

# Frank Herbert

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For the New Jersey politician, see [Frank Herbert \(politician\)](#).

**Franklin Patrick Herbert, Jr.** (October 8, 1920 – February 11, 1986) was an American [science fiction writer](#) best known for the novel *Dune* and its five sequels. Though he became famous for his long novels, he was also a [newspaper journalist](#), photographer, [short story writer](#), [book reviewer](#), ecological consultant and lecturer.

## Frank Herbert



Frank Herbert 1984

<b>Born</b>	Franklin Patrick Herbert, Jr. <sup>[1]</sup> October 8, 1920 <a href="#">Tacoma, Washington</a> , U.S.
<b>Died</b>	February 11, 1986 (aged 65) <a href="#">Madison, Wisconsin</a> , U.S.
<b>Occupation</b>	Novelist
<b>Nationality</b>	American
<b>Alma mater</b>	<a href="#">University of Washington</a> (no degree)
<b>Period</b>	1945–1986
<b>Genre</b>	Science fiction
<b>Literary movement</b>	<a href="#">New Wave</a>



Herbert's novella "[The Priests of Psi](#)" was the cover story for

the February 1960 issue of *Fantastic*

The *Dune saga*, set in the distant future and taking place over millennia, deals with complex themes such as human survival and *evolution*, ecology, and the intersection of religion, politics, and *power*. *Dune* is the best-selling *science fiction* novel of all time<sup>[2]</sup> and the series is widely considered to be among the classics of the genre.

## Contents

## BiographyEdit

### Early lifeEdit

Frank Herbert was born on October 8, 1920, in *Tacoma, Washington*, to Frank Patrick Herbert, Sr. and Eileen (McCarthy) Herbert. Because of a poor home environment, he ran away from home in 1938 to live with an aunt and uncle in *Salem, Oregon*.<sup>[3]</sup> He enrolled in high school at Salem High School (now *North Salem High School*), where he graduated the next year.<sup>[3]</sup> In 1939 he lied about his age to get his first newspaper job at the *Glendale Star*.<sup>[4]</sup> Herbert then returned to Salem in 1940 where he worked for the *Oregon Statesman* newspaper (now *Statesman Journal*) in a variety of positions, including photographer.<sup>[3]</sup>

He served in the U.S. Navy's *Seabees* for six months as a photographer during *World War II*, then he was given a medical discharge. He married Flora Parkinson in *San Pedro*, California, in 1940. They had a daughter, Penny (b. February 16, 1942), but divorced in 1945.

After the war, Herbert attended the *University of Washington*, where he met Beverly Ann Stuart at a creative writing class in 1946. They were the only students who had sold any work for publication; Herbert had sold two *pulp* adventure stories to magazines, the first to *Esquire* in 1945, and Stuart had sold a story to *Modern Romance* magazine. They married in *Seattle, Washington* on June 20, 1946, and had two sons, *Brian Patrick Herbert* (b. June 29, 1947, Seattle, Washington) and Bruce Calvin Herbert (b. June 26, 1951, *Santa Rosa, California* d. June 15, 1993, *San Rafael, California*, a professional photographer and gay rights activist.<sup>[5]</sup>)

In 1949 Herbert and his wife moved to California to work on the Santa Rosa *Press-Democrat*. Here they befriended the psychologists Ralph and Irene Slattery. The Slatterys introduced Herbert to the work of several thinkers who would influence his writing, including *Freud*, *Jung*, *Jaspers* and *Heidegger*; they also familiarized Herbert with *Zen Buddhism*.<sup>[6]</sup>

Herbert did not graduate from the university; according to his son Brian, he wanted to study only what interested him and so did not complete the required curriculum. He returned to journalism and worked at the *Seattle Star* and the *Oregon Statesman*. He was a writer and editor for the *San Francisco Examiner's* California Living magazine for a decade.

