

(40,000 words, approximately)

## FRANK HERBERT; PROPHET OF DUNE

By

Lee Prosser

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This original manuscript had attached 19 personal letters from Herbert to Prosser covering a wide range of topics, plus an interview; the ten-page interview was intended for inclusion in the manuscript. (The 19 letters and ten-page interview was lost by the publisher. The publisher returned the manuscript after the publisher went bankrupt in the 1990s.)

FRANK HERBERT: PROPHET OF DUNE

by

Harold Lee Prosser

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## DOMINANT THEMES IN THE FICTION OF FRANK HERBERT

Of the many American authors creating fiction today, Frank Herbert is one of the few who is creating literature. Herbert has become more than just an American author; with his skills, complex themes, and the ability to tell a story with universal implications, he has become a world author. Like E. L. Doctorow and John Irving, he has taken the mythic qualities of America and created his own specialized world of perception from them. Like Aldous Huxley, he is receptive to social themes and social criticism, and in some philosophical attributes, he is Aldous Huxley's equal. Like Albert Camus and Ernest Hemingway, he places priority on possession of a moral code of honor and justice; this is apparent in the overall tone of any Herbert work.

A modified form of Calvinism is found throughout Herbert's writing, and given the nature of Herbert's early formative years associated with farm and rural life, it reflects the deep complexity of the man's mind. John Calvin (1509 - 1564) was a French Protestant reformer and his theological approaches and doctrines had a long-lasting influence on the Puritan religion of early American settlers which in turn was passed on in one form or another to the descendants of those settlers. Like Calvin, Herbert possesses a background of humanism and this has influenced Herbert's views towards religious, ecological, philosophical, and social concerns.

Originally, Calvinism as a religious system and social approach to living a meaningful life had five definite principles: 1) Adam's fall from grace resulting in the depravity of man; 2) The absolute power of the Will of God in all respects; 3) Since no man has a true will of his own, superiority of faith to good works is emphasized;

4) Salvation comes through the grace of God, not by any act of the will of man; 5) Divine predestination. Those who will be saved will be saved because of divine predestination, and they are known as God's Elect. No human during his or her lifetime knows whether or not he or she is part of this Elect; consequently, he or she must acknowledge and obey God's supreme power and directives, and lead a holy, pious life.

An example of this Calvinism approach is found in Herbert's Dune books: Paul Muad'Dib is born to the purple, not really chosen; this applies in the same fashion to Paul's son, Leto Atreides II. This subtle idea is found in Herbert's other writings as well. The character is born to a certain situation and set of circumstances, and although capable of a code of honor and justice, that character's actions in living and dying tend towards following a certain pattern of predestination. To live an honorable existence is a variation of leading a holy, pious life. Both Paul Muad'Dib and Leto Atreides II are born to their roles.

Code of honor and justice is important to Herbert, and to his character creations. Succinctly stated, it is better to have it than not to have it. With it, the character can rely on his own judgement and understand his mistakes; without it, the character continues in the error of his ways without comprehending the reasons.

The sociological theme of paradoxical perception is evident in Herbert's works: All is not what it seems, and nothing ever is because the shadow is oftentimes more of a reality than the figure which cast it; the figure is often an illusion. This idea has its roots in Plato's "Allegory of the Cave" and Heraclitus' philosophy and has a direct application to social structure, social systems, role conflict, role priorities, role model, role loss, role tolerance, ritualism, rite of passage, marginality, anomie, amalgamation, anticipatory socialization, assimilation, ethnocentrism,

compartmentalization, religious precepts, and alienation. Whoever possesses control over definition of the situation is influenced by paradoxical perception.

Conflict theory is present in any Herbert work. Whatever direction it takes, whether it is an idea, a group, an individual, a religious or social system, one vies for power over the other. One idea, group, individual, or system seeks power over others, and it achieves this power through consolidation, accommodation, elimination, or absorption, or a combination of those specific factors to achieve its goals. Without conflict, a static condition forms; a static condition leads to entropy, and entropy eventually leads to death.

