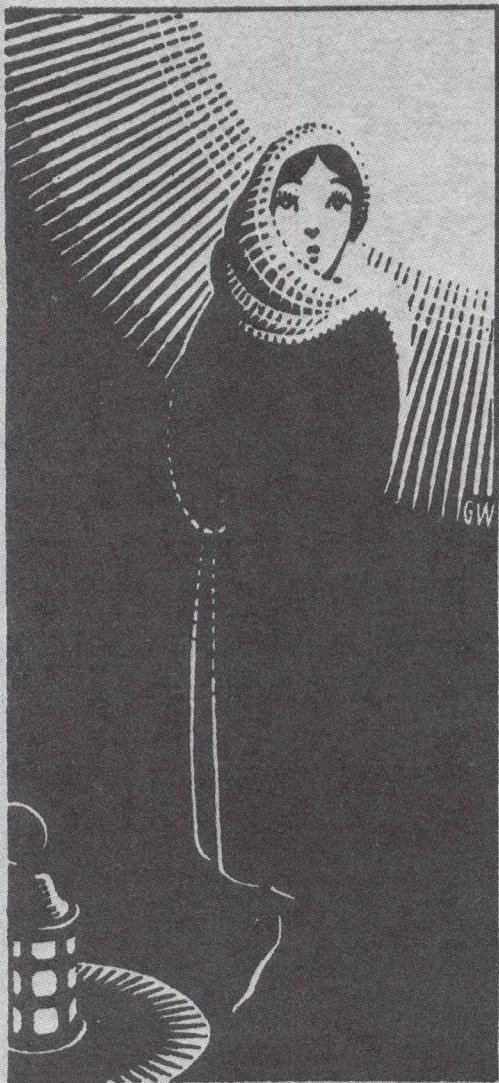




154. *Cross-Eyed Man* (after Rembrandt), ca. 1920, monograph, 4½ x 4¼ inches (W-1) \*

\*Number in parentheses indicates location in catalogue raisonné.



GRANT WOOD — Program Design for "A Kiss for Cinderella" — C.R. Community Players — 1931

**ISABEL O. STAMATS**

155. *A Kiss for Cinderella*, 1931, woodcut,  
8½ x 5¾ inches (W-2)



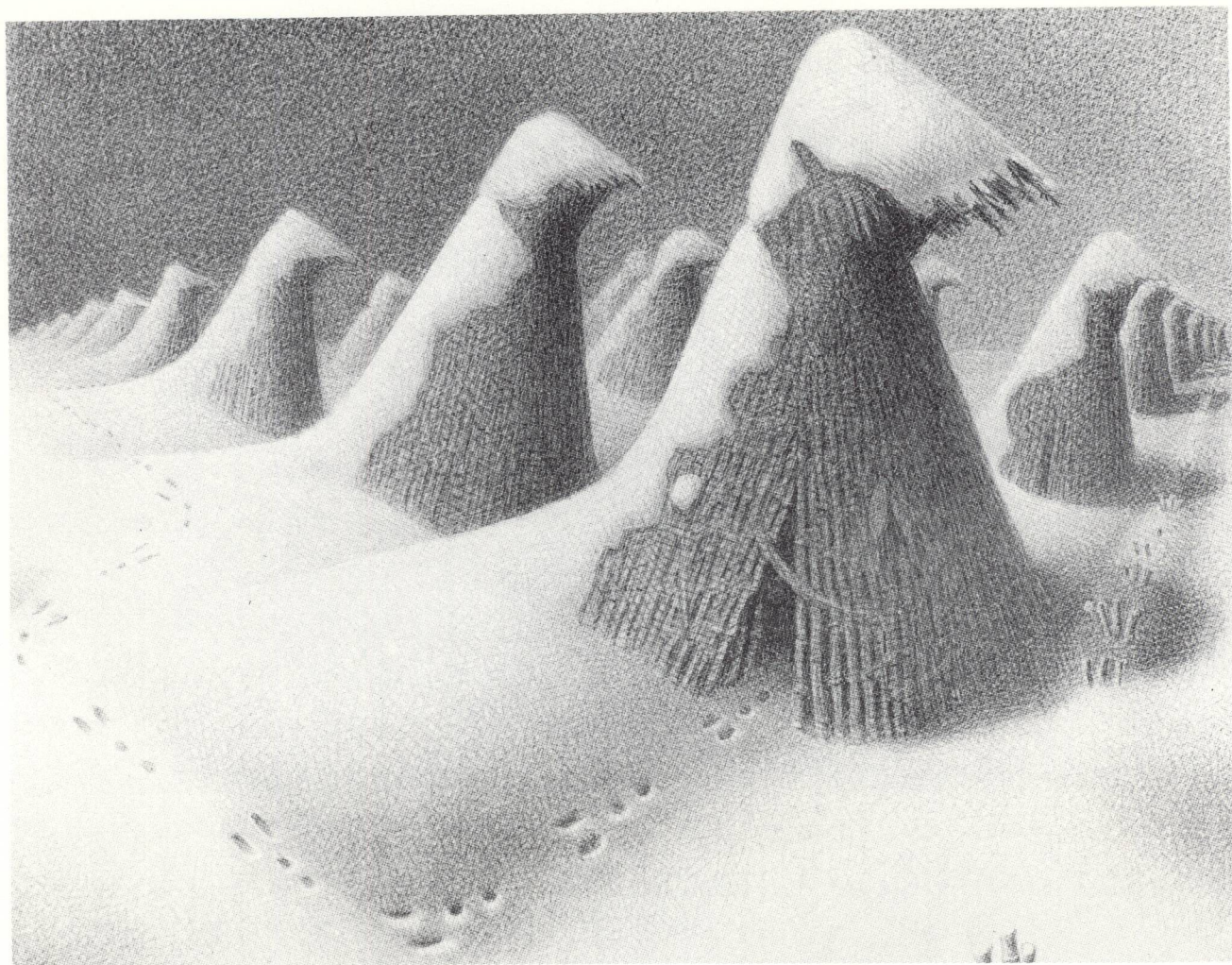
156. *Tree-Planting Group*, 1937, lithograph, 8½ x 11 inches (W-3)



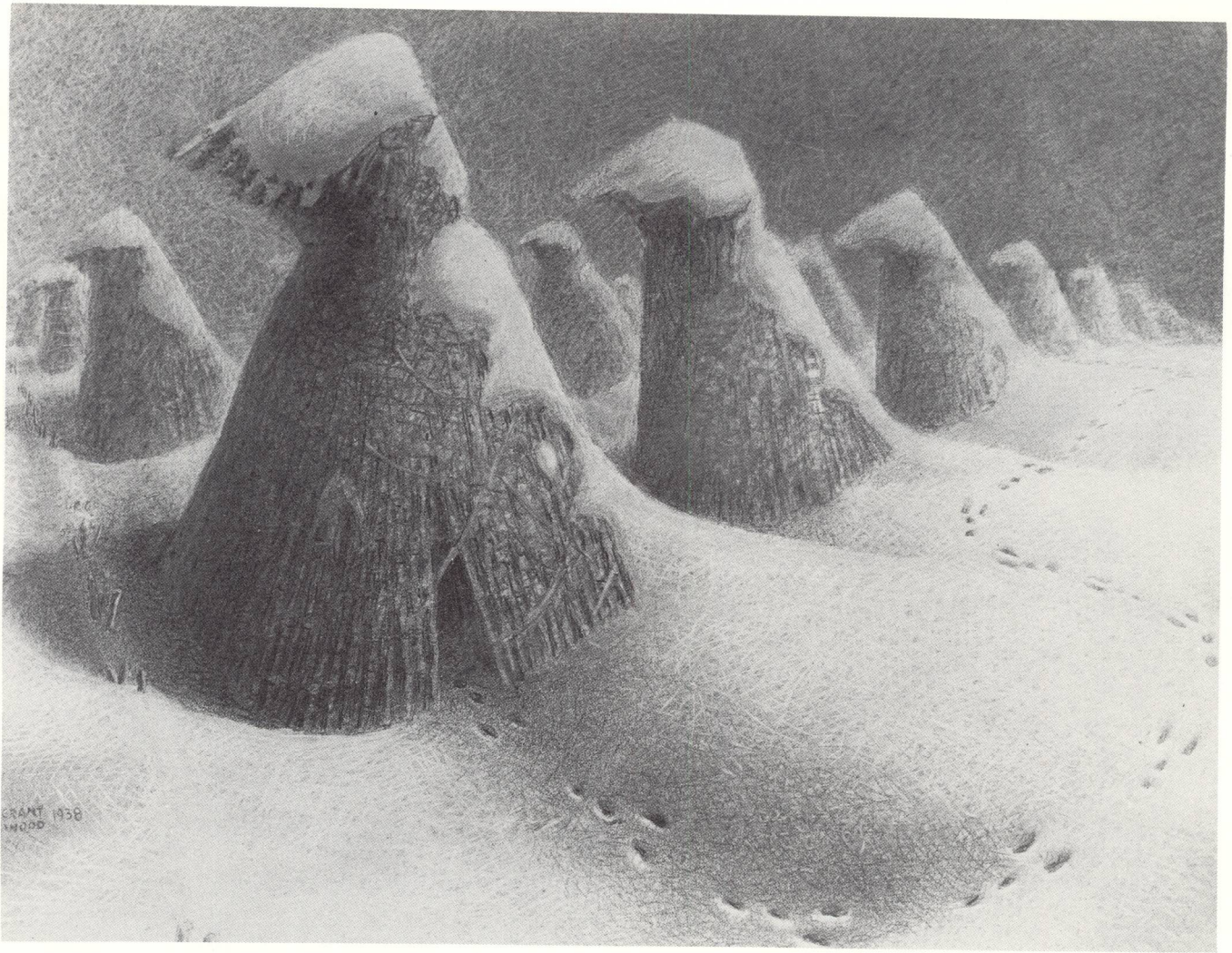
157. *Tree-Planting Group*, 1933, charcoal, pencil, and chalk, 34 x 39 inches (W-3)



