The story of Alexander the Great's death, as recounted by Jami in a more and mystic tale. The emperor is taken ill while crossing the desert and is seen here lying on the ground in his armor, sheltered from the sun by a shade. In a dream, an angel appears to him and loosely his coming death. Alexander then writes a letter to his mother which contains the metaphor of a tree (Alexander himself) that she planted. After a number of years of life this tree disappears in a storm. Alexander asks his mother not to arrange a lavish funeral and asks her companions to "open wide the courtyard gate to union [with God]." The illustration, precisely executed, shows the king lying on his arm, surrounded by his grieving companions, including the horse. It focuses attention on an extraordinary tree, its enormous trunks of which are like the axors of the temple of fire of the pre-Islamic world. The king's dream is dominated by the image of his imminent death.
The Istanbul Albums

Of the many albums of images and calligraphy preserved in the world's major manuscript collections, four albums in the Topkapi Museum in Istanbul are unique treasures. They are hazine 2152, hazine 2153 (late fifteenth century), hazine 2154 (c. 1544), and hazine 2161 (c. 1564–1566). These are album collections containing pages of very varied origin, including celebrated paintings by the Black Pen.
Like many images from the Istanbul albums, this one remains a mystery, despite the readability of its rich detail. In a bare landscape, a princess wearing a crown accompanied by a servant with an extraordinary hairstyle is on a journey surrounded by soldiers in various uniforms carrying axes and torches. Two of them are noticeably larger than the others and one of them appears to be conversing with the princess while a mastiff with one another soldier beside her. The iconographic paradox of this image is that the detail, such as the hand gestures and facial expressions appear to tell or evoke a story—for example, a version of the classic Chinese tale of the princess sent to marry a prince from Central Asia—but there is no specific historical event in the fifteenth century that would explain this scene and it is difficult to imagine it as an echo of an old Chinese legend transposed into a new context.

The originality of the image lies in the size of the figures compared with the landscape. However, during many of the details, (the hands, for example) may be, the painting impresses by its color, the precision of the clothing and gestures and by what is perhaps a vulgar but animated representation of an event that can be interpreted in many ways.