

**1. IDENTIFICATION:** (Artist, title, date, size, country of origin, period/style)

**019. The Code of Hammurabi**  
**Babylon (modern Iran)**  
**Susian, ca. 1792-1750 BCE**

**2. FORM:** (use of design elements/ principles: color, shape, value, texture, line, space; balance, contrast, emphasis, movement, etc.)

**Stele, lack of distinct hierarchal scale, balance between the two figures**

**3. MATERIALS AND TECHNIQUE:** (art making processes)

**Basalt relief**

**4. CONTENT:** (subject & genre: iconography, symbolism, the story)

**Shamash (a god) and King Hammurabi meet, the god gives him the law code**

**Symbolizes that following the law is the will of the gods**

**Gives the king's rule divine approval**

**Suggests the two are almost equal**



**5. ORIGINAL CONTEXT/ SITE/ INTENDED**

**FUNCTION OF THE WORK:** (Overlap to #6)

**This piece was made when Hammurabi devised the first official law code of the land to bring order.**

**6. INTENDED PURPOSE & MOTIVATION** (why was it made?); **PATRON/AUDIENCE** (who was it made for?);

**ARTIST'S DECISION MAKING:**

**King Hammurabi had it made to show the perpetuity and validity of his law code**

**He wanted his people to be willing to follow it**

**7. INNOVATION/ CHANGE(S):**

**Writing is introduced!**

**Still composite view, but different angle of faces**

**Kings are equal to gods (shows the power in the time period)**

**CONVENTION/ TRADITION(S):**

**Same technique of relief sculpture on rock**

**Gods continue to be important in Mesopotamian culture**

**8. THEME(S):**

**Royalty, deities, power & authority**

**COMPARE TO ANOTHER WORK:**

**Like the Standard of Ur, this piece depicts the authority figure as powerful and in good light. However, King Hammurabi is shown to be near equal to the god and there is a focus on his law code, rather than respecting him after his death.**