

Taming Psychosomatic Diversities: Art and Circus as Cultural Spaces for Self-Fulfillment of Males with Rare Health Conditions: Andragogic Analysis of Life-Cycles

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Abstract

This article is a review of two case studies of males with psychosomatic diversities and the valorized international fame because of their artistic expressions. They both were born in 19th century in Europe. The paper is not a clinical study but is an andragogic analysis of the lives of two famous artists: Henri de Toulouse-Lautrec, French painter and Polish circus artist Stephan Bibrowski (Lionel). They both were characterized by a binary meant uniqueness. Each artist had a rare health condition and syndrome resulting in a psychosomatic diversity and also each of them has revealed spectacular artistic talent and international fame. The main goal of the article is answering the question: how both artists tamed their own psychosomatic diversities? The text includes the andragogic life-cycles analysis of life patterns of both males in the context of cultural spaces; the spaces in which they were successful. Paper also contains two clinical descriptions of pycnodysostosis and congenital hypertrichosis, however clinical view is complementary to analyzed cases.

Keywords: Disability, culture, disability culture, psychosomatic diversity, pycnodysostosis, hypertrichosis, case studies, Lionel (Stephan Bibrowski), Henri de Toulouse-Lautrec.

Introduction

The study is an andragogic analysis of the two cases and two phenomena of fulfilled lives led by two males with rare congenital diseases. Paper is as well reflection on human psychosomatic diversity. This paper may not satisfy researchers who see the diversities, otherness (especially in artists), only in relation to comprehensive indexation of clinical aspects of human functioning with rare diseases. Some inspiration to write the text was reading though the book of the Dutch ethologist Frans de Waal⁶ "Our Inner Ape. A Leading Primatologist Explains Why We Are Who We Are". The author on the occasion of creating an analogy between the world of apes and humans illustrated the background of life and creation of the famous composer Ludwig van Beethoven, which appears highly surprising and gives different perceptions about the life of a genius composer. The author writes, "[...] the composer lived in the most dirty, smelly and cluttered place you could imagine, full of wasted food, potties full of urine and dirty clothes.

His two pianos covered a thick layer of dust and piles of paper. Also the maestro looked so sloppy that it had taken him for a tramp and arrested. Nobody asks how Beethoven could create their intricate sonata and the great piano concertos in such a pigsty. We all know that wonderful things may have its origin in appalling conditions, process and product are two different things, so the pleasure of a meal in a good restaurant rarely increases after a visit in the kitchen".⁶

This, as noted by F. de Waal⁶ could also refer to the background of the lives of two artists whom I devote attention in this text: Henri de Toulouse-Lautrec and Stephan Bibrowski (Lionel). I mean, it is not about the identity of the context of life, but a brilliant remark of F. de Waal⁶, writing about the wonderful things that arise in appalling conditions or contexts of life. It should be noticed now long-term addiction to alcohol, syphilis and living in a Parisian bordello by Henri de Toulouse-Lautrec and his entire creative output in French art, or total rejection by family, entire local community of a little Lionel (Stephan Bibrowski) and then his spectacular circus performances in the role of the beast, in fulfilled adulthood. Diversity of conditions and life circumstances provided by ethologist initiated further questions about the eccentricity, psychosomatic diversities and its role in creating fulfilled or not fulfilled lives.

Presumably F. de Waal⁶ description can cause some discomfort in with music lovers, who idealized the image of creative work of genius. Continuing I may add, that the eminent composer was also an eccentric, not only in terms of lifestyle, but also in terms of psychosomatic functioning. The fact that he lost hearing completely is not just a hypothesis.

In the following text I reach the imaging elements of different styles of lives, the hardships of childhood, teenage years, challenges in the life cycles of Henri de Toulouse-Lautrec and Stephan Bibrowski (Lionel). I indicate the background of their lives and clinical threads of psychosomatic diversities of both artists. This background is sometimes veiled in publications and overshadowed by string of successes, pushing minor or major life anguish associated with it to the realm of shadows, for the valorization of talent and fame. I suppose there is a need of binary indication and more comprehensive andragogic analysis understood as analysis of life-cycles, successes of both artists in the context of visually recognized diversities

and environmental factors which fulfilled the images of their lives and possibly will enrich the discussion on two case studies.

