

Within a few years of acceding to the throne Tutankh-Aten (living images of the Aten) changed his name to Tutankh-Amen (Living image of Amen) and started a national restoration program designed to erase all memory of the Amarna “heresy.” Given that he was less than ten years old at his accession, we must assume that he was guided in this policy by his courtiers, including Ay.

Tutankhamen died unexpectedly in his late teens or early twenties. Although several modern writers have suggested that Ay murdered Tutankhamen, there is absolutely no evidence to support this claim, and the most recent examination of Tutankhamen’s mummy indicates that he probably died following an impact sustained in a chariot or boating accident.

Because his intended tomb was unfinished, Ay interred Tutankhamen in a modest private tomb in the Valley of the Kings (KV 62). Ay is featured on the wall of Tutankhamen’s burial chamber, where he has donned the leopard-skin cloak of a priest to perform the “opening of the mouth” ceremony; a ritual that was traditionally the responsibility of the heir of the deceased and therefore confirmed Ay’s right to rule.

Ay inherited Tutankhamen’s throne, becoming “God’s father Ay, Divine ruler of Thebes, beloved of Amen” while his wife, Tiy, became his consort. But Ay was already an old man who could never have been regarded as anything other than a temporary monarch. His highest regnal date is Year 4. He was buried in the Western Valley, an offshoot of the Valley of the Kings (tomb WV 23), in what was almost certainly Tutankhamen’s original tomb. As his intended heir, his son or grandson Nakhtmin, had predeceased him, he was succeeded by Generalissimo Horemheb. Horemheb’s queen, Mutnodjmet, may have been the identically named sister of Nefertiti; if so, Horemheb may have been Ay’s son-in-law.

Ay and Tutankhamen made a valiant attempt to restore Egypt to its pre-Amarna position of strength, but they were too closely connected to the Amarna age to be separated from it. Akhenaten, Smenkhkare, Tutankhamen, and Ay were all omitted from the official lists of kings, which passed straight from Amenhotep III to Horemheb.

[See also Akhenaten; Amenhotep III; Nefertiti; and Tutankhamen.]

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**Ayankunle, Lamidi** (1949– ), master bata drummer and broker of Yoruba culture, was born on 6 August 1949 in the town of Erin-Osun in present-day Osun State, Nigeria. Ayankunle was born into a large extended family of traditional bata (double-headed, conically shaped drum ensemble) and dundun (double-headed, hourglass-shaped drum ensemble with tension straps) drummers. His father was Ige Ayansina and his mother was Awerro Ayansina. Yoruba drumming lineages train their children in the art and profession of bata and dundun drumming. These families celebrate and worship orisa Ayanagalu (the spirit of the drum). Children born into an *Ayan* (drum family) lineage are given names beginning with the Ayan prefix, such as Ayankunle.

Passed down from generation to generation, bata is a five-hundred-year-old drumming, singing, and masquerade tradition from southwestern Nigeria. The fifteenth-century reign of Sango marks the earliest documented use of bata drum ensembles in royal contexts. One of the few compounds in Erin-Osun that continues to school its children in the art of traditional drumming, Ayankunle’s family consists of about two hundred members, spanning five generations and five different towns in Osun and Kwara states. Bata is not just an instrument, however, but a powerful channel—one of the most powerful in the Yoruba arsenal—to help drummers broker between spirit and human realms. Thus, bata drummers have unique relationships with the spirits and the knowledge born of their roles as mediators between spirit and human domains. That ability has been perceived as a threat to Christianity and Islam; thus, bata has slowly become more common in secular and popular contexts due to dominance of Christianity, Islam, and modernity in Nigeria.

In the 1950s Ayankunle’s father, Ayansina, collaborated with Ghanaian, Nigerian, and German professors of music in the documentation of bata rhythms and texts. In 1960 Ayankunle began to perform and travel locally and overseas with Yoruba popular theater groups based out of Osogbo.

