton to George and Emily Patten in 1893.²⁰ George Patten had come to Poughkeepsie from Jersey City, New Jersey to work as a superintendent at Poughkeepsie's massive waterfront industry, the Adriance, Platt Company, manufacturers of the famous Buckeye mower.²¹

¹⁷ L.A. Bliss, "Frederic Louis Ritter," *Vassar Miscellany* Volume 21, October 1891; Vassar College Encyclopedia, "School of Art and Music."

¹⁸ John Shepard, "The Frederic Louis Ritter Collection" Who Was Ritter?," Tufts University Library <www.library.tufts.edu/tisch/berger/ritter/whowasritter>; Commission of the European Communities, *Women and Music*, Supplement No. 22 to Women of Europe, 14.

¹⁹ Louise Pound, "Walt Whitman and Italian Music," *American Mercury Magazine*, 1925 p. 9-12; Walt Whitman and Edin Haviland Miller, *The Correspondence 1890-1892* (NYU Press, 2007); Walt Whitman and Floyd Stoval, *Prose Works 1892: Specimen Days* (NYU Press, 2007).

²⁰ "Fannie Raymond Ritter," obituary, *Poughkeepsie Sunday Courier*, November 2, 1890; "Dr Frederic Louis Ritter," *Poughkeepsie News-Press*, July 8, 1891; July 24, 1891.

²¹ Ancestry.com, New York, Federal Census, 1880 [database online], (Provo, Utah: Ancestry.com Operations, Inc., 2012).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Corlies-Ritter-Hart House

Name of Property

Dutchess County, New York

County and State

Section 8 Page 6

The Pattens, and others like them, represented the growing number of managers and industrial engineers who moved to Poughkeepsie throughout the late 19th and early 20th centuries. In the decades after the Civil War, a number of factories were established along the Hudson River in Poughkeepsie. The Adriance harvesting machinery company, which started around 1850, helped establish the city's reputation as a center of manufacturing. While most of the new factories specialized in heavy or light manufacturing, several textile factories were also built in the city. Out of a desire for technological improvement and innovation, Poughkeepsie manufacturers Adriance, Platt Company, Delaval, Sedgwick Elevators, Phoenix Horseshoes, and many others began attracting new white collar engineers and managers to work in area factories.²²

A few months after the death of his wife in 1920, George Patten sold 103 South Hamilton to Frederick H.M. "Harry" Hart and Julia Hart.²³ Like the Pattens, the Harts were also part of Poughkeepsie's expanding base of industrial engineers and factory managers. Hart's father, Frederick Hart Sr., a mechanical engineer, emigrated from England in 1884 to manage a local factory in Poughkeepsie. He eventually became a consulting engineer for the Delaval Separator Company and later the plant's general manager. Hart Sr. is credited with successfully encouraging the Delaval Company to locate in Poughkeepsie and with being the chief designer of the then state-of-the-art Poughkeepsie Delaval factory with its distinctive sawtooth roofline and open floor plan.²⁴

In 1894, Hart Sr. created a business with his two sons which began as a small machine shop and design laboratory on Lansing Avenue. The family business grew steadily, incorporated as Frederick Hart and Company in 1913, and moved to larger quarters at 837 Main Street. When the plant expanded again in 1937, the company had grown from a 320 square foot one-room shop to a 52,000 square foot factory employing 350 people in the design and building of precision tools and machinery.²⁵ After Frederick Hart Sr. died in 1936, his son Frederick H.M. "Harry" Hart took over the management of the company. In 1944, after 50 years in business, Frederick Hart and Company was purchased by the national firm, American Type Founders and became known as Daystrom Electric Corporation.²⁶

Like his father before him, Frederick H.M. "Harry" Hart of 103 South Hamilton is credited with bringing a major industry to Poughkeepsie - one of the world's corporate giants, International Business Machines Corporation (IBM). After the bombing of Pearl Harbor, the IBM Corporation, then located in Binghamton, where it had been founded, was confronted with the need for urgent wartime retooling and expansion. It created a subsidiary, the Munitions Manufacturing Company, and sought out a Hudson Valley location to fulfill a large government contract to produce aircraft cannons for the military. As a long time supplier for IBM, Hart was able to convince IBM to purchase 215 acres of land along the Hudson River in the Town of Poughkeepsie as the site of a new facility for IBM's wartime production.²⁷ IBM Plant Number 4 was constructed on the South Road site in 1941, and by 1944, 2,000 people were employed there - making machine guns, grenades, bomb fuses, aircraft

²² Hasbrouck, ed., *The History of Dutchess County*, 238-240.

²³ "Emily Rice Patten," obituary, *Poughkeepsie Sunday Courier*, March 14, 1920.