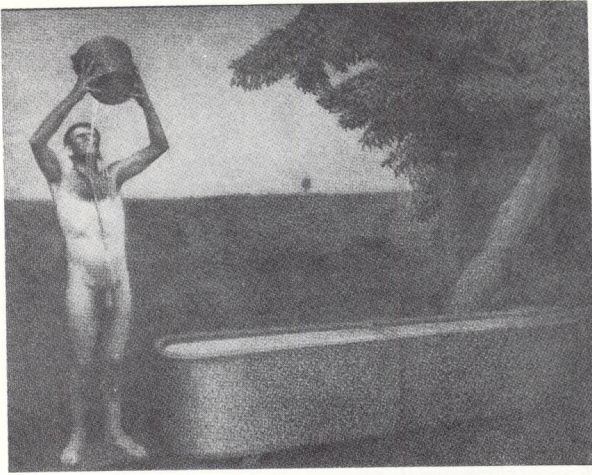
158. *Seed Time and Harvest*, 1937, lithograph, 7½ x 12¼ inches (W-4)



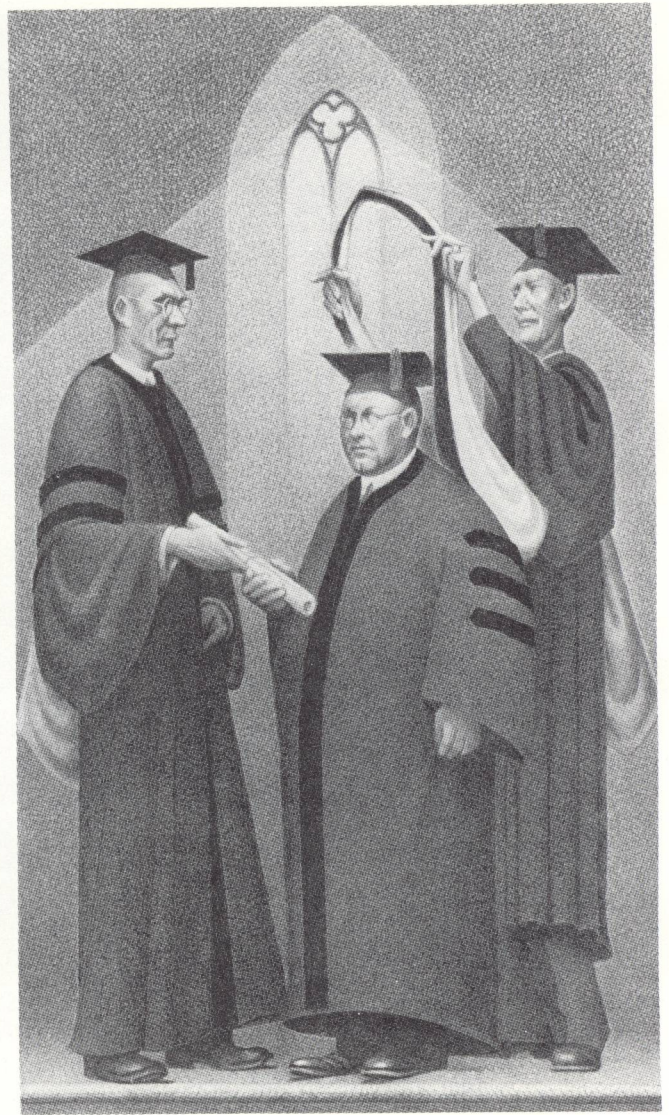
159. *January*, 1937, lithograph, 9 x 12 inches (W-5)



160. *January*, 1938, pencil, 18 x 24 inches (W-5)

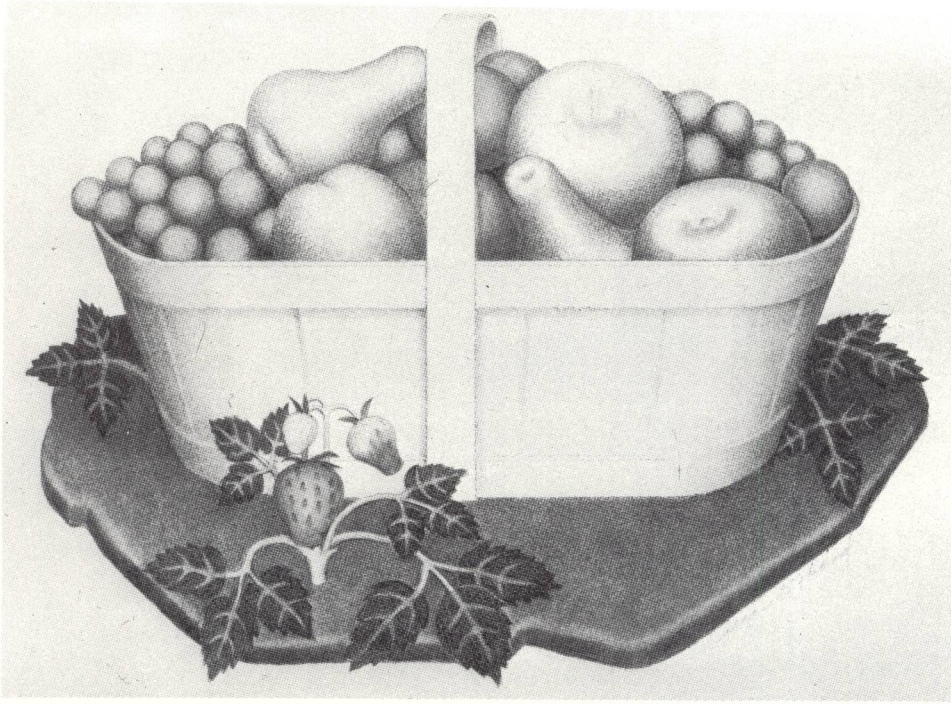


161. *Sultry Night*, 1937, lithograph, 9¾ x 12¼ inches (W-6)

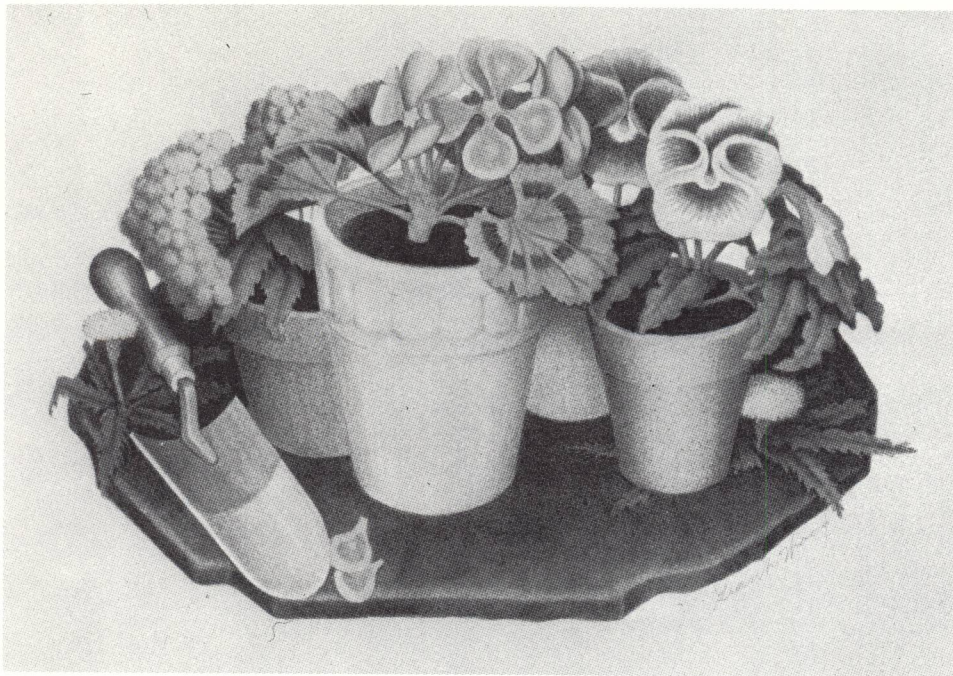


162. *Honorary Degree*, 1937, lithograph, 11¾ x 7 inches (W-7)