In a 1973 interview, Herbert stated that he had been reading science fiction "about ten years" before he began writing in the genre, and he listed his favorite authors as *H. G. Wells*, *Robert A. Heinlein*, *Poul Anderson* and *Jack Vance*.<sup>[7]</sup>

Herbert's first science fiction story, "Looking for Something", was published in the April 1952 issue of *Startling Stories*, then a monthly edited by Samuel Mines. Three more of his stories appeared in 1954 issues of *Astounding Science Fiction* and *Amazing Stories*.<sup>[8]</sup> His career as a novelist began in 1955 with the serial publication of *Under Pressure* in *Astounding* from November 1955; afterward it was issued as a book by *Doubleday*, *The Dragon in the Sea*.<sup>[8]</sup> The story explored sanity and madness in the environment of a 21st-century submarine and predicted worldwide conflicts over *oil* consumption and production.<sup>[9]</sup> It was a critical success but not a major commercial one. During this time Herbert also worked as a *speechwriter* for *Republican* senator *Guy Cordon*.<sup>[10]</sup>

### DuneEdit

The *Oregon Dunes*, near *Florence, Oregon*, served as an inspiration for the *Dune* saga.

Herbert began researching *Dune* in 1959. He was able to devote himself wholeheartedly to his writing career because his wife returned to work full-time as an advertising writer for department stores, becoming the breadwinner during the 1960s. He later told *Willis E. McNelly* that the novel originated when he was supposed to do a magazine article on sand dunes in the *Oregon Dunes* near *Florence, Oregon*. He became too involved and ended up with far more raw material than needed for an article. The article was never written, but instead planted the seed that led to *Dune*.

*Dune* took six years of research and writing to complete and it was much longer than commercial science fiction of the time was supposed to be. *Analog* (the renamed *Astounding*, still edited by *John W. Campbell*) published it in two parts comprising eight installments, "Dune World" from December 1963 and "Prophet of Dune" in 1965.<sup>[8]</sup> It was then rejected by nearly twenty book publishers. One editor prophetically wrote, "I might be making the mistake of the decade, but ...".<sup>[11]</sup>

Sterling E. Lanier, an editor of *Chilton Book Company* (known mainly for its auto-repair manuals) had read the *Dune* serials and offered

a \$7,500 advance plus future royalties for the rights to publish them as a hardcover book.<sup>[12]</sup> Herbert rewrote much of his text.<sup>[13]</sup> *Dune* was soon a critical success.<sup>[11]</sup> It won the [Nebula Award](#) for Best Novel in 1965 and shared the [Hugo Award](#) in 1966 with *...And Call Me Conrad* by [Roger Zelazny](#).<sup>[14]</sup> *Dune* was the first major ecological science fiction novel, embracing a multitude of sweeping, interrelated themes and multiple character viewpoints, a method that ran through all Herbert's mature work.

*Dune* was not an immediate bestseller. By 1968 Herbert had made \$20,000 from it, far more than most science fiction novels of the time were generating, but not enough to let him take up full-time writing. However, the publication of *Dune* did open doors for him. He was the *Seattle Post-Intelligencer's* education writer from 1969 to 1972 and lecturer in [general studies](#) and [interdisciplinary studies](#) at the University of Washington (1970–1972). He worked in [Vietnam](#) and [Pakistan](#) as a social and ecological consultant in 1972. In 1973 he was director-photographer of the television show *The Tillers*.<sup>[15]</sup>

A man is a fool not to put everything he has, at any given moment, into what he is creating. You're there now doing the thing on paper. You're not killing the goose, you're just producing an egg. So I don't worry about inspiration, or anything like that. It's a matter of just sitting down and working. I have never had the problem of a [writing block](#). I've heard about it. I've felt reluctant to write on some days, for whole weeks, or sometimes even longer. I'd much rather go fishing, for example, or go sharpen pencils, or go swimming, or what not. But, later, coming back and reading what I have produced, I am unable to detect the difference between what came easily and when I had to sit down and say, "Well, now it's writing time and now I'll write." There's no difference on paper between the two.<sup>[16]</sup>