²⁴ "Frederick Hart," *History of the Hudson Valley (1609-1930) River of Destiny (Volume 5)*, Chicago: S.J. Clarke Publishing 1931

²⁵ "Hart Company Proud of Precision Reputation," *Poughkeepsie New Yorker*, August 16, 1944

²⁶ "Hart Company will Enlarge," *Poughkeepsie Daily Eagle*, December 22, 1936.

²⁷ Emerson W. Pugh, *Building IBM* (MIT Press, 1995); Larson Fisher Associates, "Town of Poughkeepsie," IV-65-66.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Corlies-Ritter-Hart House

Name of Property

Dutchess County, New York

County and State

Section 8 Page 7

cannons, tank guns and other munitions for the WWII military effort. The IBM Golf Course and Country Club (now known as Casperkill) opened nearby in July of 1943.²⁸

In this story of the Hart family - its modest beginnings, unflagging work ethic, technical excellence, and ultimate success - the local newspaper found a special significance to be noted and pondered by the whole community. The *Poughkeepsie New Yorker* editorialist wrote:

This community in common with many others in America, at one time thought huge industries bloomed overnight. It concentrated its salesmanship in attempting to persuade established concerns to forsake one city in favor of a new location. The years have proved, and here is further proof if such is needed, that a community builds on a sounder foundation by helping small industry to become established and to develop. A good, small industry will become a good, large industry in the normal course of events. Not only will it grow itself but it will persuade other industries to locate in the same community. It is no accident, no mere coincidence that the Hart Company has been instrumental in bringing not only American Type Founders here but International Business Machines as well... Greater Poughkeepsie welcomes a new concern but in so doing it does not forget the old. It remembers the small machine shop of Frederick Hart, the long hours that he and his associates devoted to its development, the continued employment during the depression, the rapid expansion prior to and during the war, the families that took their parts in our community life. The Hart plant is a local, as well as a family institution.²⁹

The house at 103 South Hamilton remained in the Hart family for fifty years, from 1920 to 1970, housing three generations of the family and the office of son-in-law Dr. James Keeley's medical practice in the basement level. Dr. Keeley's wife, Mary Hart Keeley, was born at 103 South Hamilton Street and purchased the house from her father in 1952. The Keeleys raised their family in the house during the 1950s and 1960s. Mrs. Keeley (Vassar Class of 1941) became one of the city's most tireless and respected social service outreach workers, receiving the Eleanor Roosevelt Val-Kill Medal in 1991 for her humanitarian work among Poughkeepsie's poor and her leading role in the creation of Dutchess Outreach.³⁰

As a whole, the varied history of the Corlies-Ritter-Hart house helps to tell the story of Poughkeepsie's late nineteenth and early twentieth century growth. Constructed as attractive, but speculative, housing in a new area of town, the house reflects the physical growth of Poughkeepsie and the work of developers and boosters. The newly established Vassar College attracted the Ritters. Though well-known in their field before moving to Poughkeepsie, Frederic and Fanny Ritter solidified their reputations through their energetic work in music history, translation, performance, composition, and in education. Finally, the work of Frederick Hart Sr. and Frederick H.M. "Harry" Hart reflect the industrial and commercial growth of Poughkeepsie. In addition to establishing their own successful company, the father and son were energetic promoters of the city and attracted new industries.

²⁸ "Plant Number 4 Old Warrior," "Poughkeepsie Prepares to Honor Watson," *Poughkeepsie New Yorker*, October 6, 1944.

²⁹ "Past, Present, and Future," *Poughkeepsie New Yorker*, February 4, 1944.

³⁰ "Death Claims Mrs. F.H.M. Hart," *Poughkeepsie Sunday Courier*, April 27, 1930.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Corlies-Ritter-Hart House

Name of Property

Dutchess County, New York

County and State

Section 8 Page 1

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Corlies-Ritter-Hart House

Name of Property

Dutchess County, New York

County and State

Section 8 Page 2

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Corlies-Ritter-Hart House

Name of Property

Dutchess County, New York

County and State

Section 8 Page 3

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**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 10 Page 1

Corlies-Ritter-Hart House

Name of Property

Dutchess County, New York

County and State

Verbal Boundary Description

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification

The boundary was drawn to include the parcel historically associated with the Corlies-Ritter-Hart house.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Corlies-Ritter-Hart House