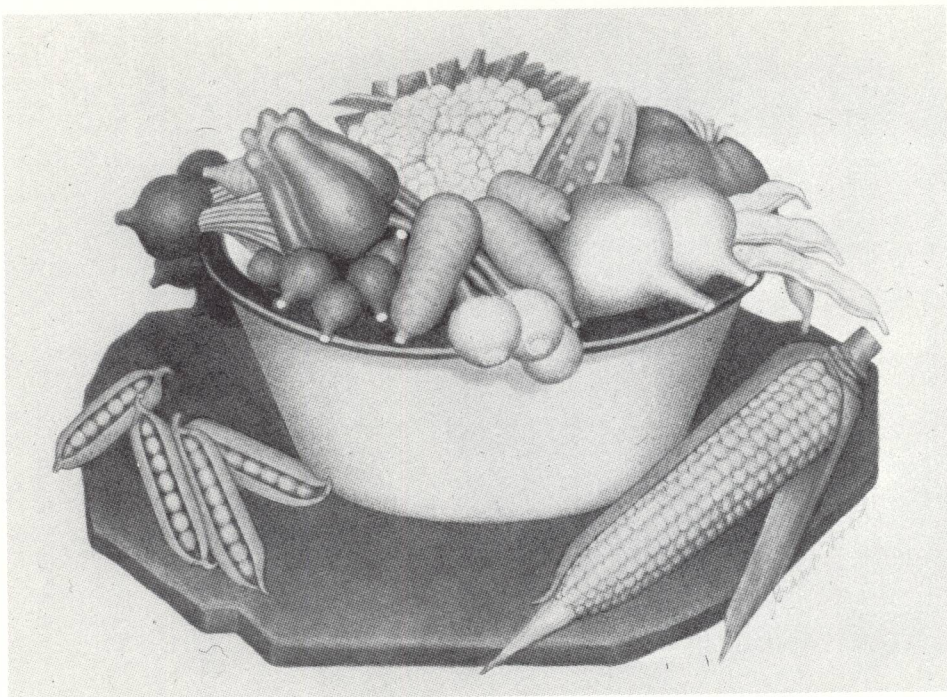




163. *Fruits*, 1938, lithograph,  
9 x 12 inches (W-8)



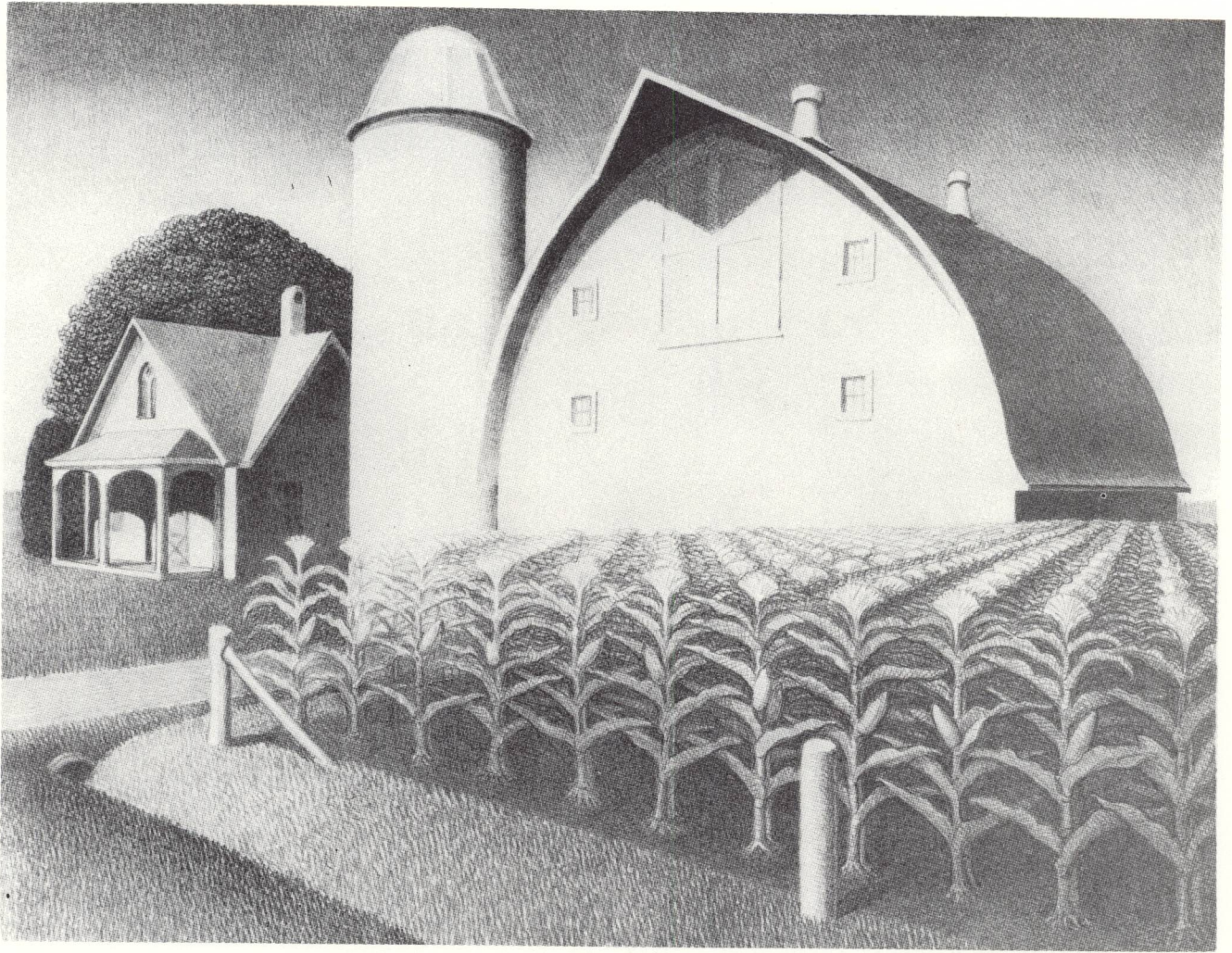
164. *Tame Flowers*, 1938,  
lithograph,  
7 x 10 inches (W-9)



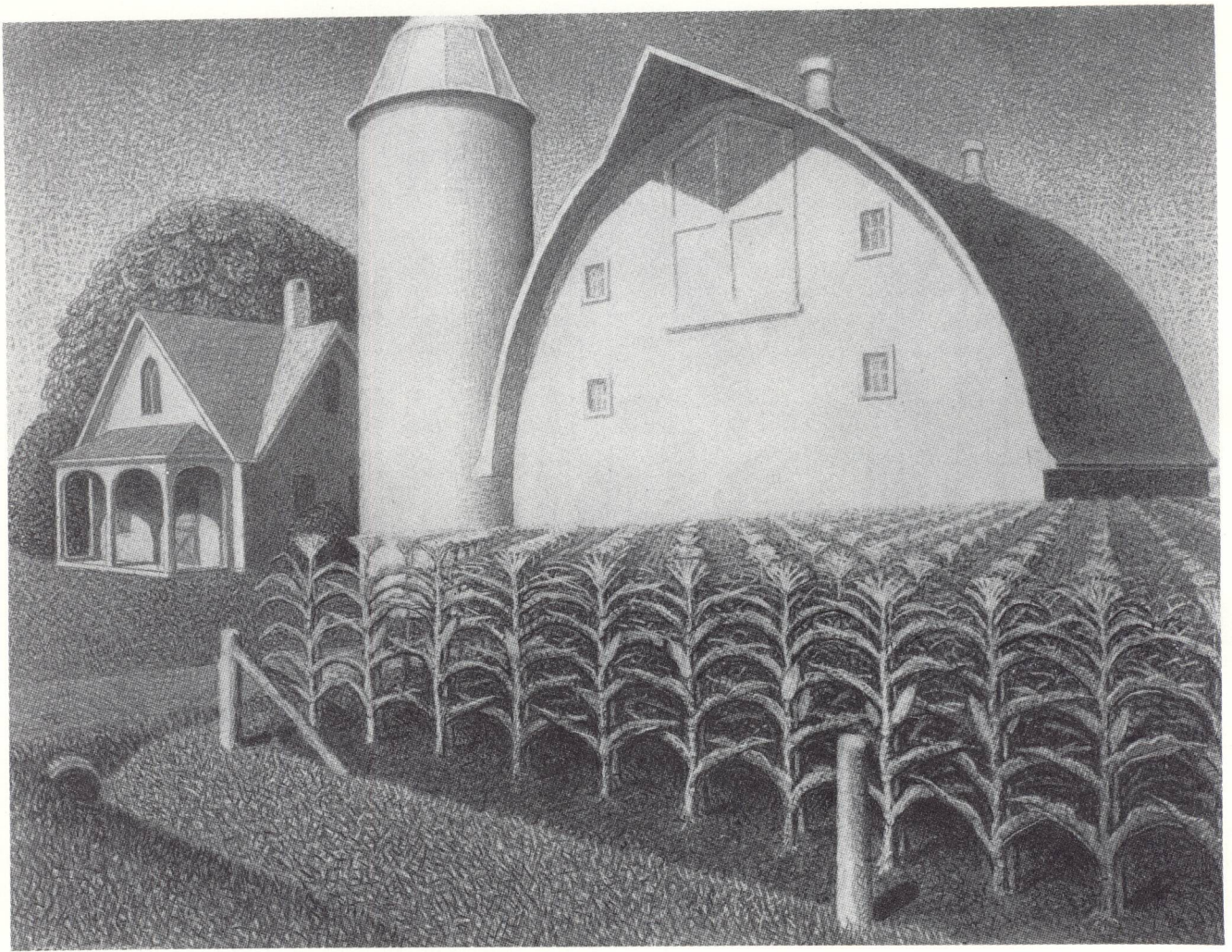
165. *Vegetables*, 1938, lithograph,  
7 x 10 inches (W-10)



