MAURICE SENDAK
Genius of American Picture Books
Exhibit and Sale

at the
SOCIETY of ILLUSTRATORS
128 East 63rd Street
New York, NY 10065
Phone: 212 838-2560

1st April – 10th July 2021
Wednesdays thru Saturdays
11 am – 5 pm
MAURICE SENDAK (1928-2012) illustrated his first book at the age of 18 in 1946 (published the following year) and went on to become the most important children’s book artist of the 20th century. In association with Justin G Schiller and Battledore Ltd, and in celebration of this 75th Anniversary, the Society of Illustrators is hosting an Exhibition and Sale of original Sendak artwork – more than a hundred pictures: pencil sketches, ink drawings, full watercolors and lithographs – including for the first time on public view original art from Mr. Sendak’s first book, also studies for published illustrations, poster designs and operatic stage sets.

The museum is open to visitors Wednesdays thru Saturdays through 10th July 2021, 11:00am to 5:00pm with timed reservation tickets issued for 11:00am, 1:00pm and 3:00pm. A video of the Sendak exhibition will be posted on the Society’s website.

For additional information or to organize the purchase of specific drawings, please contact Anelle Miller, Executive Director of the Society (212) 838-2560 or Justin G Schiller at Battledore Ltd (914) 439-6020.

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ARTWORK, Posters and Prints Featured in This Exhibition

(1946)

**Seven Boys Pulling on a Horse**
*Ink drawing 1946*
Measures 6 x 6 inches
20,000
First published book illustration by Maurice Sendak, created for his Science teacher in high School as a School project

**Smaller Than Critical Size**
*Ink drawing 1946*
Illustration for *Atomics for the Millions* by EIDINOFF (Maxwell Leigh) and Hyman RUCHLIS: (New York: McGraw-Hill, 1947) Illustration p. 200
Measures 8 x 8 inches
10,000

**Alchemist in the Cellar**
*Ink drawing 1946*
Measures 6 x 12 inches
20,000

**Plutonium. Scientist Roping “94”**
*Ink drawing 1946*
Illustration for *Atomics for the Millions* by EIDINOFF (Maxwell Leigh) and Hyman RUCHLIS: (New York: McGraw-Hill, 1947) Chapter Heading, p. 163
Measures 6 x 12 inches
15,000
Winter is Going, the wind and rains are gone...

Pencil, ink and watercolor on board 1955
Alternate design with China white for KRAUS (Ruth): Charlotte and The White Horse (New York: Harper & Brothers, 1955)
Measuring 4-1/8 x 3-13/16 inches
30,000
Provenance: Faith (Bunny) Aleshire, private secretary to Ursula Nordstrom (Sendak’s editor) at Harper & Brothers, gifted to her by the artist, 1955
Boy and Girl Dancing
Pen and ink drawing – 1955
An unused design for RITCHIE (Jean):
Singing Family of the Cumberlands
(New York: Oxford University Press, 1955)
Measures 6-3/8 x 5-1/2 inches
Signed ‘M. Sendak’ at bottom right
15,000

Five Children with Dog
Pen and ink drawing – 1955
An unused design for RITCHIE (Jean):
Singing Family of the Cumberlands
(New York: Oxford University Press, 1955)
Measures 6-1/8 x 9-5/8 inches
Signed ‘M Sendak’ at bottom right (mounted on card)
20,000

Boy with Grandpa
Pen and ink drawing – 1955
An unused design for RITCHIE (Jean):
Singing Family of the Cumberlands
(New York: Oxford University Press, 1955)
Measures 6-11/16 x 4-5/16 inches
Signed ‘M Sendak’ at bottom right
12,500

Cumberland Children on the Appalachian Trail
Pen and ink drawing – 1955
An unused design for RITCHIE (Jean):
Singing Family of the Cumberlands
(New York: Oxford University Press, 1955)
Measures 6 x 6-7/8 inches
Signed ‘M Sendak’ at bottom right
20,000
(1957)

Cat and Martin Arguing in the cellar
Pen, ink and wash 1957
Preliminary study for Very Far Away
(New York: Harper & Brothers, 1957)
Measuring 7-3/8 x 5-3/4 inches on larger paper
Signed “M Sendak” bottom right
10,000
Abrams 34

Martin Arguing with Cat
Pen, ink and watercolor study 1975
For an Animation Project for Very Far Away
(as companion to Really Rosie - never produced)
With Martin and the Cat arguing in the cellar
Measures 7 x 9-1/2 inches
Signed “M Sendak” at lower right dated “May ’75”
15,000
Abrams 35

The Sparrow’s Tale
Pen, ink and wash 1957
Preliminary study for Very Far Away
(New York: Harper & Brothers, 1957)
Measuring 7-1/2 x 5-3/4 inches on larger paper
Signed “M Sendak” at bottom right
10,000
Abrams 34
**Martin Listening to Sparrow’s Tale**  
Pen, ink and watercolor study 1975  
For an Animation Project for *Very Far Away*  
(never produced)  
Measuring 7 x 9 inches on larger paper  
Signed “M Sendak” at lower right; dated “May ‘75”  
15,000  
Abrams 35

**Martin with 5 images of Baby**  
Pen, ink and watercolor study 1975  
For an Animation Project for *Very Far Away*  
(never produced)  
Two Martins and Five images of Baby with rattle  
Individually measuring 3-3/8 x 4-7/8 inches and smaller  
Sheet signed “M Sendak” at lower right, dated ‘May ‘75’  
18,000  
Abrams 36
Five Martins
Pen, ink and watercolor study 1975
For an Animation Project for Very Far Away
(never produced)
Four portraits depicting Martin in Cowboy clothing,
The sheet measuring 10-1/2 x 13-1/2 inches
Signed “M Sendak” lower right, dated “May ‘75”
16,500
Abrams 37

Baby Elephants … How do you do?
Ink and wash drawing on paper 1958
Double-page design for JOSLIN (Sesyle):
What Do You Say, Dear?
(New York: Young Scott Books, 1958); see pp. 6–7
An alternative design depicting elephants walking all over town
Measures 7-1/4 x 16-15/16 inches
Signed in full at bottom right
20,000
Abrams 32
Thank you very much.