Binary analysis is in fact not celebrating medicalization or medical aspects (e.g. disorders, syndromes and dysfunction) as entire phenomena of diversity in males with disabilities. I think that such binary analytic approach certainly is not silencing about them as essential factors which influenced both analyzed lives of the artists. Psychosomatic diversity indeed influenced significantly both analyzed males' lives as well as environmental factors. Such an approach of rational perceptions of persons with disabilities is close to the concept of disability culture designed by American scholar Steven E. Brown⁴ in which the author points out that what distinguishes members of the disability culture, in addition to their disabilities, is the centuries-old experience of oppression and rich cultural amount of artifacts. The author adds that persons with disabilities are proud as disability culture members because of their disabilities, which is in fact nothing to hide, skip or be ashamed of.

I want to add that two exceptional artists as Henri de Toulouse-Lautrec and Lionel (Stephan Bibrowski) not limited themselves only to live in social niches of cultures. On the contrary, their phenomenon is associated with obtaining unquestioned positions in dominant cultures in Europe and in North America and gaining international fame. The lives of males with rare genetic or congenital diseases, which I recall in the text, have also an unique dimension. It is phenomenal for two reasons, referenced to the accumulation in every artist certain monstrosities and psychosomatic diversity as well as otherness understood as exceptionality and artistic talent. So, I analyze the key aspects of the phenomena of lives of doubly extraordinary males with psychosomatic diversities and outstanding artistic talents.

The paper leans on biographical, autobiographical, materials and references and medical data from the ICD-10 2015 and OMIM data base. ICD-10 is the International Classification of Diseases and OMIM is the Online Medical Catalogue of Human Genes and Genetic Disorders, updated on January 28 of 2016. Two males whose life-cycles I analyze were born with the psychosomatic diversities as pycnodisostosis (Henri de Toulouse-Lautrec) and congenital hypertrichosis (Stephan Bibrowski – Lionel). On the other hand their exceptionality was perceived also as value. This I already mentioned as international fame in the fine arts or circus arts.

In my opinion, none of the artists described in the text would not have become famous “other” without social mirrors or their own passion for creative work or without psychosomatic diversity. The text introduced some analysis of their diversities based on the sphere of psychosomatic characteristic. I analyze as well contexts of their development and informal education. I do not analyze their artistic achievements which I leave to the historians of art,

but as an adult special educator, I try to describe and analyze the life-cycles in the contexts of the dominant culture of males with disability. I must explain that paper does not cover all possible variants of the meaning of cultural diversity meant e.g. a sexual minority, or references to queer theory.

Cases of Two Males with Psychosomatic Diversities: Henri de Toulouse-Lautrec and Stephan Bibrowski (Lionel), were two males whose way of lives from the beginning were marked by visually recognized psychosomatic diversities in the areas of somatic structures of the bodies, physicality and its functions. They both had at least normal intellectual abilities. Their entire life-cycles were characterized by obtaining the love from a family or lack of it and abandonment, rejections, exclusions, social life difficulties, failures and spectacular artistic successes. From the dominant cultures these two males with rare medical conditions of health and differences were quickly recognized visually and evoked responses coming from environments ranging from anxiety to dislike.

Henri de Toulouse-Lautrec (1864-1901) a French famous artist painter was born most probably with pycnodisostosis. This is rare genetic autosomal recessive inherited disorder and encoded in medical directory OMIM as (265800). Lionel (Stephan Bibrowski) (1891-1932) was a Polish born circus artist of international renown, who was born with congenital hypertrichosis - excessive covering of hair on the entire body including the covering of hair all over his face. His body hairs were of sandy color. He resembled a lion, hence his stage name Lionel. Congenital hypertrichosis is identified by the ICD-10 by symbol (L68)¹¹ while in the directory OMIM¹⁹, congenital hypertrichosis is also called Ambras Syndrome and is marked with a code (145701). As I mentioned appointed males have achieved spectacular success and fame not only because of their talent, but also because of their unique psychosomatic diversities.

