women. He failed to recognize the possibility of the rise of world faiths beyond a version of Unitarian Protestantism, which he expected to dominate. It apparently never occurred to him that women might go to work in numbers nearly equal to men.

SCIENCE & TECHNOLOGY

Unfreeze Antarctica!

THE SOURCE: "Antarctica's Frozen Territorial Claims: A Meltdown Proposal" by Jill Grob, in ***Boston College International and Comparative Law Review***, Spring 2007.

Despite its lack of nearly everything necessary to sustain human life, Antarctica is a surprisingly popular continent. Britain staked its claim in 1908, followed by New Zealand, France, Australia, Norway, and Chile. Argentina polished its effort to gain title between 1927 and 1957, while the United States and the Soviet Union reserved the right in 1959 to make ownership claims in the future.

The reason behind this land rush, unsurprisingly, is minerals and, quite possibly, oil. They are thought to exist in large quantities under the polar ice, which is up to three miles deep in places. The "Gondwanaland hypothesis" holds that Antarctica is one of seven continents that broke apart from a larger landmass more than 150 million years ago, and that because minerals exist on the other six, Antarctica must have them as well. Coal and iron ore have already been found, writes Jill Grob, senior production editor of *The Boston College International and Comparative Law Review*.

Three of the seven claimants have staked out some of the same land, and during 1947–48 "war-like scuffles" broke out among the rivals. As the Cold War became more heated, the Soviets hoisted the hammer and sickle over a research station they had established on land claimed by Australia. And though scientific research continued peacefully, the United States called together an early coalition of the willing to work out a treaty governing the territory. The eventual document, the Antarctic Treaty of December 1, 1959, banned military uses of the continent and encouraged scientific research. Territorial claims were "frozen" and left unresolved. The continent is jointly governed by treaty "consultative" signatories, which can include only nations that conduct "substantial scientific research" there, effectively excluding any but the richest nations.

With the threat of accelerated global warming raising environmental concerns, the time has come for nations to drop their Antarctic claims, Grob contends. They are based on long-ago discoveries, geographic proximity, or connections via submerged mountain ranges, and are ultimately irresolvable.

Antarctica should become an unclaimed global commons where scientific research can take place that will benefit all humankind, Grob says. This may require increased United Nations involvement, or merely a broadening of the conditions under which interested countries can become consultative signatories to the 1959 treaty. In any case, Antarctica is too important to the global environment to be held hostage to the concerns of nations "hoarding their frozen claims."

ARTS & LETTERS

The Heavy Hand

THE SOURCE: "Divine Comedy" by Julian Gough, in ***Prospect***, May 2007.

Why are modern literary novels so earnest, so praiseworthy, so serious, and in the words of novelist Julian Gough, "so bloody dull"? Why is tragedy overvalued and comedy underrated? Such undeserved inequality, he says, goes back two millennia. Many writers believe that the ancient Greeks considered comedy to be the superior form of literary endeavor, but tragedy, instead, has reigned supreme for centuries as the defining spirit of great literature. The "Best Young American Novelists" list published by the noted literary magazine *Granta* this year featured 21 writers, all exploring death, sorrow, and uncertainty.

Comedy originally superseded

tragedy, Gough writes, because it is a "god's-eye view" of life: a "dirty, funny, violent, repetitive cartoon" of humanity's flawed self. Tragedy was the mere human perspective: Existence was weighty, sad, and deadly. Comedy allowed humankind to stand on Mount Olympus and laugh at itself. The mismatch in reputation between the two dramatic forms was partly a result of simple survival. Only 11 of Aristophanes' comedies are extant, vastly outnumbered by the tragic works of Aeschylus and Sophocles—and 18 by Euripides alone. Aristotle's 350 BC treatise on tragedy is available for $8.76 online, while his presumed companion volume on comedy has disappeared.

When ancient literature was rediscovered in the Middle Ages, tragedy was at hand, and Europe was receptive. The ascendant Christian Church had been founded on tragedy—the "sadistic murder of a man by those he was trying to save, whose fatal flaw was that he was perfect in an imperfect world." The Bible, the revealed word of God, "apple to Armageddon, does not contain a single joke," Gough notes.

From Aphra Behn's novel *Oroonoko* (1688) to the present day, the novel has been biased toward the serious and the weighty. Outlier comic writers such as Rabelais, Cervantes, and Voltaire stand out for their satiric view of authority, and all three spent time in jail. University creative writing departments teach the heavy touch. But "serious" writing is out of sync with popular culture, Gough writes. The language of the American literary novel has drifted away from "anything used by human beings anywhere on earth" and has lost its mass audience.

Forget Henry James, Gough argues. His advice to his peers: Steal a page from Bart Simpson and Tony Soprano.

ARTS & LETTERS

Manna from Manhattan

THE SOURCE: "The Andy Warhol Museum of Modern Art in Medzilaborce, Slovakia" by Július Gajdos, in ***Kosmas***, Spring 2007.

Before Bilbao there was Medzilaborce. The art world expected Medzilaborceans to be filled with gratitude when the United States, Slovakia, and the Andy Warhol Foundation gave the small mountain town an art museum. But when a boxy white former communist cultural center was reopened as the Andy Warhol Museum of Modern Art in 1991, much of the reaction in the impoverished community of 6,000 was hostile and contemptuous, writes Július Gajdos, professor in the Institute of Arts and Design at thě University of West Bohemia, in the Czech Republic. Installed in one of the most inaccessible areas of Slovakia, 370 miles from Bratislava, the capital, the museum aroused jealousy among many Slovakians, who said that the benighted people of Medzilaborce were ill prepared to build a tourist industry, much less to appreciate pop art. Indeed, some deeply religious townspeople denigrated Warhol as a decadent homosexual.

> When Andy Warhol was asked about his origins, he answered, "I came from nowhere."

The museum was the brainchild of Warhol's brother John Warhola and Michal Bycko, a teacher at the Medzilaborce Primary Arts School. Bycko began working to create the museum in 1987, the year Warhol died. Now the curator, Bycko sought to honor not only Warhol but his parents, who were born nearby and immigrated to the United States in 1913. Warhola donated some of his brother's possessions—a snakeskin jacket, Brooks Brothers ties, and sunglasses. The Warhol Foundation lent about 20 works, including some Marilyn Monroe portraits, Campbell's Soup I and II, a Red Lenin print, and a painted photo of Queen Ntombi Twala of Swaziland.

Awkwardly, Warhol himself, when asked about his origins, answered, "I came from nowhere." But his mother's strong influence—she signed some of his pictures at the beginning of his career—suggests the importance of his Slovakian heritage, Gajdoš says. Julia Zavacky Warhola also painted and designed sculpture. A chandelier shaped like an angel in the foyer of the museum was modeled after a drawing, almost a scribble, made by Julia. She had a