Alternate design for JOSLIN (Sesyle):

*What Do You Say, Dear?*

(New York: Young Scott Books, 1958); see p. 9
Depicting brave Knight saving a Lady in distress
Measures 7 x 8-3/8 inches
Signed in full at bottom right
25,000

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*About Alligators*

Pen and ink drawing 1958
Design for MINARIK (Else Holmelund):

*No Fighting, No Biting!*

(Harper & Brothers, 1958, p. 17)
Measures 5-1/2 x 5-3/8 inches on larger paper
Signed in full at lower right
15,000

Abrams 28
(1960)

_Easter eggs are all different_
_Pen and ink drawing 1960_
Pair of children with decorated eggs
Measures 2 x 1-5/8 inches on larger paper
Depicts a young boy with hat and girl with rabbit ears
An unused design for “Open House for Butterflies” by Ruth Kraus
The boy holds up a painted large egg, while the girl cries over a broken one
Inscribed at bottom:
“For Clive & Richard – for Easter – for everything! Maurice Sendak”
10,000

_Like Me_
_Pen and ink and watercolor 1960_
Three drawings for Childcraft
Stamped and dated on verso
18,000
The drawings are in an early style, similar to Sendak’s drawings for _A Hole is to Dig_
and for his later images in the _Nutshell Library_

_City Streets and Country Roads_
_Ink and watercolor 1960_
Illustration for a poem in FARJEON (Eleanor): _Poems and Rhymes_
(Chicago: Childcraft, 1961; p. 204)
18,000
Girl/Rabbit Procession
Pen and ink and wash on paper with China white 1961
Alternate illustration for BRENTANO (Clement):
The Tale of Gockel, Hinkel & Gackelia
(New York: Random House, 1961) see pp.18-19
Depicting the procession led by Gockel: “Then they all strode merrily and happily through the beautiful woods”
Measures 9-3/8 x 15 inches
Signed in full at lower right
12,000

Gockel Brandishing a Sword
Pen and ink and wash 1961
Variant design for BRENTANO (Clement):
The Tale of Gockel, Hinkel & Gackelia
(New York: Random House, 1961) p. 57
“The rooster [Alektryo] could speak”
Measures 7-1/2 x 6-1/4 inches on larger paper
Signed in full at bottom right
18,000
Abrams 41
At the Edge of the Rock Precipice
Ink and watercolor wash on paper 1961
Variant drawing for BRENTANO (Clement):
The Tale of Gockel, Hinkel & Gackelia
(New York: Random House, 1961) p. 103
Measures 9-1/4 x 7-1/2 inches on larger paper
Signed in full at bottom right
12,000
Abrams 41

Procession
Pen and ink and wash 1961
Variant design for BRENTANO (Clemens):
The Tale of Gockel, Hinkel & Gackelia
“There are real bunnies, all silky and smooth”
Measures 7-1/2 x 6-7/8 inches
Signed in full at bottom right
15,000

(1962)

Nutshell Library: Riding Reindeer
Pencil preliminary study 1962
Drawing for Alligators All Around
(Harper & Row, 1962)
Pencil preliminary study
Image measures 2-1/2 x 2 inches
4,000
(1963)

Lucas and Jake
Pen and ink and watercolor 1963
“Jake wasn’t an ordinary lion. Lucas knew his secret – but would these boys understand? Could he trust them to care?”
Sendak’s style is channeling the influence of Edward Ardizzone
Measures 11-1/8 x 8-7/8 inches
35,000
Abrams 163
Nikolenka's Childhood: Lessons
Pen and ink drawing 1963
Alternate design for TOLSTOY (Leo): 
Nikolenka's Childhood
(New York: Pantheon, 1963), p. 22
Measures 3-1/4 x 3-1/2 inches on larger paper
Signed in full at lower right
6,500
Abrams 45

Nikolenka's Childhood: After the Mazurka
Pen and ink with blue watercolor wash, circa 1960s
A large design with canopy border and cross-hatching
Design enhanced after an image from TOLSTOY (Leo): 
Nikolenka's Childhood
Illustrating Nikolenka and Sonia dancing
(New York: Pantheon, 1963), p. 129
Measures 7-7/8 x 9 inches on larger cream paper
Signed “M Sendak” at lower right
15,000
**Little Lori Going to Times Square**  
Brush and watercolor 1963  
Drawing on newsprint based on VOGEL (Amos):  
*How Little Lori Visited Times Square*  
Measures 13-3/4 x 17-1/2 inches  
Signed at bottom right ‘M Sendak’  
25,000  
Abrams 44

**Kiko Wild Thing Flower**  
Hand-made cut-out paper flower 1965  
In a painted Clay Pot with a stick bird drawing – and titled “The Kiko Wild Flower”  
The clay pot within a glass dome  
7,500  
Created for Nicholas “Nick” Hentoff, who was sick on Fire Island during the Summer of 1965, as documented and published in an article by his father Nat Hentoff in *The New Yorker* magazine (January 22, 1966).
Infant Innocence
Pen and ink and watercolor 1965
Measures 6 x 7-1/4 on larger paper; Signed “M Sendak” at lower left
40,000
Abrams 46
Annotated on lower margin in artist’s hand: ‘Study for the A E Housman poem – “Lullabies & Night Songs” - Alec Wilder’

“Hark, Hark, the Dogs do bark,...”
Ink and watercolor on paper 1965
Pictorial banner, alternate design for Lullabies & Night Songs – by Alec Wilder
(New York: Harper & Row, 1965); p. 56
Measures 2-1/8 x 7-1/2 inches on larger paper; Inscribed at bottom margin:
18,000
(1966)

