Iconophilia, Exegesis and visual studies, Gaze and Touch. In the course of the Middle Ages, the Noli me tangere question brings me to six exercises in image analysis: the pact between word and image. 

Abstract (E): The impact of John 20:17 – Noli me tangere – on the fine arts has been widely studied, but less so on its biblical aspect. The present essay is inspired by the statement of the 14th-century mystic John of the Cross, ‘The meaning of Touch Me Not in John 20:17’, in his book on the fine arts. It explores the relationship between the woman who had the haemorrhage and the woman who had the dead body of the Baptist, as well as the relationship between the Woman with the Haemorrhage and the Woman with the Dead Body of John. The essay is structured around the idea of ‘interspaces between word, gaze and touch’, a concept that is central to the understanding of the visual medium in the Middle Ages. 

The essay is divided into three parts: 

1. The biblical context: John 20:17 – Noli me tangere – and the impact of the passage on the development of the fine arts. 
2. The visual context: the relationship between word, gaze and touch in the Bible and the visual medium. 
3. The relationship between word, gaze and touch in the Middle Ages: collected essays on Noli me tangere, the Woman with the Haemorrhage, the Head of John the Baptist (Annua Nuntia Lovaniensia, LXII), Leuven: Peeters, 2011. (ISBN 978 90 429 2399 7) 


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