Review of Literature

Defining Psychosomatic Diversities from Dominant Culture Perspective: Mazur¹⁵ after Loden and Rosener¹⁴ define diversity as phenomenon “which differentiates one group of people from another along primary and secondary dimensions. Primary dimensions of diversity, those exerting primary influences on our identities, are gender, ethnicity, race, sexual orientation, age and mental or physical abilities and characteristics.”

Diversities and otherness in Polish cultural anthropology defined, among others, Perzanowski²³. The author devoted diversities extensive anthropological study of the deviation and published the results in a book “The Changelings”. Researcher with groups of students studied category of cultural psychosomatic differences, of people in the middle and later adulthood. The author carried out detailed analyzes based on narrative given by Polish villagers in 1996-1999 and then drew up an interesting research report including

characters in the story villagers from the area of the southern Poland. The report²³ concerned persons with psychosomatic diversities of both sexes. For the purposes of study author used the definition of the category diversity and defined it as follows: "the concept is referring to the place in the culture of all individuals who exhibit certain characteristics and tendencies to behavior perceived by the environment, as different and thus posing difficulty in understanding using applied in everyday life, culturally shaped tools interpretations of social and cultural reality".²³

Perzanowski²³ continues, "difference can be read as debilitating, worse, outrageous, embarrassing, arousing laughter, mischief, fascination etc. and becomes the object of discourse: the stories, rumors, valuations". The author concludes defining difference indication that the misfit is "foe". The author in own field research report emerges a picture of psychosomatic diversities, which were saturated with rather negative valuation.

This definition of the difference (psychosomatic diversity) by Perzanowski²³ I make-up, in the deliberations about it, by a few features of balancing the negatively celebrating diversity. "Others" in my understanding will also be the objects of a positive fascination, admiration and fame arising from their specific talents. Both Henri de Toulouse-Lautrec and Lionel (Stephan Bibrowski) had artistic talents which have undergone multiple social assessments in countries as France, Germany, United States, where they lived. Reading biographies or source materials cited regarding the conduct of the lives of both males, I want to draw attention to the psychosomatic diversity phenomenon, accompanying them from birth and its consequences.

Each of the artists, before becoming famous, was exposed to rejection or experiencing rejection, a negative assessment from the social groups or even harassment because of such unusual, different corporeality. My question also relates to: how they both shaped their binary diversities? What was the main initial or supporting factor for both artists that both were able to make a huge transformation from unaccepted visually recognizable males with disabilities as important part of their identities towards developing their talents? And finally, how they familiarized and tamed their own diversities? In the following analysis, I hope to answer partially questions above.

A. Case of Henri de Toulouse-Lautrec

Life-Cycles of Henri de Toulouse-Lautrec: Henri de Toulouse-Lautrec (1864-1901) painter and a French poster artist was born on November 24 in 1864 in Albi, in the south-west of France to a family of wealthy French aristocrats. Parents of the artist Adele and Alphonse de Toulouse-Lautrec were closely related cousins and his grandmothers were sisters. Henri parent's marriage was arranged with purely pragmatic reasons as property. Older members of the family wanted to limit the breaking up of estates, castles and palaces.

Biographer Frey⁸ writes that Henri was in early childhood, abandoned by his father, who moved out and lived in another palace, away from the place of residence of his wife with a newborn. The child during childhood aroused some concerns of Countess Adele about his physical development, but in those years of 19th century, call a doctor to the house of aristocrats took place as a last resort and was connected, according biographer Frey⁸, with the most serious needs.