— Frank Herbert

By the end of 1972, Herbert had retired from newspaper writing and become a full-time fiction writer. During the 1970s and 1980s, Herbert enjoyed considerable commercial success as an author. He divided his time between homes in Hawaii and [Washington's Olympic Peninsula](#); his home in [Port Townsend](#) on the peninsula was intended to be an "ecological demonstration project".<sup>[17]</sup> During this time he wrote numerous books and pushed ecological and philosophical ideas. He continued his *Dune* saga, following it with *Dune Messiah*, *Children of Dune*, and *God Emperor of Dune*. Other highlights were *The Dosadi Experiment*, *The Godmakers*, *The White Plague* and the books he wrote in partnership with [Bill Ransom](#): *The Jesus Incident*, *The Lazarus Effect*, and *The Ascension Factor* which were sequels to *Destination: Void*. He also helped launch the career of [Terry Brooks](#) with a very positive review of Brooks' first novel, *The Sword of Shannara*, in 1977.<sup>[18]</sup>

## Success, family changes, and death [Edit](#)

Herbert's change in fortune was shadowed by tragedy. In 1974, Beverly underwent an operation for cancer. She lived ten more years, but her health was adversely affected by the surgery.<sup>[19]</sup> During this period, Herbert was the featured speaker at the Octocon II science fiction convention held at the El Rancho Tropicana in Santa Rosa, California, in October 1978. In 1979, he met anthropologist James Funaro with whom he conceived the [Contact Conference](#). Beverly Herbert died on February 7, 1984, the same year that *Heretics of Dune* was published; in his afterword to 1985's *Chapterhouse: Dune*, Frank Herbert wrote a eulogy for her.

In 1983, British [heavy metal](#) band [Iron Maiden](#) requested permission from Herbert's publisher to name a song on their album *Piece of Mind* after *Dune*, but were told that the author had a strong distaste for their style of music. They instead titled the song "To Tame a Land".

1984 was a tumultuous year in Herbert's life. During this same year of his wife's death, his career took off with the release of [David Lynch's](#) film version of *Dune*. Despite high expectations, a big-budget production design and an A-list cast, the movie drew mostly poor reviews in the United States. However, despite a disappointing response in the US, the film was a critical and commercial success in Europe and Japan.<sup>[13]</sup>

After Beverly's death, Herbert married Theresa Shackelford in 1985, the year he published *Chapterhouse: Dune*, which tied up many of the saga's story threads. This would be Herbert's final single work (the collection *Eye* was published that year, and *Man of Two Worlds* was published in 1986). He died of a massive [pulmonary embolism](#) while recovering from surgery for [pancreatic cancer](#) on February 11, 1986, in [Madison](#), Wisconsin, age 65. He was raised a [Catholic](#) but adopted [Zen Buddhism](#) as an adult.<sup>[20]</sup><sup>[not in citation given]</sup><sup>[dubious – discuss]</sup>

## Criticism of government [Edit](#)

Herbert was a strong critic of the [Soviet Union](#). He was a distant relative of the controversial [Republican](#) senator, [Joseph McCarthy](#), whom he referred to as "Cousin Joe." Herbert was appalled to learn of McCarthy's blacklisting of suspected Communists from working in certain careers and believed that he was endangering essential freedoms of citizens of the United States.<sup>[21]</sup> Herbert believed that governments lie to protect themselves and that, following the infamous [Watergate scandal](#), President [Richard Nixon](#) had unwittingly taught an important lesson in not trusting government.<sup>[22]</sup> Herbert also opposed [American involvement in the US war in Vietnam](#).<sup>[23]</sup>

In *Chapterhouse: Dune*, he wrote:<sup>[citation needed]</sup>

All governments suffer a recurring problem: Power attracts pathological personalities. It is not that power corrupts but that it is magnetic to the corruptible. Such people have a tendency to become drunk on violence, a condition to which they are quickly

addicted.

