The most important thing to note about these two works of art is that they are both concerned with power. Both kings shown in authoritative and imposing positions, though Naram-Sin’s power is more transparently displayed: he tramples the soldiers of his enemy as he ascends a hill and rises to the level of the heavens, a figurative indication of his affiliation with the gods. Sargon II’s power, on the other hand, stand alongside Prince Sennacherib, appearing as an equal. Whereas Naram-Sin’s status as king is affiliated with the brutality of war and a divinely-appointed claim to kingship, Sargon II’s power seems to be derived from his relationships with other powerful people and his diplomatic skills.

Stylistically, these works are quite similar. Both use composite (or twisted) perspective to show the greatest amount of detail possible. The image with Sargon II reveals a greater interest in depicting the world as we see it, as the prince is depicted more believably from the side (twisted perspective is not used in this figure). Unlike the image with Naram-Sin, which suggests the king’s power through the use of hierarchical scale, the image of Sargon II features believable proportions.

Both images reveal a great deal about the Ancient Near East; they suggest an environment in which kings struggled to maintain and assert their power. Furthermore, these images show that while artists continued to make use of the visual traditions established in the Prehistoric period (namely the use of twisted perspective), they were also working to depict the world as humans actually see and experience it.