Other themes that appear in Frank Herbert's fiction include: Self-reliance, self-help, freedom from interference, pragmatism, the outsider vs. the insider, the individual vs. the system, outcast, equality, mercy, family ties, evolving intelligence, moral stance, reincarnation, soul, memory, good and evil, utopia, immortality, genetic engineering, societal engineering at the cost of individuality, and ecological concerns. Another theme that is crucial to understanding Herbert's vision is: Better to be a moral, just, and honorable person than a religious fanatic.

When reading the work of Frank Herbert the themes become apparent, but even more importantly, the themes reflect the thinking of the man and this man in particular is one of the most philosophical and complex men creating fiction in the world today. Gifted with a keen insight into social systems and the individual's place in those systems, Frank Herbert is prophetic in his visions.

Frank Herbert is to American literature what Lev Nikolayevich Tolstoy (1828 - 1910) was to Russian literature. He is a philosophical writer without peer and will be remembered as one of the 20th century's greatest novelists. Frank Herbert was born in 1920 at Tacoma, Washington.

## THE SHORT WRITINGS OF FRANK HERBERT

Although not known for his shorter works, Frank Herbert has created some remarkable pieces starting with his first publication in 1952, "Looking for Something." These writings reflect themes found in the longer works, and should not be overlooked by readers and scholars.

"Looking for Something" concerns the fate of Mirsar Wees, a Denebian. Wees is faced with the difficult problem of a professional hypnotist named Paul Marcus also known as Marcus the Mystic. Marcus attempts to pierce the illusion established by Wees and distinguish between what is real and what is not real. As earthlings must not be allowed to do this, given the nature of their usefulness as breeders of a gland secretion from their bodies known as korad, Wees must displace this threat and maintain dominance. The Denebians require the korad to continue their immortality. Through one of Marcus' own subjects, Wees hypnotizes Marcus to forget his attempts to pierce the illusion upon penalty of death. Successful, Wees continues in the Denebian reality which is maintained by continued earthling adherence to illusion.

"The Tactful Saboteur" relates the assignment of a saboteur named Jorj X. McKie, agent for a government agency dealing in obstructive processes. He is investigating Tax Watchers whose chief officer is Panthor Bolin, a Pan-Spechi. The Tax Watchers seek to eliminate the need for, and the existence of the government agency McKie works for on the grounds it serves no useful function. In a discussion between McKie and Bolin, McKie defends his agency's usefulness on the theory that it makes government controllable and sabotage is more efficient than red tape. Bolin maintains that McKie's Bureau of Sabotage must

be eliminated because it serves no useful function except to make trouble and operate against the greater good of humanity. A court hearing takes place, and during the legal arguments, McKie and Bolin share an unusual confrontation which involves code of honor: Two cultures who have lived together for centuries in an environment of supposed understanding, must now face the fact that this appearance of understanding has been deceptive for both and not a true reality. A major theme that becomes clear in this court setting is a sense of responsibility for all life, not just one particular culture or species. Xenophobia and identity are explored, and an understanding is reached. Both the Tax Watchers and the Bureau of Sabotage survive, and in the process, both learn to accommodate the other's existence.

"By the Book" is the story of Ivar Norris Gump and Poss Washington. More than a simple story of two friends working on solving a problem together, it reveals the theme that friendship and understanding between people can lead to overcoming any difficulty. Before the individual can truly sense his or her own existence, alignment of actions must be orderly and secure to achieve harmony of being.