Alongside his career as a master drummer in Erin-Osun, Ayankunle began teaching in the department of performing arts at the University of Ife and performing at national and international festivals for African arts and culture in the 1970s. In the 1980s, he began collaborating with German and US culture brokers and musicians.

The Ayankunle family exemplifies how the bata tradition has been reinvented from generation to generation. While the elders in the Ayankunle family want to ensure the continuity of the classical bata rhythms and texts, the younger generations have been playing bata in ritual and secular ceremonies as well as new contexts, inventing new fusions along the way. In order to understand and articulate this dynamism, especially young artists' attempts to merge bata with the popular musical genre of fuji, Debra Klein has documented the differences between two generations of artists. The "Yoruba Bata Generation," whose members were born in the 1940s and 1950s, came of age during a newly independent and imminently prosperous Nigeria. They have traveled the world as representatives of traditional culture since the 1960s, witnessed their tradition lose substance and meaning with the passing of each generation, and have come to see bata as an endangered culture form. Ayankunle's nine sons and other members of the "Bata Fuji Generation" came of age in the 1980s and 1990s during two military dictatorships in which Nigeria's political economy was in crisis. They have traveled minimally with their fathers, inherited the bata tradition and networks, invented bata and pop music fusions in order to keep their tradition relevant, and relate to bata as an evolving popular culture form. While the late 1990s was economically challenging for most Nigerians, the Yoruba Bata Generation sought refuge in overseas networks they had built around the celebration and perpetuation of Yoruba Bata: they successfully recast themselves as traditional performers in a global market. Meanwhile, the Bata Fuji Generation invented a new performance genre through which they revitalized their profession as purveyors of traditional culture during times of economic stress and cultural globalization.

In his late teens and early twenties during the late 1960s, Ayankunle was becoming a well-known and much respected master drummer. The postindependence years opened avenues for artistic creativity and experimentation in Nigeria, and Yoruba popular theater was thriving in Osogbo and Ibadan. Scouted by theater groups looking for local talent,

Ayankunle was approached by several of the Yoruba popular theater directors and playwrights, including Kola Ogunmola and Abiodun Duro-Ladipo. While the unsolicited opportunity to perform with such well-respected theater troupes appealed to Ayankunle, his father exercised much ambivalence around his son's participation in such "popular" art. Despite his conversion to Islam, Ayankunle's father continued to practice, teach, and respect the orisa drum texts and ceremonies, cultural material he expected his son to carry on and transform. Accepting the invitation to perform with Ogunmola's theater, Ayankunle did not rehearse with the group every day but chose to spend the majority of his week in Erin-Osun playing for local celebrations so that he could stay connected with the culture of bata and practice his vast repertoire and improvisational skills.

Coming of age as a professional musician in the 1970s, Ayankunle began to perform and identify as a representative of traditional culture. When he was invited to participate in the international festival for Pan-African Arts and Culture, FESTAC '77, in Lagos, Ayankunle formed and became the leader of his first traveling ensemble called Yoruba Bata. During this time, the oil-rich Nigerian state took a keen interest in supporting and displaying local artists in festivals such as FESTAC and Nafest (Nigerian National Festival for Arts and Culture) that served to promote culture as a commodity. In the early 1980s Ayankunle began to collaborate with several artists and scholars within various local and global artistic communities in Nigeria, the United States, and Germany. Since the 1980s Nigerian, European and US students, artists, scholars, and tourists have lived and studied Yoruba bata, language, and culture with Ayankunle and his family. Rabi Ayandokun, Ayankunle's younger brother, has also enjoyed a successful career as an international culture broker, versatile drummer, and purveyor of Yoruba bata. Since the 1980s Ayankunle and his groups, Yoruba Bata and Ayanagalu, have performed for festivals, schools, and museums around the globe in Algeria, Germany, Switzerland, Holland, Singapore, Russia, Austria, Italy, and throughout the United States.