166. *Wild Flowers*, 1938,  
lithograph, 7 x 10  
inches (W-11)



167. *Fertility*, 1939, lithograph, 9 x 12 inches (W-12)



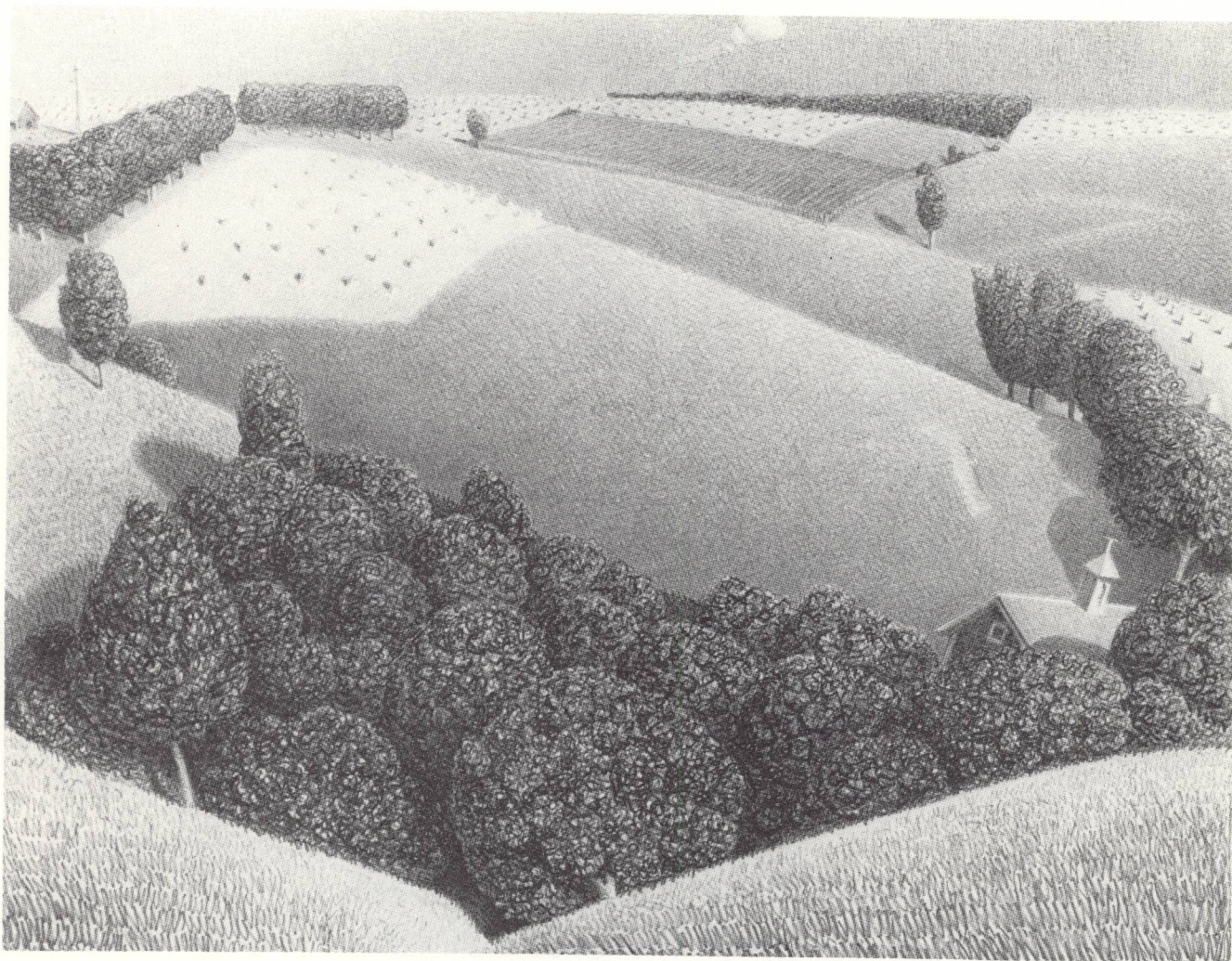
168. *Fertility*, 1939, charcoal, 17½ x 23½ inches (W-12)



169. *In the Spring*, 1939, lithograph, 9 x 12 inches (W-13)



170. *In the Spring*, 1939, pencil, 18 x 24 inches (W-13)



171. *July Fifteenth*, 1939, lithograph, 9 x 12 inches (W-14)