— Frank Herbert, *Chapterhouse: Dune*

## Ideas and themes [Edit](#)

“ I think science fiction does help, and it points in very interesting directions. It points in relativistic directions. It says that we have the imagination for these other opportunities, these other choices. We tend to tie ourselves down to limited choices. We say, "Well, the only answer is ..." or, "If you would just ...". Whatever follows these two statements narrows the choices right there. It gets the vision right down close to the ground so that you don't see anything happening outside. Humans tend not to see over a long range. Now we are required, in these generations, to have a longer range view of what we inflict on the world around us. This is where, I think, science fiction is helping. I don't think that the mere writing of such a book as *Brave New World* or *1984* prevents those things which are portrayed in those books from happening. But I do think they alert us to that possibility and make that possibility less likely. They make us aware that we may be going in that direction.<sup>[*citation needed*]</sup> ”

— Frank Herbert

Frank Herbert used his science fiction novels to explore complex<sup>[24]</sup> ideas involving philosophy, religion, psychology, politics and ecology. The underlying thrust of his work was a fascination with the question of human survival and evolution. Herbert has attracted a sometimes fanatical fan base, many of whom have tried to read everything he wrote, fiction or non-fiction, and see Herbert as something of an authority on the subject matters of his books. Indeed, such was the devotion of some of his readers that Herbert was at times asked if he was founding a [cult](#),<sup>[25]</sup> something he was very much against.

There are a number of key themes in Herbert's work:

- A concern with leadership. He explored the human tendency to slavishly follow charismatic leaders. He delved into both the flaws and potentials of bureaucracy and government.<sup>[9]</sup>
- Herbert was the first science fiction author to popularize ideas about ecology<sup>[26]</sup> and [systems thinking](#). He stressed the need for humans to think both systematically and long-term.<sup>[27]</sup>
- The relationship between religion, politics and [power](#).<sup>[28]</sup>
- Human survival and evolution: Herbert writes of the [Fremen](#), the [Sardaukar](#), and the [Dosadi](#), who are molded by their terrible living conditions into dangerous super races.<sup>[*citation needed*]</sup>
- Human possibilities and potential: Herbert offered [Mentats](#), the [Bene Gesserit](#) and the [Bene Tleilax](#) as different visions of human potential.<sup>[*citation needed*]</sup>
- The nature of [sanity](#) and [madness](#). Frank Herbert was interested in the work of [Thomas Szasz](#) and the [anti-psychiatry](#) movement. Often, Herbert poses the question, "*What is sane?*", and while there are clearly insane behaviors and psychopathies as evinced by characters ([Piter De Vries](#) for instance), it is often suggested that normal and abnormal are relative terms which humans are sometimes ill-equipped to apply to one another, especially on the basis of statistical regularity.<sup>[9]</sup>
- The possible effects and consequences of consciousness-altering chemicals, such as [the spice](#) in the *Dune* saga, as well as the "Jaspers" fungus in [The Santaroga Barrier](#), and the [Kelp](#) in the [Destination: Void](#) sequence.<sup>[9]</sup>
- How language shapes thought. More specifically, Herbert was influenced by [Alfred Korzybski's](#) [General Semantics](#).<sup>[29]</sup> [Algis Budrys](#) wrote that his knowledge of language and linguistics "is worth at least one Ph.D. and the Chair of Philology at a good New England college".<sup>[30]</sup>
- [Sociobiology](#). How our instincts unconsciously influence our behavior and society.<sup>[*citation needed*]</sup>
- [Learning](#), [teaching](#), and [thinking](#).<sup>[9]</sup>

Frank Herbert refrained from offering his readers formulaic answers to many of the questions he explored.<sup>[9]</sup>

