



The Depiction of Justice and Daily Life in Dirk Bouts' "The Justice of Emperor Otto III": A Window into the Northern Renaissance

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Abstract: This article explores the artistic significance and cultural implications of Dirk Bouts' painting *The Justice of Emperor Otto III*, situating it within the context of the Northern Renaissance. The study aims to challenge the traditional art historical hierarchy that prioritized the Italian Renaissance by emphasizing the originality and thematic depth of Northern European art. Through formal analysis and contextual interpretation, the paper examines Bouts' use of realism, symbolism, and ethical allegory to depict themes of justice, divine intervention, and social order. The research identifies Bouts' stylistic evolution from devotional subjects to complex moral narratives embedded in urban and architectural realism. It further analyzes the painting's portrayal of class distinctions, civic identity, and public justice. The study concludes that Bouts' work exemplifies the Northern Renaissance's unique fusion of visual detail and ethical meaning, asserting its intellectual and artistic autonomy within European art history.

Keywords: *dirk bouts, northern renaissance, visual ethics, iconography, Netherlandish*

1. Introduction

Dirk Bouts, one of the major artists of the Northern Renaissance, is known for his fine craftsmanship and elaborate themes depicted in his artwork. Bouts was born in the Netherlands and rose to become one of the leading artistic inheritors of Rogier van der Weyden, whose style was progressive and established in the early form of Netherlandish painting.^[1] Such work as "*The Justice of Emperor Otto III*" is proof of his craftsmanship and a contribution to the art of the 15th century. This painting is not just a beautiful painting but a depiction of justice, power, and divine intervention, which can be viewed at Musées Royaux des Beaux-Arts de Belgique located in Brussels.^[2] This essay states that through his creation, Bouts challenged the traditional hierarchy that favored the Italian Renaissance, emphasizing the distinct creative and artistic values of the art in Northern Europe.

2. Contextual Foundations and Artistic Identity

This chapter explores the broader historical and artistic context in which Dirk Bouts worked, focusing on the evolving perception of the Northern Renaissance and Bouts' individual contributions. It examines how his artistic identity emerged within shifting cultural narratives and how his work reflects the distinct values of Northern European painting.

2.1 Historical Context and Traditional Scholarship

In the 19th and early 20th centuries, the Northern Renaissance was often seen as a derivative or inferior version of the Italian Renaissance, reflecting the dominance of an art historical narrative that worshipped Italian masters such as Leonardo da Vinci, Michelangelo, and Raphael. While the Italian Renaissance was celebrated for its revival of classical proportions, humanism, and Greco-Roman art, the Northern Renaissance was seen as provincial and imitative, dependent on Italian sources.

However, over the past fifty years, scholars have increasingly emphasized the uniqueness of Northern Renaissance art. Modern historiography now sees it as an independent and innovative movement, valued for its subtlety, realism, and symbolic depth, rather than simply an extension of Italian traditions. This shift also recognizes the mutual influence between Italian and Northern art.

Connections between Italy and the North in the 15th century show that trade, diplomacy, and the movement of artists and patrons facilitated a complex exchange of ideas. Northern masters such as Jan van Eyck and Rogier van der Weyden were admired in Italy, and Italian artistic ideas shaped works in the North. This dynamic interaction highlights the Northern Renaissance's focus on realism, detail, and symbolism, which were key features of its unique artistic identity.

2.2 Dirk Bouts and *The Justice of Emperor Otto III*

Being one of the most well-known painters of the Northern Renaissance, Dirk Bouts was born in Haarlem, in the

Northern Netherlands, between the years 1410 and 1420.[3] The precise details of Ruhlen's youth and training are unknown, but contact with Rogier van der Weyden's art may be assumed since Ruhlen seemed to be one of van der Weyden's students who worked in his studio in Brussels. The life story of Bouts is well chronicled in Louvain, where he married a woman, Katherina Van der Bruggen, with whom he fathered four children, two of whom grew up to be painters themselves. The first documented mention of him in the Louvain records is in 1457, and he was installed as the master painter of the town in late 1468/ early 1469. Bouts trimmed his style even further to imitate van der Weyden directly to develop a style of his own that is seen in the Descent from the Cross and the National Gallery Entombment work.[4] One of the best examples of his skill at painting portraits is his work, such as a man with a complementary colored hat and tassel 1462. Bouts' significant contributions to style were followed by his sons, people known as Dieric the Younger and Aelbrecht; thus, his work of art was sustained. Figure 1 below shows The Justice of Emperor Otto III.