Henri was surrounded in childhood mainly by women in the family, including his mother, who devoted him much sensitive attention. The father has been described as a bon vivant, fond of hunting, egocentric and irresponsible man, busy mainly with himself. Biographers speculate that the Count Alphonse had manic depression, which affected the states of his functioning and behavior related, among others to sudden departures needs in other areas of France without notice to family⁸. He could disappear for long periods of time. Henri educated in him an ambivalent attitude towards the father. He loved him and admired and hated for abandonment. Mother, Frey⁸ has described as somewhat haughty, pretty, pious, intelligent, supportive and good in wealth management Countess de Toulouse-Lautrec.

This arranged marriage generally conducted a separate life by both parents. Little Henri showed artistic talents which was not alien in the family, because gifted artistically and in acting was also his father Alphonse and grandfather. Henri harmoniously developed himself intellectually. He was intelligent child. The first word "baba" was said at the age of 6 months. It was said about him in the family, "the little boy full of charm, a pink mouth"⁸. Despite this, the mother was concerned about slow physical growth and development of son. Henri, as a child could write beautifully and was a sensitive child. This is reflected in the letters to cousins and his mother when he was, as a child left in the care of his aunt.

"Dearest Maman, when I asked you to not left me, I had no idea how painful separation from mother is. I need you every minute. I'll feel much better when I see you again [...]. Your beloved Coco H. de T. Lautrec"⁸. His physical development in accordance with the concerns of mothers had not followed correctly. Countess Adele drew attention to the fact that the child began to walk at the age of 17-months. There were other worries in this family too, but physical development did not escape the attention of the mother⁸ especially since the trauma of the limbs and fractures of the femur at the age of 13 then years and bones in the other leg. Due to a genetic defect inherited autosomal, recessive limb not grown together properly.

The private physician of Count de Toulouse-Lautrec family was the famous doctor Edward Seguin (1812-1880). Since that time, Henri was subjected to arduous and painful rehabilitation of limbs which were placed in orthopedic rails. He had been in sanatoriums. At that time he made a lot of drawings, developing talent and he also wrote letters.

As an adult male, he has achieved growth of 1.5 m. His physical construction was marked but more anatomical anomalies. Modern scholars highly believe that Henri de Toulouse-Lautrec had pycnodysostosis.

Clinical Description of Pycnodysostosis: Moniz, Queiroz, Freitas and Felix¹⁸ write that “pycnodysostosis was first described in 1962 by Maroteaux and Lamy¹⁶. It is a rare autosomal recessive disorder associated with dysfunction of osteoclasts resulting in osteosclerosis. It belongs to a group of bone dysplasia”. These authors believed that H. Toulouse-Lautrec had pycnodysostosis. Their assumptions relied on facts from the life of the artist and the characteristics of his anatomy. “Pycnodysostosis is associated with marriages arrangements, sexuality and parenthood implemented in close kinship of the parents. Henri's parents were cousins. The authors continue that the presence of pycnodysostosis is determined as 1.7 per 1:000,000 births and the characteristic is an increased tendency of long bone fracture. There are, however rare, fractures of the mandible but including following injuries.”¹⁸ Among other features of pycnodysostosis the authors indicate “distortion of the skull, jaw, collarbone, hypoplasia of the distal phalanges, defects in teeth and bones fragile indicated”.¹⁸

Pereira, Aytés and Escoda²², Maroteaux and Lamy¹⁶ and Kundu, Marya, Devgan, Yadav and Rohilla¹² write about the discovery of pycnodysostosis and of suppositions about pycnodysostosis in H. de Toulouse-Lautrec (1864-1901). The authors continue after Maroteaux and Lamy¹⁶ that “the principal characteristics of this syndrome are short stature, cranial dysplasia, obtuse angle of mandible, clavicular dysplasia, total or partial dysplasia of the terminal phalanges and generally increased bone density”.

The authors cite also characteristic of pycnodysostosis from the paper of Landa, Esteban, Montes, Santamaria, Vitoria and Santolaya¹³: “the exfoliation of deciduous teeth is usually altered, as well as the eruption of the permanent dentition. An in the conclusion they write after Landa, Esteban, Montes, Santamaria, Vitoria and Santolaya¹³ and Ferguson, Brown and Cheong⁷: “the disease is usually diagnosed at an early age; the main reasons for consultation are usually short stature and open anterior fontanelles. In later ages, consultation is usually for fracture resulting from slight or moderate trauma, given the severe bone fragility.” In conclusion, Pereira, Aytés and Escoda²² write that “review of the radiographic and clinical characteristics of pycnodysostosis allows the professional to make an early diagnosis and establish the differential diagnosis with other clinically similar conditions.”