"Committee of the Whole" concerns a hearing of the subcommittee of the United States Senate Committee on Interior and Insular Affairs, and Alan Wallace and William R. Custer's roles in this strange hearing. The hearing concerns environment and use of land. Although Wallace is Custer's attorney, he finds himself surprised at Custer's actions and the laser weapon introduced to the committee by his client. A wry comment is made about the American fascination with gadgets, and it soon becomes evident that Custer's laser gadget is a doomsday machine. Custer's laser is capable of destroying not only the land and the environment, but all of humankind as well; he has applied for a patent on the device and it is possible for anyone in the world to build the Custer laser based on his

schematics. This doomsday machine is available to anyone who cares to follow instructions for constructing it. Two points are made in this short story: If humankind is not to destroy itself, then education must displace the threat of catastrophe resulting from greed for power and power must be equally shared by all rather than an elite, and secondly, self-restraint, neighborly good will, and the respect for the dignity of the individual are essential ingredients for humankind's survival.

"Mating Call" is the story of communicating with an alien species by way of music. Laoconia Wilkinson and Marie Medill seek to communicate with Gafka the Rukuchp. Laoconia sees nothing useful coming from Marie's music experiments, and she sees Gafka as nothing more than an animated Easter egg. Communication is made, and Laoconia and Marie, in their roles as scientists, attend a breeding ceremony of the Rukuchp which involves a singing ritual rather than a physical sexual coupling. Through the stimulation of song, both scientists become pregnant, but the ending will be different: Birthing of the Rukuchp results by splitting in half of the original Rukuchp to make two new entities. The two new entities are the exact duplication of the original entity. This story contains the theme of communication and understanding, and also subtly suggests, that whatever the species involved, respect for its dignity as an individual must be maintained as well as respect for its mores.

"Escape Felicity" is about Roger Deirut's contact with an alien species despite a hypnotic command to always return to home rather than pursue exploration into the unknown. After eighty days and nights in outer space, he overcomes his programming, known as the PUSH, and enters a cloud which gives way to an unexplored region. Contact is made, but the aliens concede that Deirut's species is too primitive; Deirut is programmed to forget what has happened and returns from where he came from. Evolving intelligence, ethnocentrism, and

territoriality infused with cultural relativity are evident in this short story.

"The GM Effect" concerns the discovery of genetic memory by two professors, Joshua Latchley and Valeric Sabantoce. In researching a hormonal process for removing fat from the body, Sabantoce experiments upon himself by taking a dosage of Compound 105. The result is he has true genetic memory. During a secret meeting with others, the implications of such a discovery become apparent, and the story concludes with the murders of Latchley and Sabantoce, and destruction of all documentation concerning Compound 105 except for one copy. The history books will not be revised to truthfully reflect what actually happened in humankind's past, but will be maintained as they are. The truth must be suppressed, and the military and established government will see to it: If truth must be preserved, then it must always remain a revised truth that reflects the sancity of the group which controls the power structure and defines the definition for humankind. The continued existence of that group's perception of truth relies upon its continued control of the educational process. Deviance and power are defined by those who control them; continuity of the power elite's existence displaces respect for truth and dignity of the individual.

"The Featherbedders" is a story dealing in memory, and also involves the rite of initiation. It discusses the various role patterns, focusing on the Slorin species and two of its members: Smeg, and his offspring, Rick. Memory must possess details if it is to be valid, and Smeg as the elder must guide Rick the youth through the process of having complete memory. Smeg and Rick have gone through the pupal stage and possess human forms. Essentially, they can adapt to any form, and this story is an unusual variation on the theme of the shapeshifter. Father and son do survive their

encounters on Earth and arrive at some unusual conclusions, especially concerning Americans. A philosophical story, it focuses on the themes of the outsider vs. the insider, parasite-host relationship, memory, evolving intelligence, and honor and love between father and son.