Figure 1. Dirk Bouts, *The Justice of Emperor Otto III*, 1471–1473, oil on oak panel, 181.5 × 323.5 cm and 182 × 324.5 cm (without frame), Royal Museums of Fine Arts of Belgium, Brussels.

This outstanding work of art refers to a diptych signed by Dirk Bouts during the last years of his life dedicated to the council room of the town hall at Louvain. The painting tells the legend of justice story based on Emperor Otto III in which he cuts off the head of the count by the empress who framed the count for murder. The count's wife later clears his honor through the ordeal of fire; after that, he has his wife burned as a witch by the crusader King Otto III. Louvain archives show that The Beheading of the Innocent Count was incomplete at Dirk Bouts's death.[5] Art historian W. Schöne found that Bouts painted the upper half, while an assistant completed the lower half before its display in Louvain's Town Hall.[5] The combination is represented in abundance and filled with meaningful information; the public nature of justice was also evidenced by the presence of witnesses and the participation of the clergy. The count is shown as a 15th-century penitent who stands without a hat and shoes, dressed in nothing more than a penitent's shirt. His contemporaries are dressed in Burgundy array, which brings the scene into the modern era with references to the city of Leuven and perhaps some of its inhabitants. This combination of historical realism and modern features brings justice to life and makes it more comprehensible. The subject is unique in 15th-century panel painting, yet the two scenes echo familiar themes, with the left panel's beheading recalling depictions of John the Baptist.[5]

Stylistically, the works of Dirk Bouts demonstrate a highly progressive shift in one's career. Here, the painter remained meticulous at every point of his career and developed an increased appreciation for realism, encompassing space and emotion. In his early period, Bouts kept much from the master who was his teacher, such as in craft and in devotion to the religious subject matter. Some of his works of this period include the 'Triptych of the Holy Sacrament' done between 1464 and 1468, and it shows his mastery in detailing and perspective. He often depicted figures as being elongated or stylized; this was the way of the world then. As his career advanced, Bouts followed a somewhat more personal approach; an example of the work of that period is The Justice of Emperor Otto III. This later phase is best defined by a matter of manner in that it is much more naturalistic and psychological. Muscles on Bouts' figures become subtler as even their faces are depicted as having a more profound element of emotion and hand gestures. His landscapes and architectural settings also become much

more complex and realistic – an aspect perhaps best attributed to his desire to come closer to capturing the world around him. The change of style realized that Bouts had been developing his artwork, which played an essential role in the history of Netherlandish painting.

3. Visual Narrative, Symbolism, and Interpretive Frameworks

This chapter examines how Dirk Bouts constructs meaning through visual narrative, symbolic detail, and spatial composition. By analyzing depictions of everyday life, moral allegory, and stylistic choices, the chapter reveals how *The Justice of Emperor Otto III* communicates complex ideas about justice, power, and society within the framework of Northern Renaissance art.

3.1 Depiction of Everyday Life

The painting has a set of background features that are the major components of the architecture of that time, contributing to the overall notions about the urban setting of that time. The print contains elaborate depictions of the key architectural design of the Burgundy of the time, including the structures, avenues, and squares. These architectural locales are not just accidental but are very important for contextualizing the mythic story in a familiar architectural-symbolic space. Many elements visually specific to the painting refer to aspects of the city of Leuven that are familiar to the original viewers of the artwork. This level of attentiveness to architectural elements helps strengthen the reality of the scene we see while emphasizing the public and, therefore, communal characteristics of justice.