Biographer of H. de Toulouse-Lautrec, Frey⁸ believes that Henri masked the imperfections of body or facial hair by hats. He also wore a beard apparently because that was accepted in the family and society as for expression of his adulthood and masculinity. He intended to highlight that he is not a child anymore, being a male. Despite his height of

1.50 m, he attracted the erotic interest of females; he liked women and romanced with them. Frey⁸ indicated that he was interesting male and had a magnetic personality. Henri de Toulouse-Lautrec led active sexual life with females particularly prostitutes from the Parisian underworld.

Art as Cultural Space for Self-Fulfilling Life: H. de Toulouse-Lautrec became famous as a painter masterfully illustrating the motion, dynamics and as an outstanding poster. Despite his psychosomatic diversity became famous as a professional and talented artist. I should mention that H. de Toulouse-Lautrec never had to struggle with poverty or worry about the publicity of his art. He was a wealthy aristocrat, fulfilled artistically even though his life by art historians is called a slow suicide because of addiction to alcohol (absinthe).

I should mention that he was a man of success with some subtle desperation as a context. Henri was in my opinion also a great qualitative researcher and participating observer, who through a series of images of Parisian brothel prostitutes, let the audience see the world of women from another, intimate and non-professional perspective. These excellent images are the artistic creations and I perceive them as professionally conducted visual ethnographic research or auto-ethnographic study, which the artist painted as artistic documents, living in a Parisian brothel. Through many years Henri also painted a very warm emotional portrait of mother Countess Adele. He became famous in the world as a painter of traffic posters painted for a cabaret in Paris and portraying night life of Paris and especially the cabaret dancer La Goulue. His outstanding works can be seen at the Gallery d'Orsay in Paris.

B. Case of Lionel

The second male with psychosomatic diversity was a Pole Stephan Bibrowski (Lionel) born (1891-1932) who became famous as Lionel, circus performer known in Europe and in the United States. It was said of him, "the man with the face of a lion". He was born in occupied Poland which was in those years until 1918 part of Russia and under Russian rules. As an adult, Lionel became a famous artist of small performances (sideshow). His psychosomatic diversity was noticed after birth, because entire body of the baby Lionel was covered with long hair-like fur of the lion. According to medical sources - ICD-10 Lionel had an hypertrichosis (L68)¹¹ and the type of congenital hypertrichosis (Q84.2).¹¹

Clinical Description of Hypertrichosis: Silveira, do Amaral, Ramos and de Almeida Rêgo²⁴ write after Beighton² that “congenital hypertrichosis lanuginosa (CHL) is a rare autosomal dominant disorder with variable expressivity, characterized by excessive lanugo hair, sparing only mucous membranes, palms and soles. The authors continue after Mendiratta, Harjai and Gupta,¹⁷ “it may be associated with other congenital abnormalities, mainly dental, but can also affect the ears, as well as being a symptom of glaucoma, pyloric stenosis, skeletal disorders and more rarely, mental

retardation. And finally the authors add after Gupta, Khare, Mittal and Garg⁹ that CHL is a sporadic disease.

Silveira, do Amaral, Ramos and de Almeida Rêgo²⁴ after De Raeve and Keymolén⁵ write that, “clinical manifestations occur because there is no replacement of the lanugo hair by vellus or terminal pili.” The authors write that “some 50 cases have been reported in the literature with an estimated incidence of 1:10,000,000. The condition may get worse during childhood and puberty, causing serious social and aesthetic impacts.”