## Status and influence on science fiction [Edit](#)

*Dune* and the *Dune saga* constitute one of the world's best-selling science fiction series and novels;*Dune* in particular has received widespread critical acclaim, winning the [Nebula Award](#) in 1965 and sharing the Hugo Award in 1966, and is frequently considered one of the best science fiction novels ever, if not the best.<sup>[31]</sup> [Locus](#) subscribers voted it the all-time best SF novel in 1975, again in 1987, and the best "before 1990" in 1998.<sup>[32]</sup>

*Dune* is considered a landmark novel for a number of reasons:

- *Dune* is a landmark of [soft science fiction](#). Herbert deliberately suppressed technology in his *Dune* universe so he could address the future of humanity, rather than the future of humanity's technology. *Dune* considers the way humans and their institutions might change over time.<sup>[33]</sup><sup>[34]</sup>
- *Dune* was the first major ecological science fiction novel. Frank Herbert was a great popularizer of scientific ideas; many of his fans credit Frank Herbert for introducing them to philosophy and psychology. In *Dune* he helped popularize the term *ecology* and some of the field's concepts, vividly imparting a sense of planetary awareness.<sup>[*citation needed*]</sup> Gerald Jonas explains in [The New York Times Book Review](#): "So completely did Mr. Herbert work out the interactions of man and beast and geography and climate

that *Dune* became the standard for a new subgenre of 'ecological' science fiction." As popularity of *Dune* rose, Herbert embarked on a lecture tour of college campuses, explaining how the environmental concerns of *Dune*'s inhabitants were analogous to our own.<sup>[citation needed]</sup>

- *Dune* is considered an epic example of literary world-building. *The Library Journal* reports that "*Dune* is to science fiction what *The Lord of the Rings* is to fantasy". [Arthur C. Clarke](#) is quoted as making a similar statement on the back cover of a paper edition of *Dune*.<sup>[35]</sup> Frank Herbert imagined every facet of his creation. He lovingly included glossaries, quotes, documents, and histories, to bring his universe alive to his readers. No science fiction novel before it had so vividly realized life on another world.<sup>[9]</sup>

Herbert never again equalled the critical acclaim he received for *Dune*. Neither his sequels to *Dune* nor any of his other books won a Hugo or Nebula Award, although almost all of them were [New York Times Best Sellers](#).<sup>[citation needed][36]</sup> Some felt that *Children of Dune* was almost too literary and too dark to get the recognition it may have deserved; others felt that *The Dosadi Experiment* lacked an epic quality that fans had come to expect.<sup>[citation needed]</sup>

[Malcolm Edwards](#) in the *Encyclopedia of Science Fiction* wrote:

Much of Herbert's work makes difficult reading. His ideas were genuinely developed concepts, not merely decorative notions, but they were sometimes embodied in excessively complicated plots and articulated in prose which did not always match the level of thinking [...] His best novels, however, were the work of a speculative intellect with few rivals in modern science fiction.<sup>[37]</sup>

The [Science Fiction Hall of Fame](#) inducted Herbert in 2006.<sup>[36][38][39]</sup>

[California State University, Fullerton](#)'s Pollack Library has several of Herbert's draft manuscripts of *Dune* and other works, with the author's notes, in their Frank Herbert Archives.<sup>[40]</sup>

## BibliographyEdit

Main article: [Frank Herbert bibliography](#)

## Posthumously published worksEdit

Beginning in 2012, Herbert's estate and [WordFire Press](#) have released four previously unpublished novels in e-book and paperback formats: *High-Opp* (2012),<sup>[41]</sup> *Angels' Fall* (2013),<sup>[42]</sup> *A Game of Authors* (2013),<sup>[43]</sup> and *A Thorn in the Bush* (2014).<sup>[44]</sup>

In recent years, Frank Herbert's son [Brian Herbert](#) and author [Kevin J. Anderson](#) have added to the *Dune* franchise, using notes left behind by Frank Herbert and discovered over a decade after his death. Brian Herbert and Anderson have written two prequel trilogies (*Prelude to Dune* and *Legends of Dune*) exploring the history of the *Dune* universe before the events within *Dune*, as well as two post-*Chapterhouse Dune* novels that complete the original series (*Hunters of Dune* and *Sandworms of Dune*) based on Frank Herbert's own *Dune 7* outline.<sup>[45][46][47][48][49][50][51][52]</sup>