Through his commitment to the practice and transmission of Yoruba Bata, Ayankunle has dedicated his life's work to the preservation and performance of what he terms *asa ibile*, traditional culture. Rooted in a Yoruba cosmology and worldview, Ayankunle's term for traditional culture evokes the past that can be easily recalled in the present.

Critiquing the modern Nigerian state for devaluing traditional culture and its practitioners, Ayankunle insists that his family and students of Yoruba culture practice traditional culture in its everyday, lived context so that it continues to thrive and change. By living, performing, and teaching bata Ayankunle consciously aims to prevent the disappearance of bata as a culture and art.

In the 2000s Ayankunle continued to travel the globe with his group Ayanagalu. Having started the Erin-Osun Bata Association in the early 2000s, Ayankunle has hosted and taught students of Yoruba culture, language, and performing arts in Erin-Osun.

[See also Duro-Ladipo, Abiodun.]

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**Aybak (d. 1257)**, first Mamluk Sultan of Egypt in the Bahri line of Mamluks, or slave rulers. His name is also given as Al Malik al Mu'izz Izz al Din. Although he ruled for a short seven years from 1250 to 1257, Aybak's rule built the system of military slave rulership that characterized government in Egypt for centuries. Originally known as Turkmani, he spoke Turkish as his native tongue. He had been bought from the region of Turkish-speaking tribes hundreds of miles from Cairo. Slave soldiers from these lands were favored over conscripted troops from Egypt because of their distance from local political and tribal obligations.

Creating a disciplined army that was expressly subject to the Sultan, however, resulted in a military that knew no loyalties except its own when the Sultan fell out of power. It was almost inevitable that these foreign regiments would eventually not only serve the ruler but come to rule themselves.

Aybak came to power as a loyal supporter of the penultimate Ayyubid Sultan and successor to Saladin, Al Sahih Ayyub. He was elevated commander of the Turkish slave soldiers and was trusted as a taste tester for the Sultan. He supported the claims of Shajar al Durr, the wife of Al Sahih Ayyub, who in a remarkable move proclaimed herself Sultana, or female sultan, after the murder of Turanshah, her son and designated successor. Lacking popular support for her rule, Shajar al Durr married Aybak and formally abdicated her official position after eighty days, although she continued to control and influence Aybak in significant ways. It was thus out of dynastic confusion that Aybak and these slaves of the Ayyubids began their rule. Aybak was given a new name to commemorate the formal beginning of his rule: Al-Malik al Mu'izz.

Like his successors, Aybak had a coterie of lieutenants who supported his rule even as they jockeyed with one another for power and influence as they awaited the eventual fall of their leader. These included Faris al Din Aktai, Baibars al Buduqdari, and Bilban al Rashidi. Despite his attempts to consolidate power, however, he did not receive the full support of the Egyptians or of the former Ayyubid ruling classes. Responding to the pressure, he installed a puppet Sultan in his place and built a large funerary monument to his former master in Cairo. He claimed that he was merely a "representative" of the caliph in Baghdad. Effective power, however, remained with Aybak and the Mamluks. Indeed, Ayyubid nobles attempted to wrest power back from the former slaves of their dynasty several times.

After several military engagements, however, Aybak was able to depose the puppet Sultan and prove the feasibility and effectiveness of Mamluk military rule. Aybak crushed internal rebellions in Upper Egypt, overwhelming restless and amateur rebels with the superior military prowess and training that was customary for Mamluks. Soon Aybak turned his attentions on the Mamluks themselves, especially as his hold on power was questioned and challenged by internal revolt. Aybak famously tricked the powerful Aktai to enter his citadel. He decapitated Aktai and threw his head out the window. He went after the Bahariyya Mamluks, the followers of Aktai, and plundered their property and wealth.

Aybak's death did not come from Mamluks or Ayyubid rebels as he had feared but from his own wife and original supporter, Shajar al Durr.