Pavone, Pratico, Falsaperla, Ruggieri, Zollino, Corsello and Neri²⁰ write that “generalized congenital hypertrichosis is a wide topic in the field of pediatric practice. Generalized congenital hypertrichosis is not only a cause of cosmetic embarrassment but also a clue to various complex syndromes.” The authors continue: “although this clinical event is rare, it can cover numerous conditions which can create genetic and prognostic problems not only in the patient but in subsequent progeny. In particular, the severe consequences of these disorders necessitate a major effort to better define the clinical focus and the pathogenesis and to develop pharmacological treatments aimed at making this pathology less unpleasant.”²⁰

Life Cycles of Lionel: With the penetration of literature and biographical and autobiographical sources, I noticed that there is not much attention devoted in Polish scientific literature to this artist with psychosomatic diversity. He gained more popularity abroad in the United States, Germany, Austria, especially in publications in the area of sociology, anthropology of medicine or clinical works, as the case of a male with congenital hypertrichosis. Lionel (Stephan Bibrowski) also wrote in 1928 his own autobiography "The Story of My Life by Lionel -The Human Lion"¹. The book was published on 18.12.1928 in the United States and costed 15 cents.

Lionel was born on January 1 in 1891 in Bielsk near Plock in central Poland which was at those times under Russian rule and occupation until the end of 1WW. As a newborn, he was covered all over the body (including the face) by hair length of 2.5 cm. Lionel's mother, blamed for the state of his son event of aggression of the lion which she was witnessed as a pregnant woman. Lionel wrote about himself: "man-lion was born in Bielsk, Poland. Stephan's father owned a small zoo itinerant and as a young man he was also the coach of lions and a lover of wildlife. One morning, while working in the cage of a lion, his most restless lion fatally wounded the owner. His wife, hearing his groans and agony, was shocked at the sight of mangled body of her husband. After the death of her husband she sold all the animals and as a widow, she decided to live in Bielsk. A few months later she gave birth to a child whose body was covered with hair. Some people wondered if it was not small, wild animal instead of human. The baby was developing quickly both mentally and physically. A time later came the rumor around the family

and the boy. Simple, superstitious residents of Bielsk, believed that evil resulted in the birth of a child covered by hair”¹.

“The child's mother began gradually being avoid until completely ruled out of local community. Conditions grew worse, because when the child's mother appeared on the streets, she was sometimes pelted with stones. An official managing the village gave her eight days to pack their belongings and leave forever place in the local community”¹. I should explain that entire cities, towns and villages authorities were governed those times by Russian citizen because Poland was excluded as a country from maps of Europe for 123 years, being violently annexed by Russia, Prussia and Austria, until the 1918. I should also add that a few excerpts from the autobiographic book written by Bibrowski¹ “The Story of my Life by Lionel the Lion Human”, I found as published in the US medical base: DNA Learning Center, as documents- scans, without giving numbering pages.

There is also need to clarify and discuss the issue of narrative made by Lionel about the causes of his congenital hypertrichosis. In my opinion it is difficult clearly to differentiate as truth all the facts interpreted by Lionel (Stephan Bibrowski) as the causes of this congenital hypertrichosis. Probably he might mention and over interpret causes of his physical condition and wrote rather the narrative or legend which might help him to rationalize own psychosomatic diversity or even help him to become famous circus artist with mysteries in own artistic dossier. It is still open question.

It is however truth that negative and stigmatizing treatment of persons with psychosomatic diversities were made by uneducated people in 19th and beginning of 20th centuries. As mentioned by Polish ethnologists Szyjewski²⁵ and Pełka²¹, it was rather common in the late nineteenth and early twentieth century in Poland because the concept of psychosomatic diversities was strongly associated with folk beliefs, rooted in Polish folk mythology and demonology. They were linked with beliefs about children's disabilities resulting from swapping their by demons and embody evil. Excessive differences in body structures or human body hairs were in Slavic folk culture treated, according to the Polish ethnologists, as a signs of demonic child.^{21,25}

Stephan Bibrowski described in his own autobiography¹ the phenomenon of stigma and the process of gradual exclusion of the baby and lion-faced child as well as his family from the local community of Bielsk. The author also mentioned that his own mother was disinclined towards his son and gave him but actually sold him when Lionel was four years old to German circus impresario. From early childhood, Lionel was thus separated and excluded from his mother and siblings, with no family ties and has become the center of attention due to the psychosomatic diversity and “otherness”. He grew up in early years in an unpleasant

environment, saturated with stigmatization and even aggression of residents of the village to his mother and the family.