## See alsoEdit

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- ↑  <sup>*abc*</sup> [Herbert, Brian. *Dreamer of Dune : The Biography of Frank Herbert*. New York: Tor Books, 2003.ISBN 0-765-30646-8 Chapter 2.
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- ↑ "[Marin County – Newspaper Obituaries of AIDS Victims](#)". MARIN INDEPENDENT JOURNAL. Retrieved March 26, 2011.
- ↑ Irene Slattery had been a former student of Jung's in Zurich. See Touponce, William F. (1988), *Frank Herbert*, Boston, Massachusetts: Twayne Publishers imprint, G. K. Hall & Co, ISBN 0-8057-7514-5 (p. 9-10).
- ↑ "Well, I did read some Heinlein. I shouldn't really tie it down to ten years because I had read H. G. Wells. I'd read Vance, Jack Vance, and I became acquainted with Jack Vance about that time ... I read Poul Anderson.""[Vertex Magazine Interview](#)". Archived from the original on October 21, 2012. Retrieved 2012-10-21. with Frank Herbert, by Paul Turner. October 1973 Volume 1, Issue 4.
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13. <sup>^</sup> <sup>[a](#)</sup> <sup>[b](#)</sup> Liukkonen, Petri. "[Frank Herbert](#)". *Books and Writers* (kirjasto.sci.fi). Finland: [Kuusankoski](#) Public Library. Archived from [the original](#) on April 27, 2014.
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15. <sup>^</sup> Herbert, Brian. *Dreamer of Dune : The Biography of Frank Herbert* New York: Tor Books, 2003, pg. 257–258, [ISBN 0-765-30646-8](#) "[Frank Herbert completed] a half-hour documentary film based upon field work he had done with [Roy Prosterman](#) in Pakistan [and] Vietnam ... Entitled *The Tillers*, it was written, filmed and directed by Frank Herbert. ... it appeared on King Television in Seattle and on the Public Broadcasting System."
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23. <sup>^</sup> "This was Frank Herbert, speaking from his own heart...It was a philosophy of [non-violence](#) that would ultimately lead to his involvement in the movement to stop the war in Vietnam." Herbert, Brian. (2003). *Dreamer of Dune: The Biography of Frank Herbert*. MacMillan. Retrieved February 13, 2015 (p. 157)
24. <sup>^</sup> "With its blend (or sometimes clash) of complex intellectual discourse and Byzantine intrigue, *Dune* provided a template for FH's more significant later works. Sequels soon began to appear which carried on the arguments of the original in testingly various manners and with an intensity of discourse seldom encountered in the sf field. *Dune Messiah* (1969) elaborates the intrigue at the cost of other elements, but *Children of Dune* (1976) recaptures much of the strength of the original work and addresses another recurrent theme in FH's work – the evolution of Man, in this case into SUPERMAN;..." "Frank Herbert," *The Encyclopedia of Science Fiction*.
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27. <sup>^</sup> "When I was quite young ... I began to suspect there must be flaws in my sense of reality ... But I had been produced to focus on objects (things) and not on systems (processes)." Frank Herbert, "Doll Factory, Gun Factory", (1973 Essay), reprinted in *The Maker of Dune: Thoughts of a Science Fiction Master* edited by Tim O'Reilly. [Berkley Books](#), 1987 [ISBN 0425097854](#)
28. <sup>^</sup> "Frank Herbert's true stroke of genius consisted ... in inviting a way of thinking about humanity, history, religion, and politics as complex and interdependent as ecosystems themselves". Jeffery Nicholas, *Dune and Philosophy: Weirder Way of Mentat* Open Court Publishing, 2011 [ISBN 0812697154](#), (p.149).
29. <sup>^</sup> O'Reilly, Tim. *Frank Herbert*. New York, NY: Frederick Ungar Publishing Co., Inc. ,1981. (pp.59–60) [ISBN 0-8044-2666-X](#) . "Much of the Bene Gesserit technology of consciousness is based on the insights of general semantics, a philosophy and training method developed in the 1930s by [Alfred Korzybski](#). Herbert had studied general semantics in San Francisco at about the time he was writing *Dune*. (At one point, he worked as a ghostwriter for a nationally syndicated column by [S. I. Hayakawa](#), one of the foremost proponents of general semantics.)"
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31. <sup>^</sup> "His dominant intellectual impulse was not to mystify or set himself up as a prophet, but the opposite – to turn what powers of analysis he had (and they were considerable) over to his audience. And this impulse is as manifest in *Dune*, which many people consider the all-time best science fiction novel, as it is in his computer book, *Without Me You're Nothing* ppg 2, Touponce 1988
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36. <sup>^</sup> <sup>[a](#)</sup> <sup>[b](#)</sup> Speaking at the 2006 induction of Herbert in the Science Fiction Hall of Fame, Kevin J. Anderson stated that *Children of Dune* (1976) "was the first SF novel ever to hit the New York Times bestseller list." [Dune 7 Blog: Wednesday, June 21, 2006: The Science Fiction Hall of Fame Archived](#) July 21, 2011, at the [Wayback Machine](#). By KJA. *Dune: The Official Website*. Retrieved 2011-07-17. KJA spoke and presented the award to son Brian Herbert.
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## Further readingEdit

