The story told in the four panel paintings made for Antonio Pucci has less to do with neoplatonic and spiritual order than with cultural disorder. Nastagio has been rejected by the woman he loves and has considered suicide. In the midst of his reverie, a knight on a horse, chasing a woman, appears. This rider did commit suicide, and the love of his life, the woman who had rejected him, rejoiced. Both were sentenced to repeat this chase over and over again, a chase which ends in the knight stabbing his beloved in her back, ripping out her heart and feeding it to dogs.

Botticelli's series of paintings for Antonio Pucci to commemorate the marriage of his son:
the **Story of Nastagio degli Onesti**
(based on Boccaccio's Decameron, the story of the 5th day)

1482-8, four panel paintings, 32" x 55" each

The previous panel gives you the details of the reverie and the second panel focuses on the lady lying on the ground with her body split open (1 and 2 are in the next slide). Three of the four panels are united by a composition which emphasizes the vertical trees and the divisions of space between them, a palette of the same colors, and figures recurring from one panel to the next.
The last two panels (3 and 4) depict a feast. In the third, the setting is still the setting of the dreamed story, with the forest landscape and the knight chasing the woman. In the fourth panel, no longer the world of the dream or the story, columns have replaced trees, tables and people create two strong recessional lines leading to a double arched opening in the background and a view of the sky through the arches. The decorative branches of trees hanging in the loggia and the loggia itself symbolized the two families united by Pucci’s marriage. The overall meaning of the four paintings was that marriage was capable of bringing order to social disorder.