Circus as Cultural Space for Self-Fulfilling Life: German impresario Joseph Sedelmayer bought the 4 years old Stephan Bibrowski and then gave him the stage name of Lionel and began showing in Europe this “wonder of nature“. Stephan Bibrowski mentions in his autobiography that "Joseph Sedelmayer just finished his trip to Russia and was interested in child. He saw the possibilities in this child and took over completely taking care of him. In return, he gave his mother a mill and a large area of the field"¹.

Impresario, Joseph Sedelmayer from Dunstelkingen in Germany came from the village, situated between Stuttgart and Munich, turned out to be a good guardian and tutor for the little Lionel because he took care of his proper upbringing. “He called the boy Lionel name, which he wore as an entertainer and circus artist. Lionel was sent to school at the age of six and brought up in the Catholic faith. In Wutemburg Lionel played with the children, his peers”.¹ When Lionel was twelve years old, he went with J. Sedelmayer on a five-year contract to the United States, involving work in the Barnum and Bailey Circus.¹

“At age of 17, he returned to Europe and Germany and engaged himself to October Fair in Munich. It was his first major appearance in Germany and the results went beyond all expectations. Crowds of people came to watch the performance of Lionel. His performances were watched by 200,000 people. Since then, up until 1912 he became famous in German cities. 1912 was unlucky for Lionel who while smoking cigarettes initiated fire and got burnt seriously. This caused the withdrawal of the artist's work for the whole year”.¹

Sources say^{1,10} that Lionel has blossomed into a characteristically gentle, intelligent man despite the appearance of the beast. He had ambitions of education and became a dentist. As an adult man, he also aroused the interest of women. He had a striking appearance and sociable manners, inspiring curiosity. As in adult male his whole body was covered with sandy hair length of 10 cm, while facial hair reached even 20 cm. Lionel had no covering of hair only on the hands and the feet. He was athletic when it comes to tricks gym which he demonstrated on stages. He was intelligent as well. He had not an intellectual disability. He knew and spoke in a total amount of five languages, including fluent German and English and had an interesting stage presence and gentle personality in private life.

He writes about himself that he loved children and mentions that they also proved sympathy to him. Also he liked to read books and listen to music. Lionel settled in the United States, becoming in the 20s of the twentieth century entertainment attraction. In the late 20's he returned to Germany. Homberger¹⁰ writes that he died at the age of 41 in Berlin in

1932 of a heart attack.