The depiction of social status in the painting: *The Justice of Emperor Otto III* is the other factor that adds life to the painting. Bouts are very particular in drawing the distinctions between social classes and their relationship to one another, and the clothing and position of characters represent status and occupation. Clothing and their postures show the emperor and his court with full authority, distinguishing them from the other people, including the commoners, the witnesses, and so on. Light born a Count and turned into a peasant' mendicant in a penitent's shirt stands as a most vivid illustration of the retribution for false accuses and the ephemerality of the nobility status. While the empress is painted as thorough villainess in terms of her actions, her unearthing, and her execution, she is depicted with some measure of the class associated with the monarchy just before her death penalty is delivered. The entire group with staves and certain clothing that separates them from the commoner, along with somber facial expressions, provides an aura of religious authority to the whole concept of justice, morality, and religion. These detailed portrayals of the society not only enhance the plot but also give the reader a glimpse into the society's power dynamics, justice system, and social stratification system in the society.

The painting is also interesting for the representation of daily tasks, which are interpreted as a subplot and become a part of the plotline in order to immerse the reader in the story. It is expected that special attention is paid to the realistic rendering of such locations as markets, courts, and social events. The market itself is dynamic and becomes the representation of people operating within urban space, sellers and buyers going through the motions of everyday life. These performances are deeply tied to the legal interest in justice and the functions of witnesses in society, in legal rituals, and in legal cases.

3.2 Symbolism and Allegory

The Justice of Emperor Otto III depicts religious and moral features that are so etched in the painting by Dirk Bouts to represent justice and accountability. The lighted staff employed in the ordeal by fire intends to depict the universal concept of purity of truth and divine providence as this ordeal believed in God's will to distinguish between right and wrong. The clergy's presence gives us the understanding that the side of justice is spiritual, and hence, there cannot be any decision-making down here on earth that is not in tandem with the almighty's wish. It gives the message of moral justice humility, truth, and falsehood between the counts put on penitential garbs. At the same time, the emperor wears imperial-looking attire. The painting can also be seen as a political and legal comment, and it holds the principles of power and the search for a fair trial. Emperor Otto III is a perfect example of studying leadership to the extreme; the emperor needed to enforce the law, and this even meant convicting his wife. The Countess holds the red-hot iron rod intact, a gesture that has strong symbolic significance and further reinforces the religious belief in justice.^[6] This Shmaites' story, which takes place in a familiar urban environment, is intended to bring the Leuven authorities to their senses and urge them to eliminate prejudice from their actions. Bouts' idealization of these legal proceedings in a public-oriented manner reaffirms the public's identified justice as an essential social interest and affirmative for civilization.

Apart from the allegorical meanings of justice and divine intervention, *The Justice of Emperor Otto III* by Dirk Bouts has several other details that speak about some specific features of society and culture of the Northern Renaissance. The paintings in the background, with gothic arcs and very detailed buildings, indicate the city's environment within the given period and emphasise the city space's significance as the background for legal and moral performances. Each of the figures

depicted wears the garb of their status, though the weaving and the quality of the raiment separate between them the upper class, elegantly dressed in rich robes, and the lower classes dressed more plainly. Additionally, the crowd's presence represents figures and is a part of the legal process. Some people look quite interested, while others are apprehensive, showing the crowd how the trial has influenced their emotions. The realistic depiction of these figures, with their particular features, is evidence of Bouts' ability to create realistic bodies and his adherence to the realistic approach that defines the Northern Renaissance.