"Old Rambling House" is one of Herbert's finest fiction stories and is one of his shortest works. Unknowingly, Ted and Martha Graham are spending their last night on Earth and are in search of a house to live in when their baby is born. The Graham meet a couple, Clint and Raimee Rush, who want to trade their expensive house for the Graham's inexpensive trailer. The Grahams find themselves kidnapped and encounter an agent of the Rojac sovereignty; they are advised they are no longer on their home planet and the mysterious Rush couple has fled to Earth displacing them. The Grahams discover that they are locked into a societal setting that allows them no freedom, merely the directives they are required to follow, and their fate will be shared by their unborn child. On Earth, the Rush couple are happy in their newborn freedom, determined to do the things they were never allowed to do under the Rojac sovereignty, such as artistic and writing pursuits. But guilt builds inside them, and they realize someday they will have to contact the Rojac sovereignty and confess their deed. To do so means revealing the location of Earth and allowing it to fall under Rojac sovereignty; the freedom of Earth will be lost and another inhabitable planet will fall under the jurisdiction of a sovereignty that does not respect individuality and demands conformity. The greed of both couples cancels out potential happiness for either couple, and as a result, each couple must live a life of fear and alienation. Code of honor has been lost resulting in a fall from grace.

"A-W-F Unlimited" is an intriguing story about the female branch of the Space Agency -- WOMS -- and a forty-eight year-old, unmarried woman

named Gwen Everest. The man in love with her is Andre Battlemont; although in love with her for twenty-two years, she does not return his love or interest and he has loved her from afar. Battlemont needs Gwen's efforts and intellect to insure rising enlistments in WOMS which stands for Women of Space. Enlistments are down because women do not like the new space armor which they feel is too mechanical and too practical. Gwen suggests suits that will allow women the right to decide: No to a man's advances anytime, but yes if that woman changes her mind. Her sense of courage and rebellious approach alienate the military leaders, and following a strange turn of events, it falls to Battlemont to defend Gwen and allows him to express twenty-two years of pent-up feelings. Gwen finds to her surprise that Battlemont is love with her, and further, that she likes it. The conference concludes with victory for Battlemont on all fronts, and Gwen realizing she had made everything a personal campaign against the military minds that dehumanize individuality then attempt to destroy it completely. It was Gwen's hatred of the military mind approach that sparked her rebellious tactics. The story concludes with Gwen and Battlemont planning a vacation of bliss and happiness together. Equality between man and woman is highlighted in this story, individuality, and respect for the rights of others. What is important about this story is that it reflects Frank Herbert's view that the military mind is obsolete and should never be allowed to dictate values, norms, and mores which are unfeeling and dehumanizing to both men and women.

Considered one of Frank Herbert's personal favorites, "Operation Syndrome" is a novella dealing with insanity -- called the Scramble Syndrome -- which is induced by a machine identified as the musikron. A complex work with fully realized characters, detailed plot, and fast-paced, it is an excellent introduction to the mind of Frank Herbert for any reader who has never read this author's writings, and an enjoyable philosophical treat

for the reader who has read other works by the author. Herbert is at his very best in this finely crafted novella, and the character of the psychoanalyst Dr. Eric Ladde is one of Herbert's most memorable creations. The musikron is a machine that picks up the operator's brain waves and transmits them in the form of a scrambling impulse which in turn converts them into energy taking the form of sound. The machine has become part of a musical group's performance; originally, it was designed by a former colleague of Ladde -- Dr. Carlos Amanti. Ladde discovers that in every city where the machine has been utilized there has appeared insanity. The musical group consists of its operator, Pete Serantis, a woman singer named Collen Lanai, and the deadly musikron. Jealousy between Ladde and Serantis over Lanai leads to further complications, and Ladde realizes Serantis is using Amanti's creation for his own twisted means; to counteract Serantis, Ladde must construct his own version of the machine and fight the musician. In the confrontation between the machines and the men's minds, the fate of humanity is at stake; the tension builds towards the final conflict. Ladde is the more moral and powerful, and he succeeds in displacing Serantis and achieves control of the situation. Combining elements of sociology, psychiatry, medicine, psychology, and philosophy, this tense novella touches several themes in depth, such as paradoxical perception, role, conflict, guilt, compassion, morality, and code of honor.