_The “Credit Crunch” – 1_
Pencil study 1966–68
Preliminary design for “Credit Crunch”
Depicts the monster using an uprooted tree as an umbrella
Measures 8 x 8 inches on larger paper
Signed in full at bottom right
18,000
Abrams 66

_The “Credit Crunch” – 2_
Pencil Study 1966–68
Seated devilish Monster with both hands up
Measures 7-1/4 x 7-1/2 inches on larger paper
Signed in full at lower right
18,000
Abrams 67
Another ink design was used for _Horn Book_ cover (2003)
These are the earliest use of Wild Thing-like characters for commercial advertising
(1967)

_Jennie at the Table_
Pen and ink 1967
Alternate design for Jennie seated at the table eating
_Higglety Pigglety Pop! Or There Must Be More To Life_
Measuring 4-3/8 x 3-1/2 inches
Signed at lower left ‘M. Sendak’
Inscribed: Jan. ‘69 / To David Levine / from his friend and admirer - / Maurice Sendak”
40,000
Abrams 47

(1968)

“For Clive on his Birthday”
Pen and ink drawing circa 1968
Greeting held up by a Blakean boy on the left and “Moishe” on the right, with Alice [in Wonderland] holding a bouquet of flowers in the center
Measures 4-1/2 x 7-1/2 inches on larger paper
Inscribed at bottom “Thank You!” and signed “Maurice Sendak”
12,500
“For Clive on his Birthday”
Pen and ink drawing 1967
The greeting within borders decorated with children lounging on and below trees, a herd of sheep depicted in the distance
Measures 4-7/8 x 3-3/4 inches on slightly larger paper
Dated “Nov. 1967” and
Inscribed at bottom “Gratefully! Maurice Sendak”
18,000
(1969)

*The Children’s Friend* - Cover

Pen and ink and watercolor 1969

Finished drawing for cover of “The Children’s Friend”

Measures 13-3/4 x 17-1/2 inches

Signed in full at bottom right

200,000

Abrams 164

An official magazine publication of the Church of Jesus Christ of Latter-Day Saints, “The Children’s Friend” (1902-1970) was aimed at children and their caregivers, which included educational stories, songs, pictures, projects and activities.

It was replaced by the *Friend* magazine (1971- )
Night Kitchen: *Baker*

Pencil and colored ink marker 1969

Alternate design for the illustration in

*In the Night Kitchen*


“But right in the middle of the steaming
and the making and the smelling and the baking”

Measures 9-3/4 x 7-3/8 inches on larger paper

Signed in full at lower right

85,000

*Sendak in Asia* #9; Abrams 50
(1970)

In the Night Kitchen: *Mickey in Bed*
Graphite and Pen and ink on paper 1970
“Mickey fell through the dark, out of clothes past the moon
& his Mama & Papa sleeping tight”
Three Alternate Drawings for
*In the Night Kitchen*
Variant illustrations for pp. 7, 8, 9
a) Mickey in Bed: “Flump” “Quiet Down There!”
 b) Mickey in Bed, Two panels: “Hum” / “Mama! Papa!”
 c) Mickey in Bed, Two panels: “Oh” / “Ahh”
Each measures 6-7/8 x 7-1/4 inches on larger paper
Signed in full at bottom right, or ‘M Sendak’
Exhibited: Children Should Be Seen, Eric Carle Museum 2007
200,000 (3)
Abrams 22 and 48
Tam (Tammy)
Pencil drawing 1970
Drawing of a dachshund
Measures
Titled and dated “Christmas 1970”
$5,000
Tam was writer Coleman Dowell’s dog
Cole was Bert Slaff’s partner, who in turn was
Maurice’s psychiatrist

(1971)

Sheephut
Graphite on paper 1971
Drawing of sheep in a Farm near New Hope (PA)
Measures 3-1/4 x 3-3/4 inches on larger paper
Titled, signed and dated and timed:
“Cuttalossa, Penna. Dec. 01 ’71
3:00 Maurice Sendak”
$12,000
The Juniper Tree: *Master Thief*

Pen and ink drawing on paper 1973

Alternate design for the “Master Thief”

Measures 4-1/2 x 3-5/8 inches on larger paper

Signed in full at bottom right

Alternative design for GRIMM (Jacob and Wilhelm):

*The Juniper Tree and Other Tales*

(New York: Farrar, Straus & Giroux, 1973); Vol. I, p. 120

95,000

Abrams 54
Where The Wild Things Are - Max
Pen and ink over pencil, 1973
Series of seven character ink sketches of Max
(dressed in his wolf suit) for the animators
how Max should move throughout the animated film
of Where the Wild Things Are directed by Gene Deitch (Prague)
created for Weston Woods Studio (Weston, CT)
for distribution to American schools
Each sketch annotated below, with extended text across the bottom:
“Note: all of this should be more agitated - more stacato! –
all sharp pointing stabbing gestures - Hitler moves:
harsh, sharp goose-stepping gestures”
Overall sheet measures 14-3/16 x 16-3/4 inches
Signed “M Sendak” at far right
45,000
(1974)

**REALLY ROSIE**

*Really Rosie: Rosie, Kathy, Pierre, Alligator* #9  
**Pencil study on tracing paper 1974**  
Created for “Maurice Sendak’s Really Rosie”  
A CBS-TV Animation Special, 1975  
Measures 5 x 8-5/8 inches on larger paper  
Annotated on left: “Note: sharp line along Rosie’s hair line narrows her face”; numbered 9 (in circle)  
Signed in full in pencil at lower margin  
*5,000*

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**REALLY ROSIE**

*Really Rosie: Rosie here is super-gushing …*  
she strikes a typical Miss America type pose --” #15  
**Pencil study on tracing paper 1974**  
Created for “Maurice Sendak’s Really Rosie”  
A CBS-TV Animation Special, 1975  
Measures 4-3/4 x 4-3/4 inches on larger paper  
Numbered 15 (inside circle) at bottom right  
Signed and annotated at lower margin:  
“Rosie here is super-gushing - prepared to show us her favorite person –  
She is mugging at the camera - she strikes a typical Miss America type pose --”  
“Ron: is there any reason why Chicken Soup - or rather the Spirit of C.S. –  
shouldn’t be sitting on the stoop à la my sketches? In this drawing where is he sitting??”  
*8,000*