Photo 1: Lionel (Stephan Bibrowski) in age of 5

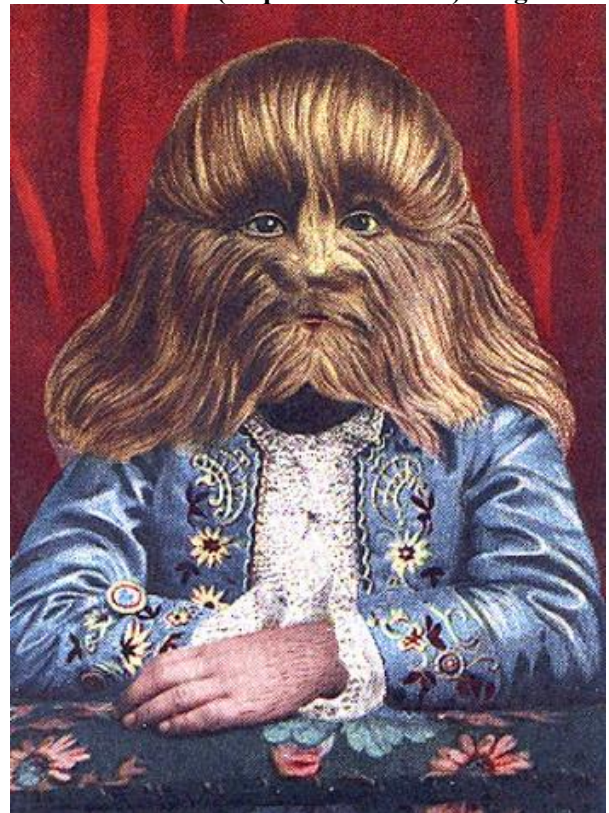


Photo: Author unknown. Photography in open access

Photo 2: Circus Artist - Lionel (Stephan Bibrowski) in age of 17



Photo: Author unknown. Photography in open access

Conclusion

Two described ways of lives by famous artists with the psychosomatic diversities have certain characteristic features. I should mention a different support for families. Warm and accepting support received Henri Toulouse-Lautrec, who until his death could count on good relations with cousins, grandmothers, aunts and mother who supported him and watched over him until his death. To the end of his life he felt, however, rejected by his father, although his father underwent a metamorphosis and made warm the relationship with his son. The last words he addressed to his father, Henri, while dying was "old fool"⁸.

With no further explanations, most likely, until the end of life, Henri did not accept his psychosomatic diversity as well as his father.

While Lionel was sold to the circus at age of 4, because of social harassment, despair and resentment felt to him by his mother. Perhaps her inability to cope with the shock of having a baby with a psychosomatic diversity and social exclusion pressure influenced her attitude to little son. For the fourth year old Lionel grew up in conditions of emotional rejection and exclusion from the local community of his whole family.

In the early twentieth century it did not surprise anyone, instrumental approach to raising a child with the somatic diversity. They could sell and thus solve the problem of tension in the local community or family that caused misfit. Lionel, however, was accepted by his impresario and long-term guardian Joseph Sedelmeyer, who gave him a decent life condition, education, employment and fame. He was a teacher and for many years supporter of Lionel.

In the two analyzed cases, fame and artistic successes have grown on the ground of the hardships of struggling with oppressions coming from their own psychosomatic differences and rare health conditions, besides from oppressions from the part of the social world. Both analyzed males experienced traumatic events associated with rejection by all family members, in the case of Lionel or selected members of the family - the father - in the case of Henri. As adult males they both have not established own procreative families. When it comes to relationships with females, then Frey⁸ indicated that Henri could not build a deeper emotional and intimate relationship based on love with a woman. His relationships were sexual friendships with females or pure sexual relationships with prostitutes. Data regarding the deeper, intimate relationships of Lionel with females is unfortunately difficult to find, besides the short information that he was intriguing for females and aroused more interest in women.

I would like to mention that the two famous males shared tragic but also professionally fulfilled lives. They both tamed the psychosomatic diversities. They both died young at the threshold of middle adulthood. Henri de Toulouse Lautrec at the age of 36 and Lionel at the age of 41. I should mention that Henri Toulouse-Lautrec ran freely, risky sexual life and got sick, as an adult male on syphilis and throughout his adult life almost fell into increased reliance on absinthe. Art historians believe that his life was planned slow self-destruction⁸. Lionel lived only 41 years and died of a heart attack. I would like to draw contextual attention to the fact that he came back to Germany in Europe and also lived in times of growing popularity received by Nazi Party (Nationalsozialistische Deutsche Arbeiterpartei) which was propagator of eugenics, towards German citizens with psychosomatic diversities. The group included among others people with various disabilities -German citizens, ranging

from little children to adults.³

Analyzing the lives of both established artists with psychosomatic diversities I often tried to discover understand and then imagine their struggles, charisma and any conditions that in terms of pedagogic or andragogic meaning supported their personal development through the life cycles. I suppose that both males had excellent social skills, including a sense of humor and distance towards themselves and own physical health, conditions, allowing them to enter into a continuous, successful dialogue in the dominant cultures in which they grew up, namely France (Henri), Germany, the United States (Lionel).

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