The novella, "Murder Will In," is concerned with the concepts of role, death and dying, immortality, justice, and code of honor. The story opens with the death of William Bailey at the Euthanasia Center. A Tegas, an entity capable of taking a host body through mind displacement, it must seek a new host body upon its death or face dissolution. The first host taken, out of necessity, is an old man named Jame Daggett; but Daggett is temporary and soon replaced by a new host named Joe Carmichael. Because of the Tegas effect on the Carmichael host body, he is taken

to a medical center for testing, and questioning. The entity realizes he has fallen victim to government interference -- a government that seeks total control of the individual and the individual's identity. During the process, and having never communicated with the host body intelligence once it had been displaced following absorption and elimination of the power to struggle or resist, the entity finds itself in communication with Carmichael's ego. The inner encounter becomes involved, and the Tegas had always fought the host and won, and the host had departed; this time, the host has some control and demands to share life with the Tegas. During the torture in the medical center at the hands of a government official, Chadrick Vicentelli, who is Commissioner of Crime Prevention, the Tegas leaves Carmichael's dying body in an effort to avoid detection by Vicentelli who is in pursuit of such an entity for examination. The struggle is brief and the Tegas assumes the host's body; at this point, the Tegas loses contact with Carmichael. Instead of blending with the masses, the Tegas which is Vicentelli, realizes a simple truth: It is better to have an identity and remain an individual than become one of the controlled masses who lead obedient but dead lifestyles. The new Vicentelli will revive individualism, promote the enjoyment of life, respect the rights of the individual, follow a code of honor which will emphasize equality and justice, and demechanize the souls of the controlled masses and set them free. The Tegas has become a leader capable of action.

"Listening to the Left Hand" is a philosophical statement concerning perception and the totality of humankind which is capable of meaningful change and responsibility for all of its parts. A prevalent theme is that through respect for individuality, process change, and communication, a species can experience truth and reach its fullest potential.

"Seed Stock" is the story of Kroudar and his chosen, Honida, and

the couple's adaptation to the ecology of a new planet. Sensitive written, it reveals the bond of love and shared responsibility between a man and a woman, family and its offspring as new seed stock, and the role of the individual vs. government interference. Herbert's "Seed Stock" illustrates his subtle themes of respect for the ecology of an environment and respect for individuality, and the ability of both to work together in harmony without government interference.

"The Nothing" is a fascinating approach to the ageless thought that the only problem between youth and its elders is a generation gap. What Herbert shows the reader is that, except for essentials, it is not a generation gap at all between the two, but it is a mind gap. Each generation is reared in a societal setting that is different from the previous one, and each generation looks at things with different perspectives and different values. Other writers have expressed this idea, too, since 1945, but none with such a wry approach as Herbert does in this story. The code of honor is interwoven into the fabric of the plot as is the relationship and demands between father and offspring. A chance encounter, or so it appears on the surface, between a young woman and a man who identifies himself as a Nothing opens the story, which is set in a bar called The Tavern. The authorities arrive and arrest the Nothing Man and the woman. The Nothing Man is questioned by his father then informed that Jean Carlisle is the woman he is destined to marry. At this point, Jean learns the identity of this person when his father calls him Claude. Claude Williams does not like the idea of not having the right to make a choice in the matter, and neither does Jean; both are rebellious, independent youths. They have been brought together for the purpose of genetic engineering, and to aid in the return of a prescient civilization through their own children. After a brief, philosophical approach to why they

should get married and have children, a wedding does take place and reluctance towards sharing a life of responsibility together lifts from the young couple. Jean returns home to a confrontation with her father concerning her coming home late; she tells her parents she has taken a government job and leaves home on good terms. Later, Claude's father reminds the young couple, that although the future is not clear, the younger generation must accept its responsibilities towards securing the best possible future for humankind. Cultural transmission, in whatever form it takes, must have continuity.