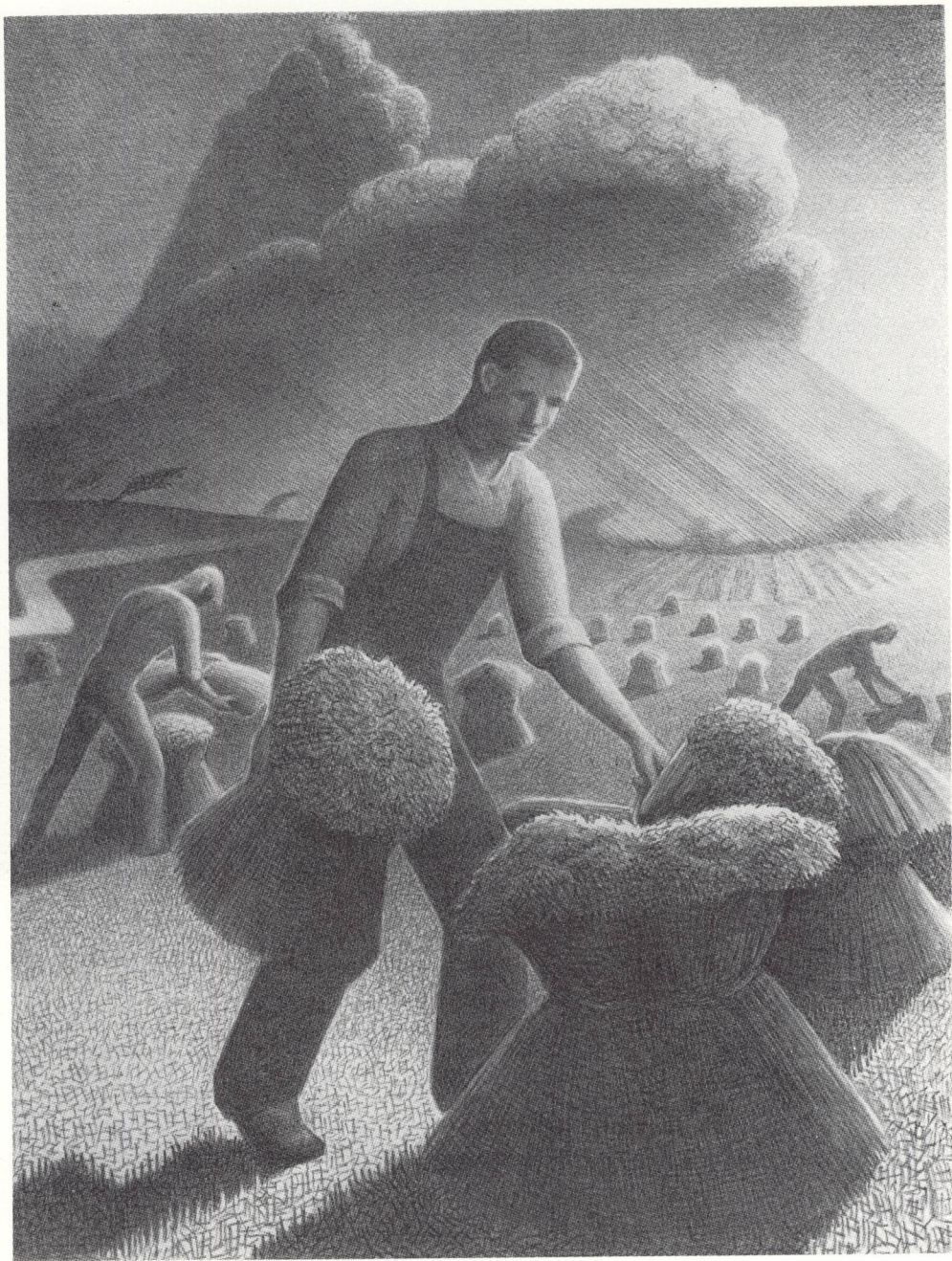


172. *Midnight Alarm*, 1939, lithograph, 12 x 7½ inches (W-15)

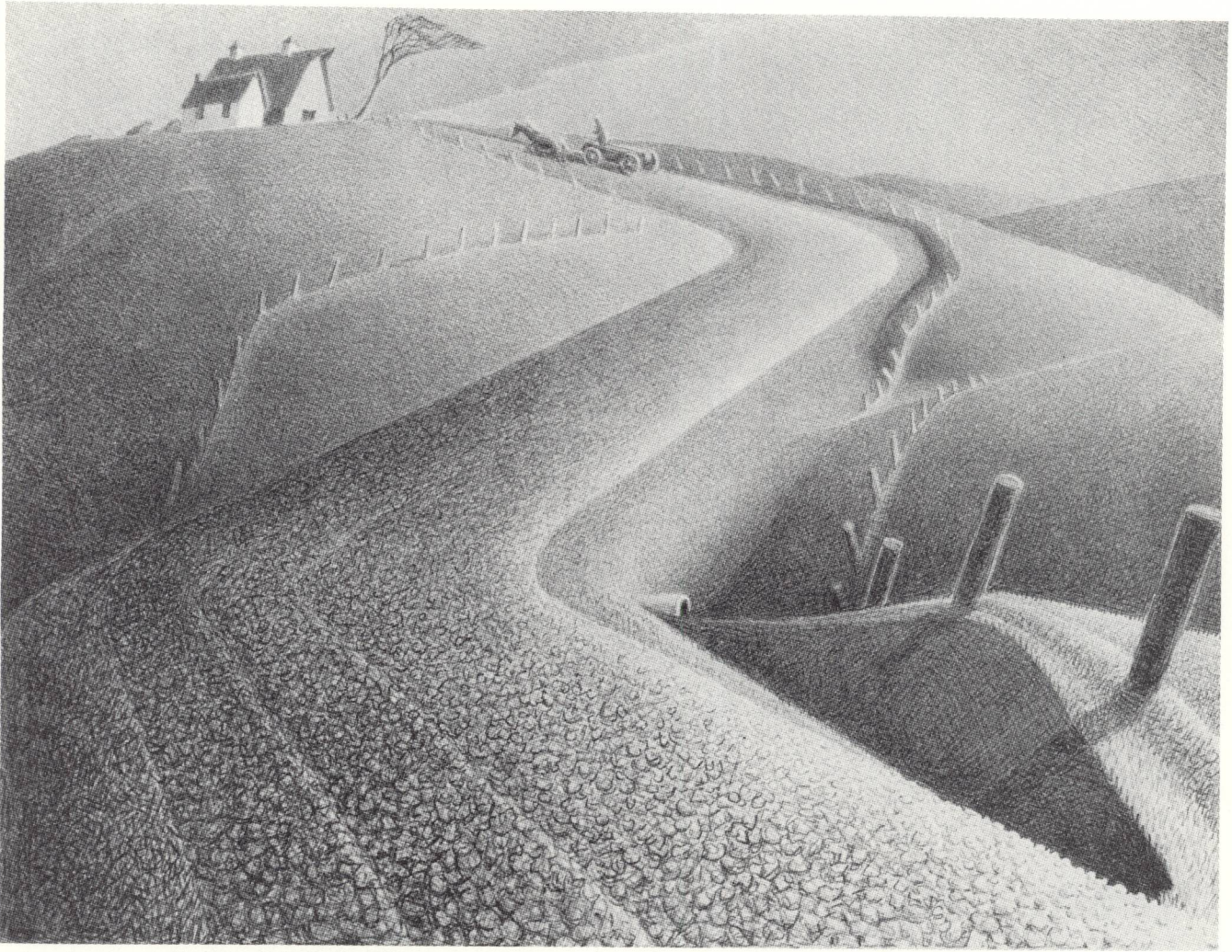




173. *Shriners' Quartet*, 1939, lithograph, 12 x 7¼ inches (W-16)



174. *Approaching Storm*, 1940, lithograph, 12 x 9 inches (W-17)



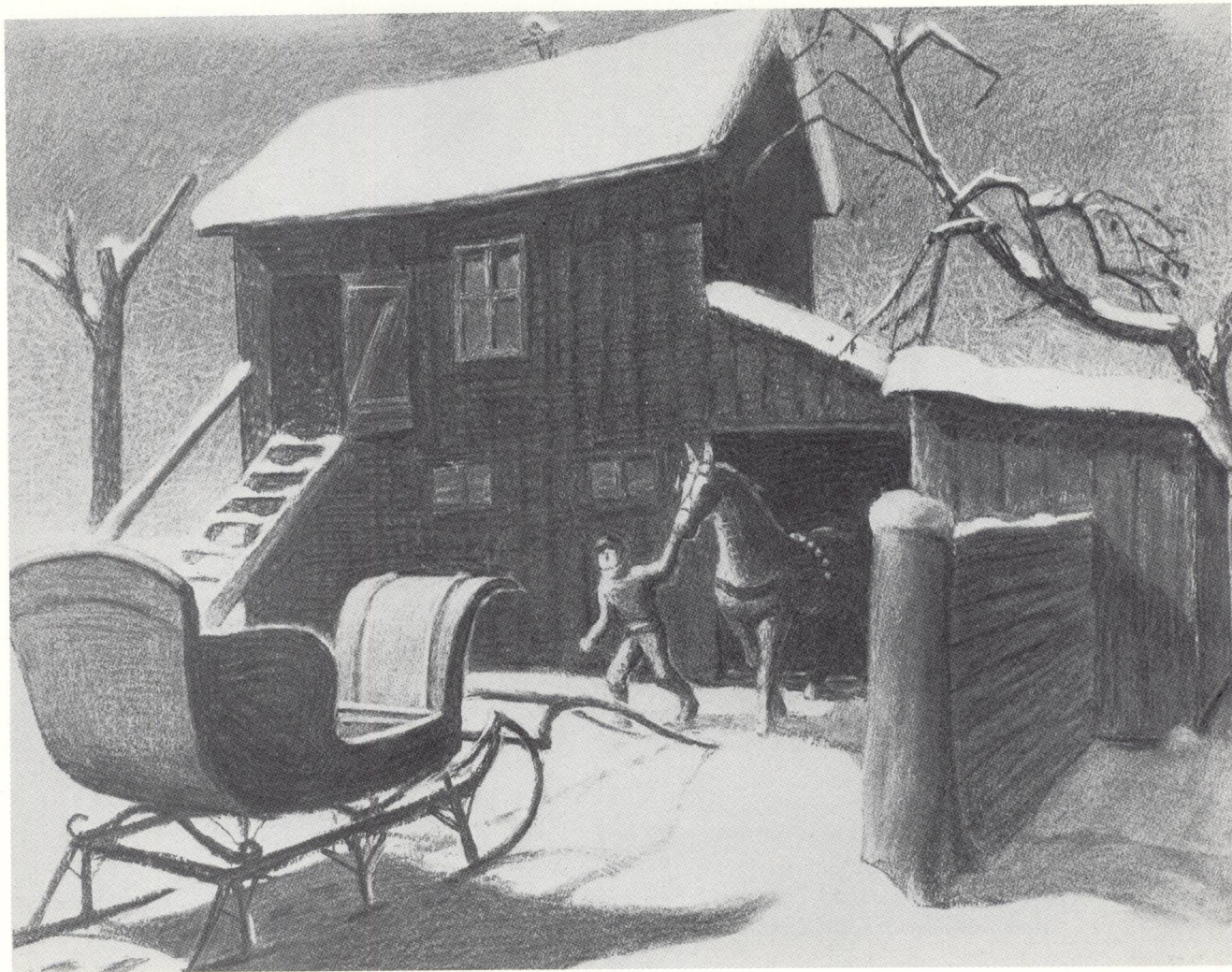
175. *March*, 1941, lithograph, 9 x 12 inches (W-18)