Abrams 127
**REALLY ROSIE**

*Really Rosie: Rosie, Pierre* (pulling curtain fiercely)

Pencil study on tracing paper 1974

Created for “Maurice Sendak’s Really Rosie”

A CBS-TV Animation Special, 1975

Measures 4-1/4 x 4-1/4 inches on larger paper

Signed and Annotated: “Pierre should pull the curtains fiercely”

4,000

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*Really Rosie: Seeing Is Believing*

Rosie and Kathy with Pierre from the window #23

Pencil study on tracing paper 1974

Created for “Maurice Sendak’s Really Rosie”

A CBS-TV Animation Special, 1975

Measures 4-3/8 x 8-1/2 inches on larger paper

Annotated on right margin: “Rosie looks very bored –hopeless, as tho she didn’t expect much - all exaggerated enacting.

Kathy must wiggle + waggle - must be ridiculous - remember Ruby Keeler! Let her swing her ass sort of Hoola-like.”;

Titled in red at bottom: “Seeing Is Believing; Noise Wakes Pierre.”;

Numbered 23 (in circle) and enclosed in red-lines

5,500

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*Really Rosie*

“Rosie Seated” - 13A

Pencil study on tracing paper 1974

With pencil tracing on paper underneath

Created for “Maurice Sendak’s Really Rosie”

A CBS-TV Animation Special, 1975

Measures 5 x 3-3/8 inches

Signed at lower margin

4,500
Really Rosie: Kathy, Rosie, Alligator and Chicken Soup #12
Pencil studies on tracing paper 1974
Measures 9 x 5 inches on larger paper
Numbered 12 (enclosed in circle).
Together with: pencil for Rosie
“Rosie should have a look of exaggerated suffering…” #14
Measures 6-1/8 x 4-5/8 inches on larger paper.
Numbered 14 (enclosed in circle).
Created for “Maurice Sendak’s Really Rosie”
A CBS-TV Animation Special, 1975
Both signed and annotated at lower margins
12,500
Abrams 127 (Top image)
REALLY ROSIE

Rosie and the Nutshell Kids – Chicken Soup with Rice
Three Pencil studies 1974
Designs for Chicken Soup with Rice: January, June & August
Created for “Maurice Sendak’s Really Rosie”
A CBS-TV Animation Special, 1975
Measures approx. 3-3/4 x 6 inches on larger paper
Signed in full at bottom right
12,000 (3)
Abrams 128
REALLY ROSIE

Early Storyboard

Pen and ink and watercolor 1974

Numbered 1-8 panels: “Running Cats and Dogs”

Sheet measures 7-3/4 x 18-5/8 inches

Signed in full at lower right corner of final panel

Conceptual drawings for an early TV animation storyboard sequence

Jennie chasing cat from window, rooftops and stoop

8 panels on one rectangular perforated sheet

50,000

Abrams 124–125
(1975)

Nutshell Library: “Happy 10th Dear Clive”
*Alligator* holding a placard
Signed “M Sendak” at bottom right
Measures 2-11/16 x 2-5/16 inches
With paper slip note:
“With gratitude, affection, enduring friendship, pleasure & lots of love to you Clive – Maurice Feb. ‘75”
3,500

(1976)

“For Lynn – Who is a Loyal Friend!”
*Alligator* from “Nutshell Library”
Pen and ink and watercolor wash 1976
Measures 5-1/2 x 3-1/2 inches on larger paper
Inscribed and signed at bottom:
“From her fans – Alligator & Maurice Sendak Feb. ‘76”
3,500

*REALLY ROSIE*
*Rosie as a Star*
Pen and ink and watercolor 1976
“No Star Shines As Bright as Me”
Measures 5-1/4 x 6-3/8 inches on larger paper
Signed in full at lower right
Commissioned by Weston Woods for their promotional catalog cover
50,000
New Year’s Baby on Globe
Pen and Ink 1976
New Year’s Baby seated on Globe
Measures 10 x 7 inches on larger paper
Signed in ink at bottom right “M SENDAK ‘76”
Drawing of a baby holding a goblet while seating on the earth in the sky with clouds
created for a New York Times editorial (Jan 1 1977)
Exhibited: Brandywine River Museum. Monsters, Mickey and Mozart:
Drawings by Maurice Sendak (15 Mar - 18 May 2003)
75,000
Abrams 166
(1977)

**Outside Over There: Ida with her Wunderhorn**

*Etching 1977*

Ida with her Wunderhorn from *Outside Over There*

Measures 8-3/4 x 9-3/4 inches on larger paper

Signed in full at bottom right, dated ’02 and numbered #9/9

A variant design for the cover illustration with

Ida holding her raincoat (as in the book, p.31)

8,500

Abrams 153

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(1978)

**Stages**

*Printed Poster 1978*

For Broadway play by Jack Warden
(New York: Belasco Theatre, 1978)

Small Version of the poster

Measures 22 x 14 inches

Inscribed to Lynn Caponera

“For Lynn – on her birthday –
Happy Birthday! Maurice Sendak Apr. ‘78”

4,500
Me and Mickey / Growing Up with Mickey

Pencil study 1978

Design for “Me and Mickey / Growing Up with Mickey”

Measures 6 x 5-1/8 inches on larger paper

Signed in full at lower right, and dated “Aug. 28, ‘78”

Study for TV Guide illustration for an article by Maurice on his affinity to Mickey Mouse.