"Rat Race" is the unnerving story of a strange encounter by a criminal investigator named Welby Lewis. A logical man, finely attuned to the processes of deduction, he becomes puzzled over what is kept inside certain tanks at the Johnson-Tule Mortuary. He senses the tanks do not contain embalming fluid; directly, he confronts Mr. Johnson, the owner of the mortuary. Knowing he is trapped and that Lewis knows more than he should, Johnson shoots Lewis with a gun and then shoots himself. Lewis survives but Johnson is dead. As the mystery deepens, it becomes evident that the Johnson creature is really a super human and the blood from cadavers was being stored inside the tanks; Johnson is found to be an alien. A mutated virus is to be used for experimentation purposes on humankind, and the story concludes as Lewis' friend, Dr. Bellarmine, attempts to foil the alien plans in a most unusual manner. Genetic engineering, respect for individuality, code of honor, and shared responsibility for the good of all concerned are the major themes in this story, in addition to the theme of extraterrestrial invasion.

"Gambling Device" is the story of Hal and Ruth Remsen on their wedding night. Despite misgivings, they stop at the Desert Rest Hotel and are assigned to room 417. Inside their room, they discover to their horror they are trapped with no apparent exit. A voice announces to

the man and woman that they may decide to leave but have no choice as to how, when, or where; at this hotel nothing is left to chance and any free choice beyond the decision is a gamble and gambling is not allowed. In their room, alone, they are advised they have the security of what the disembodied voice defines as pre-determination. They make the decision to go to the lobby and are allowed to go there, only to be confronted by people strolling in silence. They are approached by an elderly woman who informs them she believes the hotel is a hospital designed to cure people of the gambling habit. Through a clever approach to the situation, and the flip of a coin, the hotel vanishes with its guests and leaves the young honeymoon couple alone on the empty desert and their automobile nearby to escape in. A finely crafted story dealing with pre-determination, individuality, shared responsibility between a man and a woman, and perception of role, it is also one of Herbert's personal favorites.

"Occupation Force" opens with General Henry A. Llewellyn being rudely awakened from sleep. He is informed by his orderly, Watkins, that a spaceship is preparing to attack Earth. But instead of the impending attack, the craft lands and Llewellyn makes contact with the alien, Loo Mogasayvidiantu who is the ambassador from Krolia. The alien has an earthling companion with his crew named William R. Jones. Llewellyn inquires if the aliens come as friends or as conquerors, and since Mogasayvidiantu appears as human in form as Llewellyn, his reply is direct and simply stated: The Krolians had already occupied Earth seven thousand years ago, and had sent this Krolian party to Earth to visit its colony. Underneath the surface of the plot and structure, it is obvious that Herbert is saying that when contact with extraterrestrials is made, they will more than likely look like humans and merely in the neighborhood to see how the local colony has progressed. This is a variation on the cultural transmission theme, involving role and paradoxical perception.

Through cultural transmission, socialization to history, motives, values, norms, and skills of the dominant culture is passed on to its descendants; this is usually done in the form of educational institutions and through family teachings. In this instance, since the earthlings don't recall the original colonizers from Krolia and their culture, the process of data transmission has been lost. Instead of two parts of the same culture, the Krolians have progressed to superiority over the earthlings and both have become unadjusted to each other. This distinct difference results in cultural lag between Krolia and Earth. In time, while maintaining respect for individuality, both parts will become one part of the greater whole. The moral good of the whole outweighs the selfish impulse of one part, and accomodation and compassion must unite all existing parts towards one commonly shared goal.

"Passage For Piano" is the story of concert pianist Maurice Hatchell's piano, and its predestined effect upon an ecologist, Walter Hatchell, his wife, Margaret, and their two children, nine-year-old Rita and twelve-year-old David. They have been chosen to settle a new earthling colony on the Planet C, and due to weight limitations, the piano cannot be taken with them on the long journey in outer space. An important point in this story is humankind's need for musical expression, and the Hatchell piano is the fixation for young David. Should David lose the piano, he will lose his life because of his attachment to it. Finally, after the colonists make weight contributions by giving up something in exchange for the piano, it is decided to take only the harp and keyboard sections: The frame will be built from the world of Planet C and house the instrumentation from Earth, and David will be the individual to provide music for the colonists to stem the homesickness for Earth. A study in self-reliance, shared responsibility, code of honor, individuality,