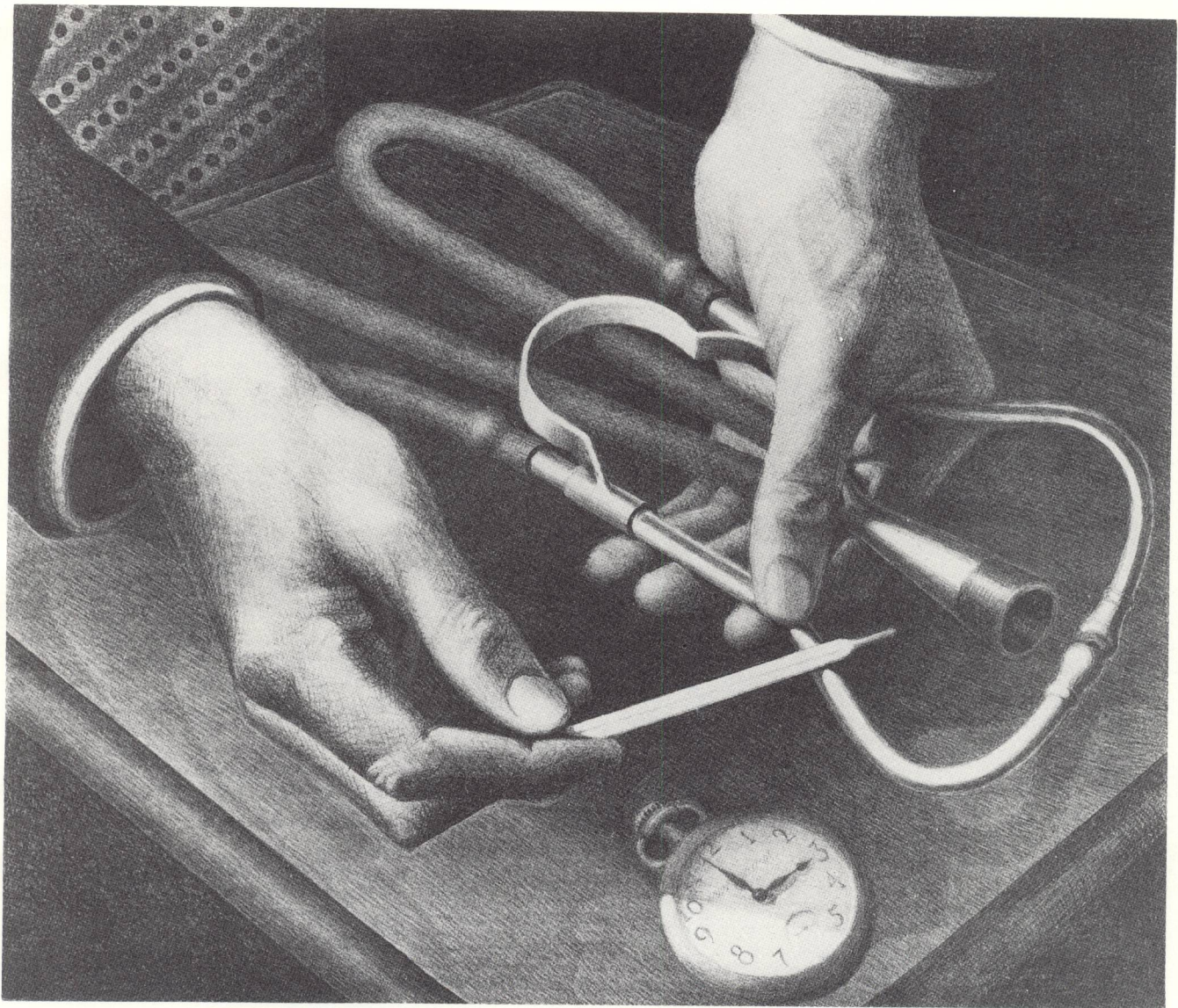
176. *February*, 1941, lithograph, 9 x 12 inches (W-19)



177. *December Afternoon*, 1941, lithograph, 9 x 12 inches (W-20)



178. *December Afternoon*, 1941, charcoal and pencil, 12 x 15¾ inches (W-20)



179. *Family Doctor*, 1941, lithograph, 10 x 12 inches (W-21)

## Graphics of Grant Wood: A Catalogue Raisonné

W-1. *Cross-Eyed Man* (after Rembrandt), ca. 1920s (Figure 154)

Monoprint, 4½ x 4¼ inches  
Collection: Mrs. Marvin Cone

W-2. *A Kiss for Cinderella*, 1931 (Figure 155)

Woodcut, 8½ x 5⅞ inches  
Collection: Mrs. Herbert O. (Isabel) Stamats

W-3. *Tree-Planting Group*, 1937 (Figure 156)

Lithograph, 8½ x 11 inches  
Edition of 250. Printed by George C. Miller on B.F.K. Rives. Published and distributed by Associated American Artists, New York.  
Collections: CRAC, Dav, DMAC, FAMSF, Fogg, FWMA, MFAB, N-A, MBMA, Oberlin, PMA Smith, UI

Note: This print is similar in subject to a preliminary drawing in the collection of the Cedar Rapids Art Center (Figure 157). It is also related to a painting in oil on masonite panel (25 x 30 inches) in the collection of King Vidor, Beverly Hills, California.

W-4. *Seed Time and Harvest*, 1937 (Figure 158)

Lithograph, 7½ x 12¼ inches  
Edition of 250. Printed by George C. Miller on B.F.K. Rives. Published and distributed by Associated American Artists, New York.  
Collections: Amherst, Cornell, CRAC, Dav, DMAC, FAMSF, Kal, N-A, NYPL, Oberlin, Smith, UI, WAM, Wichita  
Note: The location of preliminary sketches and drawings is unknown.

W-5. *January*, 1937 (Figure 159)

Alternate Titles: *January Snow*, *January Thaw*  
Lithograph, 9 x 12 inches  
Edition of 250. Printed by George C. Miller on B.F.K. Rives. Published and distributed by Associated American Artists, New York.  
Collections: BMAG, CI, CMA, CRAC, Dart, Dav, DMAC, FAMSF, Fogg, MFAB, NBMA, Princeton

Note: This print is similar in subject to a drawing, Figure 160. It is also related to a painting in oil on masonite panel (18 x 24 inches) dated 1940 in the collection of King Vidor, Beverly Hills, California.

W-6. *Sultry Night*, 1937 (Figure 161)

Alternate Title: *Saturday Night Bath*  
Lithograph, 9¾ x 12¼ inches  
Edition of about 100. Printed by George C. Miller on B.F.K. Rives. Published and distributed by Associated American Artists, New York.  
Collections: Amherst, CRAC, Dav, DMAC, MMA, NBMA  
Note: This print is similar in subject to a drawing in charcoal (19 x 23 inches) dated 1937 in a private collection (Dennis, p. 185). An edition of 250 was planned, but the United States Post Office banned transit of the print through the mails.

W-7. *Honorary Degree*, 1937 (Figure 162)

Lithograph, 11¼ x 7 inches  
Edition of 250. Printed by George C. Miller on B.F.K. Rives. Published and distributed by Associated American Artists, New York.  
Collections: BMAG, CI, DAM, Dart, DMAC, FAMSF, Fogg, LC, MFAB, MOMA, NBMA, NYPL, PMA, UI, UM

Note: This print is similar in subject to a drawing in lithographic crayon and wash dated 1939 (?), included in sale 3585, Sotheby-Parke-Bernet, Inc., New York, December 13-14, 1973, No. 58. The figures represented are Dean Emeritus Carl W. Seashore of the Graduate College

(right), Grant Wood (center), and Professor Norman Foerster of the School of Letters (left), all of the University of Iowa.

W-8. *Fruits*, 1938 (Figure 163)

Lithograph, 9 x 12 inches  
Edition of 250. Printed by George S. Miller on B.F.K. Rives. Published and distributed by Associated American Artists, New York.  
Collections: CRAC, Dart, Dav, DMAC, HMA  
Note: Although advertised as hand colored by the artist, the color tinting was done by Grant Wood's sister and her husband, Nan and Edward Graham, on Wood's instructions. The Davenport Art Gallery has a complete set that was hand tinted by Grant Wood. The location of preliminary sketches and drawings is unknown.