The design was subsequently used as a poster image produced by

the Rosenbach Museum & Library (1981) for their exhibition

“Maurice Sendak: The Artist’s Collection of Children’s Toys, Books and Drawings”

65,000

see Posters by Maurice Sendak, p.3; Abrams 169
Little Red Riding Hood: Mechanical drawings
Pen and ink and watercolor 1979
Designs for “Little Red Riding Hood” Mechanicals
Measures 4-1/2 x 6 and 4-1/2 x 3 inches; 8 x 9 inches;
5-3/8 x 4-3/4 inches; 3-3/4 x 1-1/2 inches
Signed in full at bottom right
Mechanical Drawings for: Red Riding Hood, Platform Bed and Wolf Head
A special feature for the first edition of Selma Lanes book The Art of Maurice Sendak
(New York: Abrams, 1980) was incorporated a functioning two-dimensional mechanical
representation of the pull-toy created by Maurice and his brother Jack (p.37)
150,000 (5)
Abrams 182–183
Reading Is Fundamental
Pencil study 1979
Poster design for Reading Is Fun! [-damental]
Measures 20-3/4 x 17-3/4 inches
Signed in full at bottom right; dated “June 25, ‘79”
80,000
Abrams 109
**Outside Over There - Cover**
Pencil study for cover design 1979
Preliminary design for *Outside Over There – Cover*  
Measures 9-1/4 x 10 inches on larger paper  
Inscribed at bottom right: ‘For Peter - from his friend, Maurice Sendak May, 79’  
Alternative cover design for the book published in 1981, which was given a Caldecott Honors Award  
As runner-up (the year van Allsburg: Jumanji won the award)  
Depicts Ida, her baby sister and her Mama their backs to the shore looking out to sea, while a pair of cloaked goblins huddled to the right by a sailboat, a tall-mast ship is seen on the bay. This image was incorporated in the double-page illustration (published book pp. 6/7: “When Papa was away at sea”)  
The artist’s designs in this book are at their most romantic, showing influences and elements of William Blake, Otto Runge, Caspar David Friedrich, Richard Dadd and Samuel Palmer  
40,000  
Abrams 56
Wild Thing

Moishe with Sunflower. Etching 2

Etching 1979-80

“Moishe in the Moonlight”

Wild Thing - State II, 4/5, 1980

Tyler Graphics, Executed by Sendak ca. 1979/80

Measures 20-3/4 x 16-3/4 inches on larger paper

Maurice Sendak experimented on darker shading and coloring

Signed in full at lower right; dated ‘02

50,000

Abrams 154
Really Rosie: Act 1, Scene 1
Pencil, ink and watercolor 1980
“Really Rosie: Act 1, Scene 1. 1980”
Measures 7 x 11-1/2 inches
Signed at bottom ‘M Sendak / July 20, ‘80’
Full watercolor study for the stage musical production,
which opened in New York on October 14th, 1980
25,000
Abrams 130

Mozart: Magic Flute (Queen of the Night)
Stone Lithographic Print
Tyler Graphics, Executed by Sendak in 1980
Design from Mozart’s Magic Flute
Measures 12 x 10-1/4 inches on larger paper
Signed in full at lower right and dated in ’02
Black and white lithograph illustrating Mozart
kneeling in front of the Queen of the Night, while
Papageno is seated at the top of the stairs.
Sendak includes a caricature of the director Frank
Corsaro as ‘Queen of the Night’ – an homage to
his artistic colaborator.
8,500
Abrams 156
Mozart: *Magic Flute (Three Boys)*
Stone lithographic print
Tyler Graphics, Executed by Sendak in 1980
Composite design from Mozart’s Magic Flute
Depicting Three child spirits and Mozart
Measures 12-1/2 x 10-1/2 inches
Signed in full at bottom right, numbered 10/10, and dated in 2002
Depicts the Dragon in Act I, Scene 1; Act I Tree; and [Sarastro’s] Temple No. 1
7,500
Abrams 156

Mozart: *The Magic Flute* Opera Set Design
Stone Lithographic print
Tyler Graphics, Executed by Sendak in 1980
Drop Curtain design from Mozart’s *The Magic Flute*
(Commissioned by Houston Grand Opera, 1980)
Measures 13-7/8 x 30 inches Arches paper
Depicting Maurice Sendak’s landscape design for set drop with temple ruins
15,000
Tony Kushner. *Art of Maurice Sendak*, see p.90-91; Abrams 157

“Apparition of Leopold accusing his son before all the world”
Line etching on paper
Tyler Graphics, Executed by Sendak circa 1980
Measures 11-3/4 x 15-1/2 inches (Plate) on larger paper
Image of Mozart standing on the shore with nighttime sky - In front him are two characters as an apparition on a fiery cloud
“For Lynn – my dearest friend! Maurice Sendak – May ’01”
15,000
Apparently an unique etching
Love for Three Oranges: **Ostrich**

**Pencil study 1981**
The Love for Three Oranges: Curtain for Act III, Scene 2
Measures 10-3/4 x 19-3/4 inches on larger paper
Signed in full at bottom right; dated “Nov. 6, ‘81 - Nov. 8, ‘81”
Designed for Sergei PROKOFIEV:
*The Love for Three Oranges* Opera production at Glyndebourne Opera (Lewes, East Sussex, England, 1982)
Exhibited: The Eric Carle Museum of Picture Book Art:
“The Art of Maurice Sendak: Inside and Out”
(22 November 2002 - 12 January 2003)

20,000
Abrams 138

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Love for Three Oranges: **Drop Curtain / Book Cover / Poster**

**Pencil study 1981**
The Love for Three Oranges: Curtain, Act II, Scene 1
Measures 10-3/4 x 19-3/8 inches on larger paper
Signed in full at bottom right; dated “Oct 31, ‘81 - Nov 3”
Designed for Sergei PROKOFIEV:
*The Love for Three Oranges* Opera production at Glyndebourne Opera (Lewes, East Sussex, England, 1982)
This design was also used for the poster promoting the book comprising dialogue between Frank Corsaro and Maurice Sendak and illustrated with his designs from the opera production