and acceptance, it also reflects Herbert's keen interest in music and its need for expression in any species. The memory of Maurice Harchell will live on in his piano and through the abilities of David who will play it for the colonists. The motif of music is present in much of Herbert's writing, and it symbolizes the innate demand of any species to have freedom of artistic pursuit and express creativity. Depending upon its application in any given situation, it can have a positive effect or a negative effect; unrestrained creative pursuits at the cost of the whole can result in destruction of the one. David's artistic and creative pursuits will benefit all of the colonists.

"Cease Fire" is the story of Corporal Larry Hulser and his idea for putting an end to war and achieving peace. A chemist, he comes up with an invention for igniting munitions before they can be utilized. Unfortunately, the military does not agree with his peace intentions, merely implying it will only change a symptom of war rather than cure war -- it means the elimination of munitions and fuels, forcing the useage of the sword, espionage, germ warfare, and poisons. Hulser is removed from the war zone, and he will be taken home to be with his pregnant wife; there, he will be guarded against enemy capture because of his genius and individuality. The military may not like Hulser, but there is a code of honor that must be met, and he will be protected. On the flight out, General Savage gives him a book as a gift for his unborn child -- a limited edition of the unexpurgated works of Niccolo Machiavelli. Because of Hulser's invention, only future wars of Machiavellian deceit and treachery will be fought, and technologies will be constructed accordingly.

"The Gone Dogs" is a nightmarish account of the death of dogs on Earth, and the role of biologist Varley Trent in investigating the mystery. A virus excreted through human perspiration is the deadly culprit. Through

the experimentations of an extraterrestrial, Ger the Vegan, a cross-breeding takes place, and the result is a beagle hound with six legs. Although touching on the motif of pride, the more important aspects of this story focus on genetic engineering, adaptability of species, and the right to achieve a goal without government interference.

"Encounter in a Lonely Place" concerns extrasensory perception, and remains one of Herbert's personal favorites as a short fiction creation. It is a tersely-written, short, complex work that functions on several levels of interpretation. It is the story of a village bachelor named Cranston, and how he lost his true love, Olna, because of his extrasensory abilities during a card game. Olna believes Cranston is the legendary Cottys, the Damuan Pan who was able to have his way with virgins by capturing their minds first. Olna flees Cranston's life and marries a man named Gus Bills. A poignant tale of loneliness, it is a subtle study in alienation resulting from one's unique individuality, and how a special gift can be misinterpreted as something evil and shameful rather than good and beneficial. Communication is central to the plot, and Herbert's message is deceptively simple: If one cannot communicate, no matter how great the gift or ability is to be shared, then the gift or ability becomes tarnished and useless. Cranston's gift becomes a dead albatross hung around his neck for as long as he lives. Insider vs. outsider, guilt, role, conflict, and freedom from interference round out the themes in this unusual story of lost love.

These selections represent the major short writings of Frank Herbert and cover the time period, 1952 - 1973. Additionally, he edited the anthology of nonfiction environmental writings titled New World or No World, which was published in 1970.

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May 5, 1985

to be added to section titled THE SHORT WRITINGS OF FRANK HERBERT,

Frank Herbert's most recent short fiction has been collected alongside some older fiction and published as Eye during November 1985. Eye contains one of Herbert's personal favorites, "Seed Stock," and an unusual introduction by the author in which he discusses his personal feeling about the filming of his novel Dune. Many of the stories in this collection Eye have been discussed previously; as a short fiction collection, it does contain a republication of some of the author's favorite stories in one volume. For the reader unaware of Herbert's keen abilities and skills as a short fiction writer, Eye is a quick and enjoyable introduction to this side of Herbert, and the reader will discover some of the many themes Herbert interweaves into his longer fiction and novels. Included is "The Road to Dune," which could best be described as a tour of Arrakeen narrated by Frank Herbert; it is illustrated by British artist Jim Burns and the piece makes its debut in Eye. Additional stories include "A Matter of Traces," "Try to Remember," "Death of a City," and "Frogs and Scientists" as new entries. A new story written for Eye, and one that will probably become an anthology favorite, is the one titled "Frogs and Scientists." "Frogs and Scientists" captures a lot of that special "thing" called the essence of a writer, and as a short piece under five-hundred words in length, it crystalizes and captures an important aspect of Frank Herbert's approach to existence: Freedom to live without interference. Eye is a fine reference guide to the themes of Frank Herbert and can serve as an introduction to his longer fiction and novels.