3.3 Comparative Analysis

When analyzing the works of Dirk Bouts and comparing The Justice of Emperor Otto III with the others, one can identify peculiarities of the author's manner and focus. The first paintings of Bouts, Triptych of the Virgin in the Prado, and several works of the Virgin and Child do bear a strong resemblance to the works of Rogier van der Weyden in terms of detail and the content, which is religious. Nevertheless, starting from some of his later works, such as The Descent from the Cross and the Entombment in National Gallery, which attributed to Bouts, the artist began to search for his manner, architecture, and figures to become vertically oriented. There is a tendency to simplify and typify the figural forms and representations. This evolution is particularly manifested in the relation of The Justice of Emperor Otto III. Bouts employs a striking verticality in the composition that not only defines the painting's architectural and spatial dimensions, but also deepens its emotional and psychological impact. The exaggerated verticality of the figures intensifies the psychological and physical isolation of the main players.^[6] For example, the kneeling Countess in the second panel is elongated, visually distinguishing her from the surrounding figures and emphasizing her loneliness at the stake and the weight of her moral stance. This vertical emphasis not only amplifies the dramatic tension, but also reflects the hierarchical social structure depicted in the painting. Furthermore, the vertical arrangement of the figures draws the viewer's gaze upward, symbolically directing attention to divine judgment and justice, the painting's key themes. The decided social justice and moral action concerns of the painting are reflective of Bouts' thematic concerns that frequently revolve around men's interactions and the ever-prescient concern with justice as a force in human life. Through this quantitative comparison, Bouts' artistic development is discussed along with his specific contribution to the Northern Renaissance.

By comparing the given artwork to other works of the Early Netherlandish painters, one is able to understand better what is distinct about Bouts. Such artists as Jan van Eyck and Rogier van der Weyden used oils and depicted images in great detail, which Bouts also does in his works. However, what is characteristic of Bouts' work is his vertical compositions and his concern with typified figures, which is best illustrated in the Altarpiece of the Holy Sacrament and the Triptych of the Martyrdom of St. Erasmus. These include the The Justice of Emperor Otto III in which Bouts demonstrated the aspects of painting by blending religious as well as moral issues with careful portrayal of existence. In comparison with Bouts and van der Weyden, van Eyck's Arnolfini portrait certainly offers a more sensual and passionate feel and emotion to the depicted characters. In contrast to the presented pieces, this comparison situates the Bouts, therefore elucidating the specific approach of this artist and the topics he chose with regard to Early Netherlandish art.

Early Works of Dirk Bouts: Understanding religious items and the detailed works of art are well depicted by Dirk Bouts in his initial artwork, including the Last Supper- created in 1464, and the Martyrdom of Saint Erasmus- created in 1466.^[7] Other elements of his early works are rooted in late Gothic, with a preference for Northern Renaissance-inspired realistic depictions in bright colors. These works show that Bouts was already applying oil painting technologies to form details, rather complex facial expressions, and even the light reflection in paintings. Some of them are still and low in style, conveying contemplative presence, as the art of his time was mainly oriented on devotion.^[8] Bouts' detailed backgrounds, especially the architecture in altarpieces, demonstrate mastery of perspective and space – issues that would be explored more in the later works.

Later Works and Evolution: These developments made Bouts' artwork less static as his style evolved and became more restless as he illustrated. For example, The Judgement of Paris, painted around 1475, and The Death of Saint Lucy, painted around 1470, are more radiant, have contrast, and are more vivid in how the human figures pose. This is a telling shift towards a less liturgical approach than his earlier religious pieces and more storytelling.^[9] The figures in his later works appear more animated; Bouts used starker lines of light and dark for more intensely emotional work. This change can be seen as Bouts following the advance of humanism and the slow change of religious and cultural atmosphere during the late 15th century. Although he maintained grace, finesse, and well-detailed observation of the human body, his later work seems more significant in terms of personal drama conveyed through the aesthetically impressive compositions of his subsequent paintings.

4. Conclusion

In conclusion, The Justice of Emperor Otto III exemplifies the Northern Renaissance's capacity to blend artistic innovation with profound thematic depth. Bouts' meticulous attention to realism, narrative coherence, and symbolic detail reflect the broader cultural and intellectual milieu of 15th-century Northern Europe. By combining elements of historical realism with contemporary social and political symbolism, Bouts has created a work that vividly explores justice, morality, and the dynamics of power.

The painting's double panels, imbued with allegorical and legal meanings, emphasize the enduring human preoccupation with duty and divine intervention, while the depiction of social hierarchy and daily life highlights the interrelation of art and social structures. From his early religious works to the psychological depth and architectural complexity demonstrated in this masterpiece, Bouts' stylistic evolution demonstrates a unique artistic trajectory of the Northern Renaissance, characterized by a focus on human emotion, realism, and intricate detail.

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