25,000
Abrams 137
Love for Three Oranges: “Fin”
Pencil study for the Final drop curtain 1981
Measures 11-1/2 x 18-3/4 inches on larger paper
Signed in full at bottom right; dated “Nov. 3, ‘81 - Nov. 6, ‘81”
Designed for Sergei PROKOFIEV:
The Love for Three Oranges Opera production at
Glyndebourne Opera (Lewes, East Sussex, England, 1982)
Exhibited: The Eric Carle Museum of Picture Book Art:
“The Art of Maurice Sendak: Inside and Out”
(22 November 2002 - 12 January 2003)
20,000
Abrams 138
Love for Three Oranges: Prop Playing Cards
Watercolor with pen and ink 1982
Five Playing Cards drawn and laminated on paperboard,
from a set of six, one of two sets created by the artist for production use
Measures 8-15/16 x 6-5/8 inches each
The Love for Three Oranges Opera production at
Glyndebourne Opera (Lewes, East Sussex, England, 1982)
75,000
Exhibited: Drawing the Curtain, # 80, p. 118
“Maurice Sendak’s Designs for Opera and Ballet”
The Morgan Library & Museum, 2019
**Outside Over There: Ida floating in the air**

*Etching on Arches paper*

Tyler Graphics, Executed by Sendak1981

Ida is floating in the air - as her baby brother is being abducted: “Foolish Ida never looking, whirling by the robber caves...”

Measures 8-7/8 x 9-3/4 inches

Based on the design from the book *Outside Over There* (New York: Harper & Row, 1981), p. 21

28,000

Abrams 152

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**Everyone Deserves a Night at the Opera: Cover**

*Pen and ink on paper 1982*

Measures 5-1/4 x 4-3/4 inches on larger paper

Signed “M Sendak” at bottom right

*Programme* Cover design for the New York City Opera,
The image also used for outside banner/bus shelter poster

75,000

Abrams 140
Everyone Deserves a Night at the Opera: 6 Operas
Pen and ink on paper 1982
Six Opera character drawings
Each measures approx. 1-7/8 x 2-1/2 inches on larger paper
Signed in full at bottom right
Captioned ink vignette Designs, labeled in blue pencil: Alceste, Flute,
Merry Widow, Mefistofele, Hamlet, Candide – created as
spot designs for the New York City Opera printed Programme
85,000
Abrams 141

(1983)

Nutcracker: 6 Dancing Mice
Pencil study for stage Scrim 1983
Measures 11-1/8 x 20-7/8 inches on larger paper
Signed in full at bottom right, dated “April 24, ’83”
Annotated at bottom center: “Move all up slightly!”
Design for the Nutcracker production of Pacific Northwest Ballet (1983)
Exhibited: The Eric Carle Museum of Picture Book Art: “The Art of
Maurice Sendak: Inside and Out” (22 November 2002 - 12 January 2003)
25,000
Abrams 142
**Nutcracker**: Jacket / Book Cover  
Pencil study for Book Jacket/Poster 1983  
Measures 15 x 15 inches  
Signed in full at bottom right  
With notations on margin for book cover sizes  
and poster for HOFFMANN (E T A): *Nutcracker*  
30,000  
Abrams 59

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**Baby by the Window** (*Sunflower Baby*)  
Pencil Study on two sheets 1983  
Measures 10-1/4 x 7-1/4 and 7-7/8 x 7-7/8 inches on larger paper  
Bird image Signed at lower right: ‘Maurice Sendak’  
28,000  
*Posters by Maurice Sendak* (1986), p. 15; Abrams 170
Nutcracker: *Nutcracker defending Clara from the Mouse King*
*Stone Lithograph Print 1984*
Design for “*Nutcracker and Mouse King*”
Measures 5-1/8 x 5-1/4 inches
Inscribed “To Ken – with love! –”, Signed in full and dated ’84
Inscription to Ken Tyler, of Tyler Graphics,
who taught Maurice the techniques of etching and engraving.
This is Out of Series, the Print intended to accompany the
Deluxe Limited Edition of 250 numbered copies of
Illustrated with Sendak’s designs for the Northwest Ballet production

2,500

*Mouse King and Nutcracker*, State II
*Etching* of Mouse King and Nutcracker
Tyler Graphics, Executed by Sendak in 1984
Measures 6-3/8 x 10-15/16 inches at plate mark, on larger paper
Signed in full at lower right margin
The Nutcracker defending Clara from the
Mouse King (Finished/final state)

10,000
Abrams 158
*Pictures by Maurice Sendak* (Portraits)
Pen and ink and watercolor 1984
Commissioned drawing of “Wild Things” at a gallery
Measures 11-3/4 x 10-1/4 inches on larger paper
Signed in the drawing (placard sign on stand)
Drawn on the Introduction to the 1971 *Pictures* portfolio
Depicts two Wild Things (Moishe and Lady) examining framed portraits
of Mickey, Max and Alligator hanging on the wall of a gallery
85,000
Abrams 2
(1985)

_Jewish Book Month_

_Pencil Study 1985_

Design for “Jewish Book Month” Poster

Measures 12-3/8 x 12-1/2 inches on larger paper with text

Signed in full at bottom right

Sponsored by the Jewish Book Council, November 7th to December 7th, 1985

Two children being read to by a Wild Thing from a book by Sholom Aleichim; a quote from Hai Gaon: “To three possessions thou shouldst look - Acquire a field, a friend, a book.” at bottom

60,000

_Posters by Maurice Sendak_, p. 27; Abrams 111
The Cunning Little Vixen: Book Jacket
Pencil Study on acetate 1985
Design for cover of TESNOHLIDEK (Rudolf):

The Cunning Little Vixen
(New York: Farrar Straus & Giroux, 1985)
Measures 9 x 7-3/16 inches on larger paper
Signed twice: “M. Sendak” on drawing and also in full at bottom right
With pencil NOTE at bottom margin: Title too close to pict. – too much space below - ornament? - would prefer type more appropriately laid out - will add to art if necessary -- M. S. April 3, ‘85”