Name of Property

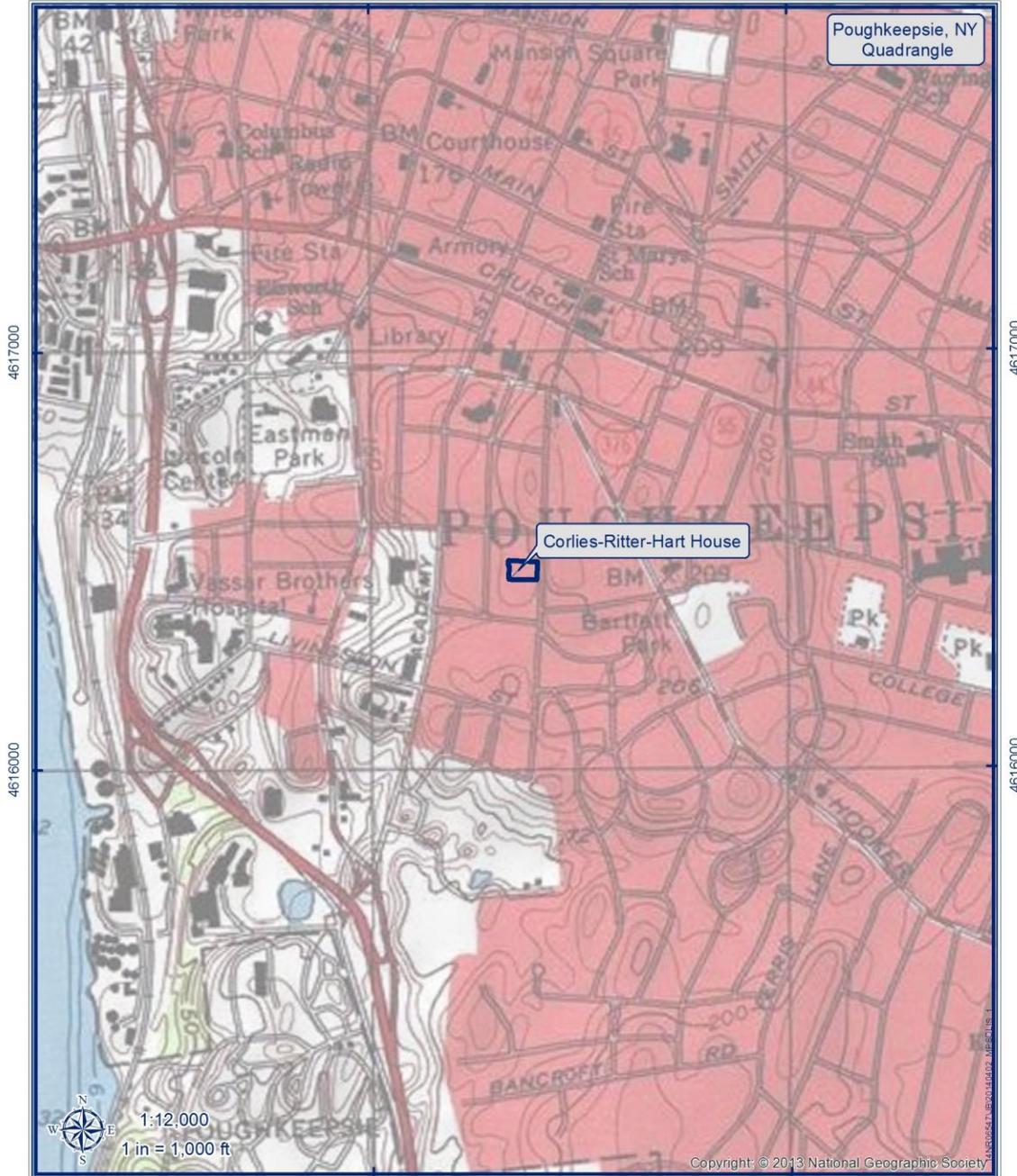
Dutchess County, New York

County and State

Section 10 Page 2

Corlies-Ritter-Hart House
City of Poughkeepsie, Dutchess Co., NY

103 South Hamilton Street
Poughkeepsie, NY 12601



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



 Corlies-Ritter-Hart House

Tax Parcel Data:
Dutchess Co, RPS
www.co.dutchess.ny.us



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 10 Page 3

Corlies-Ritter-Hart House

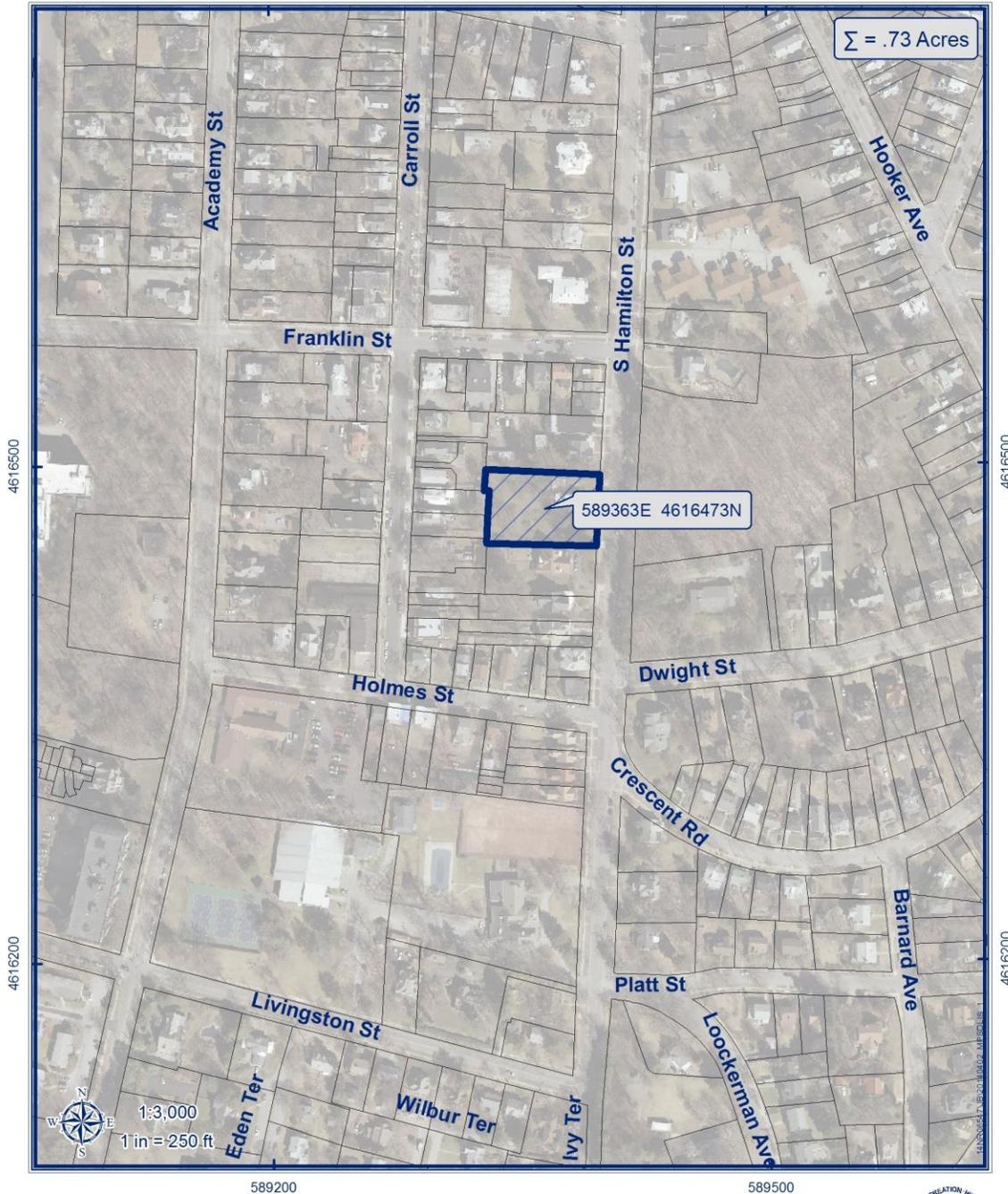
Name of Property

Dutchess County, New York

County and State

Corlies-Ritter-Hart House
City of Poughkeepsie, Dutchess Co., NY

103 South Hamilton Street
Poughkeepsie, NY 12601



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Corlies-Ritter-Hart House

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Corlies-Ritter-Hart House

Name of Property

Dutchess County, New York

County and State

Section 11 Page 1

Additional Information

Name of Property:	Corlies-Ritter-Hart House
City:	Poughkeepsie
County:	Dutchess
State:	NY
Name of Photographer:	Jennifer Betsworth
Date of Photographs:	April 8, 2014
Location of Original Digital Files:	NY SHPO

NY_DutchessCo_CorliesRitterHartHouse_0001

Façade, facing west

NY_DutchessCo_CorliesRitterHartHouse_0002

Façade and north elevation, facing southwest

NY_DutchessCo_CorliesRitterHartHouse_0003

Detail of front porch, facing northwest

NY_DutchessCo_CorliesRitterHartHouse_0004

South elevation, facing northeast

NY_DutchessCo_CorliesRitterHartHouse_0005

West elevation, facing east

NY_DutchessCo_CorliesRitterHartHouse_0006

Newel post and staircase, facing northwest

NY_DutchessCo_CorliesRitterHartHouse_0007

Parlor, facing west

NY_DutchessCo_CorliesRitterHartHouse_0008

Kitchen, facing northwest

NY_DutchessCo_CorliesRitterHartHouse_0009

Second floor hallway, facing west

NY_DutchessCo_CorliesRitterHartHouse_0010

Bedroom, facing south



