W-9. *Tame Flowers*, 1938 (Figure 164)

Lithograph, 7 x 10 inches  
Edition of 250. Printed by George C. Miller on B. F. K. Rives. Published and distributed by Associated American Artists, New York.  
Collections: CRAC, Dav, DMAC  
Note: Although advertised as hand colored by the artist, the color tinting was done by Grant Wood's sister and her husband, Nan and Edward Graham, on Wood's instructions. The Davenport Art Gallery has a complete set that was hand tinted by Grant Wood. The location of preliminary sketches and drawings is unknown.

W-10. *Vegetables*, 1938 (Figure 165)

Lithograph, 7 x 10 inches  
Edition of 250. Printed by George C. Miller on B.F.K. Rives. Published and distributed by Associated American Artists, New York.  
Collections: CRAC, Dav, DMAC, HMA, UM  
Note: Although advertised as hand colored by the artist, the color tinting was done by Grant Wood's sister and her husband, Nan and Edward Graham, on Wood's instructions. The Davenport Art Gallery has a complete set that was hand tinted by Grant Wood. The location of preliminary sketches and drawings is unknown.

W-11. *Wild Flowers*, 1938 (Figure 166)

Lithograph, 7 x 10 inches  
Edition of 250. Printed by George C. Miller on B.F.K. Rives. Published and distributed by Associated American Artists, New York.  
Collections: Amherst, CRAC, Dav, DMAC  
Note: Although advertised as hand colored by the artist, the color tinting was done by Grant Wood's sister and her husband, Nan and Edward Graham, on Wood's instructions. The Davenport Art Gallery has a complete set that was hand tinted by Grant Wood. The location of preliminary sketches and drawings is unknown.

W-12. *Fertility*, 1939 (Figure 167)

Lithograph, 9 x 12 inches  
Edition of 250. Printed by George C. Miller on B.F.K. Rives. Published and distributed by Associated American Artists, New York.  
Collections: Amherst, BMAG, CI, CRAC, Dav, DMAC, FAMSF, Fogg, Kal, MFAB, MMA, NBMA, NCEA, Okl, UI, UM  
Note: This print is similar in subject to a preliminary drawing, Figure 168, in the collection of Kennedy Galleries, Inc.

W-13. *In the Spring*, 1939 (Figure 169)

Lithograph, 9 x 12 inches



Edition of 250. Printed by George C. Miller on B.F.K. Rives. Published and distributed by Associated American Artists, New York.

Collections: AIC, Amherst, Bklyn, BMAG, CI, CRAC, Dart, Dav, DMAC, FAMSF, MFAB, MMA, NBMA, NCF, Wichita

Note: This print is similar in subject to a preliminary drawing, Figure 170, in the collection of the Butler Institute of American Art.

W-14. *July Fifteenth*, 1939 (Figure 171)

Alternate Title: *Summer Landscape*

Lithograph, 9 x 12 inches

Edition of 250. Printed by George C. Miller on B.F.K. Rives. Published and distributed by Associated American Artists, New York.

Collections: CRAC, Dav, DMAC, FAMSF, Fogg, Kal, MFAB

Note: The location of preliminary drawings or sketches is unknown.

W-15. *Midnight Alarm*, 1939 (Figure 172)

Lithograph, 12 x 7½ inches

Edition of 250. Printed by George C. Miller on B.F.K. Rives. Published and distributed by Associated American Artists, New York.

Collections: Amherst, BMAG, CI, CRAC, Dart, Dav, DMAC, FAMSF, Flint, Fogg, MFAB, MMA, UM, Yale

Note: The location of preliminary drawings or sketches is unknown.

W-16. *Shriners' Quartet*, 1939 (Figure 173)

Lithograph, 12 x 7¼ inches

Edition of 250. Printed by George C. Miller on B.F.K. Rives. Published and distributed by Associated American Artists, New York.

Collections: BMAG, CI, CRAC, Dart, Dav, DMAC, FAMSF, LC, MMA, MOMA, NBMA, Princeton, UI, Wichita

Note: The location of preliminary drawings or sketches is unknown.

W-17. *Approaching Storm*, 1940 (Figure 174)

Lithograph, 12 x 9 inches

Edition of 250. Printed by George C. Miller on B.F.K. Rives. Published and distributed by Associated American Artists, New York.

Collections: BMAG, CI, CRAC, Dav, DMAC, FAMSF, Fogg, LC, MFAB, NMBA, Princeton, UM

Note: This print is similar in subject to a drawing in pencil and charcoal dated 1940 in a private collection (dimensions unavailable).

W-18. *March*, 1941 (Figure 175)

Lithograph, 9 x 12 inches

Edition of 250. Printed by George C. Miller on B.F.K. Rives. Published and distributed by Associated American Artists, New York.

Collections: Bklyn, BMAG, CI, CRAC, Dav, DMAC, FAMSF, Fogg, Kal, LC, MFAB, NBMA, UI, UM

Note: This print is similar in subject to a drawing in charcoal (18 x 23 inches) dated 1940 in the collection of the Davenport Art Gallery.

W-19. *February*, 1941 (Figure 176)

Lithograph, 9 x 12 inches

Edition of 250. Printed by George C. Miller on B.F.K. Rives. Published and distributed by Associated American Artists, New York.

Collections: BMAG, CI, CRAC, Dav, DMAC, FAMSF, HMA, MFAB, MMA, NBMA, UI, UM, UN, Wichita

Note: The location of preliminary drawings or sketches is unknown. However, in the May 1942 *Demcourier*, a listing of "The Important Works by Grant Wood" includes a crayon drawing dated 1941 in the collection of Mrs. Elon Huntington Hooker, New York.

W-20. *December Afternoon*, 1941 (Figure 177)

Lithograph, 9 x 12 inches

Edition of 250. Printed by George C. Miller on B.F.K. Rives. Published and distributed by Associated American Artists, New York.

Collections: Amherst, BMAG, CRAC, Dart, Dav, DMAC, FAMSF, Fogg, LC, MFAB, UI, UM

Note: This print is similar in subject to a drawing, Figure 188, in the collection of the University of Iowa Museum of Art.

W-21. *Family Doctor*, 1941 (Figure 179)

Lithograph, 10 x 12 inches

Edition of 300. Printed by George C. Miller on B.F.K. Rives. Published and distributed by Abbott Laboratories, Chicago, Illinois.

Collections: AIC, CRAC, Dart, Dav, DMAC, MFAB

Note: The location of preliminary drawings or sketches is unknown. The hands represented were those of Wood's physician, Dr. A. W. Bennett, Iowa City.

## Chronology: Grant Wood

1891 Born 13 February on a farm near Anamosa, Iowa, the second of four children of Quaker parents, Francis M. (date unknown–1901) and Hattie D. Weaver Wood (dates unknown).

1901 After death of father (March), Mrs. Wood moved from Anamosa farm, in September, with the four children to Cedar Rapids, Iowa, about twenty-five miles away.

1904–1908 Began earliest work in watercolor foliage and landscape elements. Provided illustration of *Graduating Seniors, 1908* for Washington High School yearbook.

1910 Graduated from Washington High School, Cedar Rapids, in June. Immediately traveled to Minneapolis and entered the summer term of the Minneapolis School of Design, Handicraft, and Normal Art to study design with Ernest A. Batchelder (dates unknown). Author of the book *The Principles of Design* (Chicago, 1904). Batchelder was a frequent contributor to *The Craftsman* and a leading advocate of the English Arts and Crafts movement.

1911 Enrolled for a second summer term in Minneapolis with Ernest A. Batchelder.

1911–1912 Taught classes at Rosedale Country School near Cedar Rapids. Attended night class in life drawing by Charles A. Cumming (dates unknown) at the University of Iowa, Iowa City.

1913 Moved to Chicago in spring and worked as a designer at Kale Silversmith Shop. Began night classes in October at the School of the Art Institute of Chicago. Remained through 19 January 1915. Lived at 3550 Ellis Ave.

1914–1915 Established partnership in June with fellow Kale craftsman, Christopher Haga. Opened the Wolund Shop in Park Ridge, specialized in jewelry design. Business failed late in 1915.

1916 Enrolled for two weeks in the day school of the Art Institute of Chicago. Returned to Cedar Rapids in late January, painted signs and did interior decorating to subsist. Occupied temporary quarters with mother and sister on a bluff overlooking Indian Creek in Kenwood Heights.

1917 Completed new house at 3118 Grove Court, S.E., on a lot given him by Paul Hanson in return for his labor.

1917–1918 Entered army, initially stationed at Camp Dodge, Iowa, then transferred to Washington, D.C., where he designed camouflage scenes for artillery.

1919 Returned to Cedar Rapids and in September began teaching art at Jackson High School, where Miss Frances Prescott was principal. Together with Marvin D. Cone (1891–1965), Wood exhibited

twenty-three small panel paintings of barns, out-buildings, and tree landscapes at Killians Department Store, 9–22 October.