25,000
Abrams 58

(1987)

Tail Feathers from Mother Goose – Cover
Pencil and Watercolor drawing 1987
Design for The Opie Rhyme Book
(Boston and Toronto: Little, Brown and Co., 1988)
Measures 8-1/2 x 10 inches on larger paper
Signed at lower right “Maurice Sendak Nov. ‘87”

200,000
Abrams 60-61

This was also used for the front cover of the book (Walker Books/Little Brown, 1988) published in aid of the appeal for the Opie Collection of children’s books at the Bodleian Library at Oxford. It features selected nursery rhymes selected by Iona Opie from the collection, some never before published, with each rhyme illustrated by a different children’s book artist; Also reproduced as a serigraph silkscreen print for Mother Goose Portfolio (Serigrafia, 1989), a project limited to 300 numbered sets, 100 of which were donated to The Children’s Health Fund, founded by Paul Simon to provide health care to disadvantaged children.
Tail Feathers from Mother Goose: The Opie Rhyme Book  
Pencil Study on paper 1987  
Design for *The Opie Rhyme Book* - Cover  
(Boston and Toronto: Little, Brown and Co., 1988)  
Measures 8-3/8 x 8-1/2 on larger paper  
Signed at bottom right "M Sendak / Sept. 29, ‘87"  
This study was drawn with the portrait face of Iona Opie  
30,000  
Abrams 60

Wild Thing: *Moishe with his Wunderhorn*  
Pencil sketch with watercolor 1988  
Design for a Wild Thing Painted Scarf  
Measures 26-1/4 x 30-1/2 inches on larger paper  
Signed in full at bottom right  
This conceptual design was for a silk scarf depicting “Moishe” Wild Thing holding a Wunderhorn (from *Outside Over There*), drawn and detailed in graphite with painted watercolor bleed of yellow, flesh-tone and gray wash, the outline of the figure also dotted with black ink as a result of using this picture as a template on a light-table for tracing onto a one-off silk scarf  
In 1988, the fashion house and leather-goods firm Louis Vuitton commissioned leading artists, illustrators, graphic and scenic designers and couturiers to create one-of-a-kind scarves with the understanding that they would be auctioned with the proceeds donated to help AIDS research.
The specific designed silks were then reproduced in a book by Andrew Baseman "THE SCARF" (New York: Stewart, Tabori & Chang, 1988) which traces the history of designer scarves in 112pp (chiefly colored). In this book the finished scarf painted by Maurice Sendak is reproduced on pp. 91 and 98. The actual scarf is now part of The Chihiro Art Museum (Tokyo, Japan), operated by the Memorial Foundation of Chihiro Iwasaki.

50,000

Abrams 187
**Jumblies: Sing a Song of Popcorn**

**Pencil and watercolor 1988**

Measures 6 x 7-1/2 inches on larger paper

Signed at lower right “Maurice Sendak ‘88”

Original design for LEAR (Edward): *The Jumblies*

Depicting Pilgrims greeting the Indians for Thanksgiving

Published in *Sing a Song of Popcorn, Every Child’s Book of Poems*

(New York: Scholastic, Inc., 1988); pp. 49-59

35,000

Abrams 62

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**IBBY Congress Poster**

**Pencil study on paper 1990**

International Board on Books for Young People

Measures 20-7/8 x 17 inches on larger paper

Signed in full at bottom right

Study for the IBBY Congress poster held in

Williamsburg, Virginia, September 2-7 [1990]

65,000

Abrams 116
Wild Thing: *Literary Lunch*

Pencil study on paper 1991

Measures 10-3/8 x 7-3/8 inches on larger paper
Signed at bottom “M Sendak / Aug 7, ‘91”
Study for the Strand Bookstore promotional poster/tote bag.
Depicts “Bernard” Wild Thing about to devour a pile of books: Mozart & Van Gogh/In the Night Kitchen Theatre/Pierre.

40,000

Abrams 204
We Are All in the Dumps With Jack & Guy
Pencil study on two sheets 1993
Design assembled from two sheets for Lithograph
“At Home with Jack and Guy”
Overall size: 13-1/2 x 18-1/4 inches on larger paper
Signed twice: in full and “M Sendak” at bottom right
Stone lithograph was pulled by Corridor Press in 1999
50,000 (2 pieces – Framed together)
Abrams 160

At Home with Jack & Guy
Stone lithographic Print 1999
Measures 14 x 19-1/2 inches
Drawn by the artist on stone in 1993 to
accompany a deluxe version of We Are All in the Dumps with Jack & Guy (New York: Harper Collins, 1993). The special collector’s edition was abandoned, but later pulled by Corridor Press (1993) for Battledore Ltd as a limited edition of 200 numbered and signed copies (+ 38 proofs: trial, artist, hors commerce and bon a tire)
1,000
We Are All in the Dumps with Jack and Guy

Pencil study 1993

Finished Study for The New Yorker Cover

Measures 10-5/8 x 8-1/8 inches on larger paper

Signed at lower right ‘Maurice Sendak’, dated: July 13, ‘93

Cover design, published on September 27, 1993

This is the artist’s only New Yorker cover design

100,000

Abrams 174
Bill Clinton First Inaugural
“Happy Inauguration... A Jubilee Welcome for Our New President and His Family! From the Children of America, Maurice Sendak, and Harper Collins Publishers January 20, 1993”
Duotone Political Art Print
Measures 13-1/16 x 12-1/2 inches
Signed in ink by Maurice Sendak at lower right, also Inscribed by Bill Clinton and signed by Hillary Rodham Clinton
7,500
This is the only political print that Maurice Sendak has ever done, and several of the characters included in this image are from his then soon-to-be published We Are All In The Dumps With Jack And Guy (HarperCollins, 1993)