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- [Official website for Brian Herbert and Kevin Anderson](#)
- [Frank Herbert SF Hall of Fame induction](#) (Kevin Anderson report with his speech)
- "[Frank Herbert biography](#)". *Science Fiction and Fantasy Hall of Fame*.
- Interviewer: Paul Turner (October 1973). "[Vertex Interviews Frank Herbert](#)". Volume 1, Issue 4.
- 1984 interview with L. A. *Reader*. [part 1](#), [2](#), [3](#)

## Biography and criticismEdit

- [Frank Herbert](#) biography at the [Encyclopedia of Science Fiction](#)
- [Arabic and Islamic themes in Frank Herbert's \*Dune\* novels](#)
- [Study](#) by [Tim O'Reilly](#) of Frank Herbert's work up to the *Jesus Incident*; one of the more in-depth studies of Frank Herbert's

thoughts and ideas

- [Article on the inspirations for \*Dune\*](#)
- ["Frank Herbert, the Dune Man" - \(Frederik Pohl\)](#)
  - ["Frank Herbert, the Dune Man, Part 2"](#)

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1346 quotes from Frank Herbert: 'I must not fear. Fear is the mind-killer. Fear is the little-death that brings total obliteration. I will face my fear. I will permit it to pass over me and through me. And when it has gone past I will turn the inner eye to see its path. Where the fear has gone there will be nothing. Only I will remain.', 'There is no real ending. Frank Herbert quotes Showing 1-30 of 1,346. "I must not fear. Fear is the mind-killer. Franklin Patrick Herbert, Jr. (October 8, 1920 – February 11, 1986) was an American science fiction writer best known for the novel *Dune* and its five sequels. Though he became famous for his long novels, he was also a newspaper journalist, photographer, short story writer, book reviewer, ecological consultant and lecturer. The *Dune* saga, set in the distant future and taking place over millennia, deals with complex themes such as human survival and evolution, ecology, and the intersection of religion



This is a list of works by the science fiction author Frank Herbert. *Dune*: Serial publication: *Analog*, December 1963 – February 1964 (Part I, as "Dune World"), and January – May 1965 (Parts II and III, as "The Prophet of Dune"). First edition: Philadelphia: Chilton Books, 1965. *Dune Messiah*: Serial publication: *Galaxy*, July – November 1969. First edition: New York: G.P. Putnam's Sons, 1969.