

Werkbezeichnung

Noli me tangere (Johannes XX, 17)

Werknummer

DW_65

GND-Nummer (Werk)

<http://d-nb.info/gnd/1206611197>

Werktyp

[Gemälde](#)

Ikonographische Systematik

[Noli me tangere \(Johannes XX, 16-17\)](#)

Entstehung

Künstler/Urheber

Künstler

[Mengs, Anton Raphael](#)

Material/Technik

Öl auf Holz

(Bild-)Träger

Holz

Maßangabe(n)

291 x 178 cm

Abbildungen

Abbildung



Rechteinformation und weitere Details zur Aufnahme

<https://heidicon.ub.uni-heidelberg.de/detail/1204939>

Aufbewahrung/Standort

aufbewahrende Institution

[National Gallery / London](#)

Forschungsstand

Werk in Roettgen 1999/2003

<https://doi.org/10.11588/diglit.54691#0125>

Zustand

Mehrfach restauriert

Nebenwerke

[65/VZ_01 Noli me tangere \(Johannes XX, 17\) \(Mengs, Anton Raphael\)](#)

[65/VZ_02 Noli me tangere \(Johannes XX, 17\) \(Mengs, Anton Raphael\)](#)

[65/VZ_03 Noli me tangere \(Johannes XX, 17\) \(Mengs, Anton Raphael\)](#)

[65/VZ_04 Noli me tangere \(Johannes XX, 17\) \(Mengs, Anton Raphael\)](#)

[65/VZ_05 Noli me tangere \(Johannes XX, 17\) \(Mengs, Anton Raphael\)](#)

[65/GR_01 Noli me tangere \(Johannes XX, 17\) \(Salvador Carmona, Manuel\)](#)
[65/GR_02 Noli me tangere \(Johannes XX, 17\) \(Sherwin, John Keyse\)](#)
[65/WK_01 Noli me tangere \(Johannes XX, 17\) \(Kauffmann, Angelika\)](#)
[65/QUVZ_01 Noli me tangere \(Johannes XX, 17\) \(Mengs, Anton Raphael\)](#)
[65/QUVZ_02 Noli me tangere \(Johannes XX, 17\) \(Mengs, Anton Raphael\)](#)
[65/QUVZ_03 Noli me tangere \(Johannes XX, 17\) \(Mengs, Anton Raphael\)](#)
[65/QUVZ_04 Noli me tangere \(Johannes XX, 17\) \(Mengs, Anton Raphael\)](#)
[DW_65/WK_02 Noli me tangere \(Johannes XX, 17\)](#)
[DW_65/WK_03 Noli me tangere \(Johannes XX, 17\)](#)

Bibliographie

Dokument

Verweis

Brief von Thomas Bever aus Oxford an James Harris in Madrid, 9. Mai 1769

Nr./Seitenangabe

Hampshire Record Odixw, Malmesbury Family Papers, 9M73/144/201), zitiert nach Warden 2007, S. 311-312.

Dokumentation

„(...) On consulting our Friends of taste about the best means of procuring something very elegant, we have been advised to apply to Mengs, now at Madrid, and said to be the greatest Painter in Europe. We have been told that he is now employed by the King of Spain, and therefore that it is difficult to get any thing from him for any private person; but as you are at the Court in a public character, an application from you might possibly prevale upon him to bestow some of his leisure upon a work of that sort which we want. We would not mean to prescribe any certain rules, or subject, to so great an artist, but if that should be a matter of indifference to him, we should be glad to have the subject of our Saviour appearing to Mary in the Garden after his Resurrection; as it is very simple in itself, would contain no more than two striking figures, and at the same time give him an opportunity of displaying his skill in Landscape, as well as in the portraits of a Man and a Women. (...)“