Bill Clinton First Inaugural
Duotone Political Art Print – 1993
Official greeting to welcome the Clinton era from Sendak and his publishers
Measures 13-1/16 x 12-1/2 inches
Signed in ink by Maurice Sendak at lower right
600
(Unsigned copies also available = 200)
The image was published in major newspapers across the USA on inauguration day; copies may have also been given to those invited to one of many inaugural parties: but exact limitation is unknown - never issued for sale
(1996)

METREON: *Wild Thing, Watermelon Moon*
Pencil study on paper 1996
Wild Thing Mechanical Transformation
Design for Metreon (SF) installation
Measures 5 x 9-3/4 inches on larger paper
Signed in full at bottom center image
10,000
Abrams 74

METREON: *Wild Things entrance fretwork/banner*
Pencil Study on paper 1996
Wild Things fretwork design for Metreon (SF) installation
Measures 8 x 10-1/2 inches on larger sheet
Signed in full at lower right.
“Where the Wild Things Are” on fretwork
20,000
Abrams 73
METREON: *Moishe Wild Thing Tee-Shirt*
Pencil study on paper 1996
Wild Thing T-shirt design
Measures 4 x 5-1/2 inches on larger paper
Signed in full at lower right
Created for SONY Metreon product merchandise
Artist Ref# 5174
25,000
Abrams 191

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SONY: *Wild Things Come To New York*: Bernard
Pencil study on paper 1996
Design for one of the mechanical front windows at
Sony Plaza Store (550 Madison Avenue, New York City)
Measures 10 x 7 inches on larger paper
Signed in full at lower left
Original sketch for animated tableau created by
Sony for their Christmas window installation
Artist Digital Database 5411
8,000
Abrams 71
(1997)

**Beer Man**
*Watercolor drawings 1997*
Studies of Five characters in varying poses
Created for R O [Bob] Blechman’s
“Japanese-German” Beer-Man advertising campaign
Measures 10-5/8 x 8-3/8 inches on larger paper
**15,000**
Abrams 77

Bell Atlantic: *Melville's Birthday*
(boy studies/fantasy sketch)
*Pencil Studies* on one sheet 1997
Measures 10-5/8 x 7-3/8 inches
Signed in full at lower right
Original studies for Bell Atlantic:
*Wild Things Are Happening* campaign: “Omnibus”
**20,000**
Abrams 86
*Wild Thing: Moishe*

Pencil and watercolor 1997

Drawing for “Moishe” Wild Thing

Measures 7-3/4 x 7-1/4 inches

Signed in full at bottom right

Image of ‘Wild Thing’ before hat and lasso were added to create a limited edition print to commemorate Sendak’s visit to West Virginia

75,000

Abrams 206
Bell Atlantic: *Shaking Coconuts/Martha's Coconuts* (9 panels on two sheets)
Pencil studies for Storyboard 1997
(Six-panel unnumbered + Three-panel: numbered 3, 6, 26)
Each panel approx. 2-1/2 x 3-1/4 inches
Signed in full at bottom / right
Bell Atlantic: Coconuts: Six and Three-panel watercolor story boards on two sheets
Original drawings for Bell Atlantic: *Wild Things Are Happening* campaign: “Business”
80,000
Abrams 89
Bell Atlantic: *Sharks/Seahorses*

Pencil Studies for Storyboard 1997

(Nine-panels 5, 6, 9, 4, 1, 7, 8; Four-panels: 10, 12, 11, 13)

Each panel approx. 2-1/2 x 3-1/4 inches

Signed in full at bottom right

Original drawings for Bell Atlantic: *Wild Things Are Happening* campaign

50,000 (2 sheets - Framed together)
Bell Atlantic: *Snake Chasm* (9 panels on 2 sheets)  
*Pencil Studies for Storyboard* 1997  
Bell Atlantic: Three- and Six-panel storyboard  
(Numbered 16, 28, 24; 30, 31, 34)  
Each panel measures 2-1/2 x 3-1/2; and 1-3/4 x 2-5/8 inches  
Signed “M Sendak” at bottom right  
Original drawings for Bell Atlantic: *Wild Things Are Happening* campaign: “Omnibus”  
30,000 (2 sheets – Framed together)  
Abrams 87
Metreon: “Goat Boy” Wild Thing
Pencil Study for Card Game Character
Briarpatch, 1997-99
Design for Wild Thing “Goat Boy” Card
Measures 5-1/2 x 5 inches on larger paper
Signed in full at lower right
Design used for a Briarpatch production of a set of ‘Wild Rumpus Card Game’ merchandised at Sony Metreon in San Francisco
5,000
Abrams 192

Metreon: “Mocka” Wild Thing character for card game
Pencil Study for Card Game Character
Briarpatch, 1997-99
Design for Wild Thing “Mocka” Card
Measures 6-3/4 x 6-1/2 inches on larger paper
Titled in pencil and signed in full at lower left
Design used for a Briarpatch production of a set of ‘Wild Rumpus Card Game’ merchandised at Sony Metreon in San Francisco
5,000
Abrams 192
Little Bear’s New Friend (p.61)
Pencil and watercolor 2001
Full page illustration for Little Bear’s New Friend
Measures 8-1/8 x 6-1/8 inches
Signed in full at bottom right
Original drawing for a story by Else Minarik published in Nick Jr magazine (December/January 2002); p. 61
First additional Little Bear story since 1968
Together with:
Full-page Pencil Study
Measures 8-1/8 x 6-1/8 inches on larger paper
Signed in full at bottom left
50,000 (2)
Abrams 176
Give and Take
Pencil study 2004
Wild Thing fantasy drawing contributed to
Marlo Thomas’ Thanks & Giving All Year Long
A cumulative celebration of original donated texts, illustrated art,
music, &c on behalf of St Jude Children’s Research Hospital charity
Measures 10-3/4 x 8 inches on larger paper
Signed
35,000
Provenance: given by the artist to his close friend Lynn Caponera