1920 Traveled to Paris in summer with Marvin D. Cone, lived in a pension on square de l'Abeille, boulevard Port-Royal. Resumed teaching responsibilities at Jackson High School. Exhibited with Marvin D. Cone thirty-one Paintings of Paris at the Library Art Gallery, Cedar Rapids, 10–20 November.

1921 Completed *First Three Degrees of Free Masonry* for the Masonic Library, Anamosa; subsequently transferred in 1940 to the Masonic Library, Cedar Rapids.

1922 Due to position change of Miss Frances Prescott, Wood also transfers to McKinley High School in September. Completed outdoor mural *The Adoration of the Home* (28 × 81¼ inches) for Henry S. Ely and Company, Realtors.

1923 Traveled to Paris in autumn and attended Académie Julien on rue du Dragon. Worked in Sorrento, Italy, during winter 1923–1924, holding exhibit-sale of his paintings at the Hotel Coccumello.

1924 Returned to Paris in spring after winter in Sorrento, Italy. Remained through summer and painted Paris and French provinces. Returned to Cedar Rapids in autumn to temporarily resume teaching at McKinley High School. Moved into the carriage house of the George B. Douglas mansion; currently being converted into the Mortuary of John B. Turner and Son. Wood provided a series of thirteen pencil and ink drawings of the new mortuary (at Second Avenue and Eighth), of which five were published in an information brochure dated 12 December. Adopted address No. 5 Turner Alley.

1925 Retired from public school teaching, May. Completed series of commissions for J. G. Cherry Plant, Cedar Rapids, a manufacturer of dairy equipment that dealt with the theme of quality through craftsmanship. Seven oil on upson board paintings were completed (Cedar Rapids Art Center). Continued doing interior decorating for several Cedar Rapids families.

1926 Traveled to Europe in June and July, painting in Paris and southern France. Exhibited forty-seven paintings of medieval doorways and gates at Galerie Carmine, rue de Seine, Paris, July. Subsequently exhibited many of these works at the Public Library Gallery, Cedar Rapids, December.

1927 Received commission in January to design stained glass window for the Veterans Memorial Building, Cedar Rapids. Worked with artist Arnold Pyle (1908–1973) mounting a full-scale drawing in Quaker Oats Plant of 288 × 240 inches on fifty-eight sections. Traveled in summer with David Turner to Estes Park, Colorado. Developed and completed a series of oil on canvas (72 × 288 inches) murals for the Hotel Chieftain, Council Bluffs, Iowa. Intended for the

Corn Room, the murals, of which only fragments remain in a private collection, depict the Mormon settlement of Kanessville, later Council Bluffs, in 1849.

1928 Veterans Memorial Building commission approved January. Firm of Emil Frei, St. Louis, retained to assemble the window. Traveled to Munich in September to supervise the manufacture in glass of his design. Especially fascinated by Flemish and German old masters and their choice of subject matter. Final visit abroad.

1928–1930 Completed *John B. Turner: Iowa Pioneer* (Figure 114).

1929 Veterans Memorial Building Window installed, March. Completed portrait of his mother at age 71, *Woman with Plant* (Figure 113).

1930 Completed painting *Stone City, Iowa* (Figure 10), *American Gothic* (Figure 14), and *Overmantel Decoration* (Figure 13). Representing his sister Nan and dentist Dr. B. H. McKeeby, *American Gothic* awarded Norman Walt Harris Bronze Medal and Purchase Prize at the 43rd Annual Exhibition of American Painting and Sculpture at the Art Institute, Chicago, 30 October–14 November. Painting was an instant success and established Wood's reputation as an American painter.

1931 Completed *The Birthplace of Herbert Hoover* (Figure 9), *Midnight Ride of Paul Revere* (30 × 40 inches, Metropolitan Museum of Art), *Fall Plowing* (Figure 118), *Victorian Survival* (32½ × 26¼ inches, Carnegie-Stout Public Library), *Young Corn* (Figure 17), among others.

1932 Completed *Daughters of Revolution* (20 × 40 inches, Cincinnati Art Museum) and *Arbor Day* (Figure 11), among others. Helped establish the Stone City Colony and Art School, 26 June–6 August. Accredited through Coe College (Cedar Rapids), Stone City was sponsored by the Iowa Artist's Club in cooperation with the Little Gallery (Cedar Rapids Art Association) project of the American Federation of Arts. Located in the Valley of the Wapsipipicon River, Stone City is twenty-six miles from Cedar Rapids and three miles from Anamosa. Faculty included Marvin D. Cone and Edward B. Rowan (1898–1946). Commissioned in 1931, the *Fruits of Iowa* murals (seven—Coe College Library, Figures 127, 129) were installed in 1932 in the Montrose Hotel Dining Room.

1933 Completed several distinguished landscapes including *Near Sundown* (Figure 131) and *Trees and Hill* (30½ × 37 inches, Cedar Rapids Art Center). Continued the Stone City Colony and Art School, 27 June–22 August. Met John S. Curry for the first time, when he visited Stone City, July. Completed a series of five charcoal drawings (32 × 42 inches average) for *The Art of Writing*, Chicago. A. N. Palmer Company, to be exhibited at the World's Fair.

1934 Appointed director of Public Works of Art Project in Iowa City and supervised completion by fourteen artists at Iowa City of murals for the Iowa State University Library, Ames. Completed *Dinner for Threshers* (Figure 15), provided book jacket illustrations for Vardis Fisher's *In Tragic Life* and *Passion Spins the Plot*. Became associate professor of Fine Arts at the University of Iowa. Lectured extensively.

1935 Provided book jacket illustration for Thomas Duncan's *O Chautauqua* (180 × 14¼ inches, private collection). Married Sara Sherman Maxon 2 March and purchased a home in Iowa City. Completed *Death on Ridge Road* (Figure 136). Elected to the National Society of Mural Painters. One-man exhibits at The Lakeside Press Galleries, Chicago, February–March, and Ferargil Galleries, New York, 15 April–15 May. Death of his mother, Hattie Weaver Wood. "Revolt Against the City" published in Iowa City by Frank Luther Mott.

1936 Completed *Spring Turning* (18½ × 40 inches, private collection, see sketch, Figure 144). Provided twenty crayon and gouache illustrations for Madeliene Darrough Horn's *Farm on the Hill* (New York: Charles Scribner's Sons). Awarded Honorary Doctor of Letters from University of Wisconsin, Madison. One-man exhibit at Walker Gallery, New York, April–May.

1937 Completed series of drawings in charcoal, pencil, and chalk (20½ × 16 inches) begun in 1935 for a publication of Sinclair Lewis's *Main Street*, Limited Editions Club. Installed 16 June a final three-panel oil on canvas mural depicting pioneer farmers clearing virgin land, in the lower lobby of the Iowa State University Library. As in earlier murals, the actual painting was done by a group of students after designs and sketches by Wood. Preliminary drawing of charcoal, pencil on paper (23 [h] × 16½ × 45 × 16½ inches) entitled *When Tillage Begins* (see study, Figure 145). Began work in lithography, completed 5 prints.

1938 Provided book jacket illustration (pencil, ink, gouache, 23 × 21 inches) for Sterling North's *Plowing on Sunday* (Figure 147). Summured at Clear Lake. Received honorary degree from Lawrence College, Appleton, Wisconsin. Separated from Sara Maxon Wood.

1939 Divorced Sara Maxon Wood. Completed *Parson Weem's Fable* (38¾ × 50¼ inches, Amon Carter Museum of Art).

1940 Provided book jacket illustration for Kenneth Roberts's *Oliver Wiswell*. Completed *Sentimental Ballad* (24 × 51 inches, New Britain Museum of American Art), based on the film version of Eugene O'Neill's *The Long Voyage Home*. Further details can be found in *American Artist* 4 (September 1940): 4–14. Had one year sabbatical from his position at the University of Iowa. Lectured extensively, including presentations at UCLA and the University of California on regional painting.

1941 Appointed full professor of fine arts at the University of Iowa, Iowa City. Completed paintings *Spring in Town* (Figure 12) and *Spring in the Country* (Cornelius Vanderbilt Whitney Collection) at his summer Clear Lake studio. Awarded honorary degree from Northwestern University, Evanston, Illinois, and awarded honorary degree from Wesleyan University, Middletown, Connecticut.

1942 Died 12 February of cancer at University of Iowa Hospital. Interred at Riverside Cemetery, Anamosa, Iowa. Memorial exhibition held at the Art Institute of Chicago, 29 October–December.

CHAPTER I

THE DISCOVERY OF AMERICA

THE EARLY SETTLEMENTS

THE GROWTH OF THE COLONIES

THE STRUGGLE FOR INDEPENDENCE

THE CONSTITUTION

THE UNION UNDER THE ARTICLES OF CONFEDERATION

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