## THE NOVELS OF FRANK HERBERT

The Dragon in the Sea (1956) is Frank Herbert's first published novel. It has also appeared under the title of Under Pressure. It is set on board a submarine and received good critical praise upon publication.

Ensign Ramsey, a grown-up Tom Sawyer, has been called to the Bureau of Psychology by its head, Dr. Richmond Oberhausen. An expert in electronics and psychology, he is to investigate a device that induces paranoia in submarine personnel. A war has been in progress for sixteen years, and the purpose of the submarines, among others, is to locate and take oil whenever and wherever possible. John Ramsey is the developer of the new emotional-telemetering equipment.

Immediately, Herbert establishes his themes of individuality, code of honor, conflict, and freedom from interference. Ramsey begins his assignment and is separated from his wife and children. A problem he will have to content with during his investigation is the enemy agents known as sleepers, those individuals planted at strategic points to act at the proper moment to cause confusion and destruction. He becomes acquainted with the crew: Garcia, engineering officer; Harvey Acton Sparrow, Commander; Leslie Bonnett, Lieutenant Commander; and the submarine itself, named Fenian Ram S1881. Lieutenant Arthur H. Foss is found murdered by knife, and Ramsey considers the possibility that Garcia is the sleeper on the super submarine. As the plot unfolds, Ramsey and others become suspect, and the tension mounts.

The idea that knowledge in the wrong hands can be deadly is interwoven into the thought that knowledge in the right hands which don't understand its use is just as deadly. The womb and birth canal symbols are evident as is the motif of fall from grace. The Fenian Ram houses a crew of Adams who have fallen from grace, and although each

takes a different road, each cannot escape his predestined role, or fate. As the struggle continues to reach the oil well site, and as the war rages around the submarine, each character contends with his own personalized demons and fears; if salvation comes, it will come through the act of God and not by any act of the will of man. In a remark made by Garcia to Ramsey concerning Sparrow, the significance of Herbert's title for his novel becomes apparent: "Isaiah," chapter twenty-seven, verses one and two, Bible. From a religious perspective, and symbolically, the dragon in the sea is revealed as the submarine, and the crew is an extension of that dragon. Guilt and salvation from it through faith is emphasized; the guilt stems in part from the conditions of war and social conditioning to war with peace and harmony being the moral opposites of what war offers its victims. During a scene between Garcia and Ramsey the thought is expressed that psychology becomes a dead, emotionless science without conscience when there are no religious precepts to guide its actions.

The oil well site is reached. Sparrow saves the life of Garcia despite the knowledge Garcia is the sleeper. Later, in a dialogue with Ramsey, Sparrow talks about society living a schizoid existence and discusses how he has compartmentalized his life. The sociological thought expressed here is that during the life of an individual living in a hightech world -- in order to meet the societal demands of his existence -- he is forced to wear a different mask and a different hat in every social situation that demands such, thus reflecting the schizoid nature of his society. Garcia dies of radiation exposure, and the threat to the Fenian Ram is over; the mission is a success. Ramsey is reunited with his wife, Janet; he becomes a reluctant hero for his actions during the submarine incidents, and his career with the naval services is assured with a probable promotion and new assignment looming in his near future.

The Green Brain (1966) is an ecological disaster novel. The world has become overpopulated and humankind must protect its food supply which means the eradication of all potential crop-eating insects from Earth. The planet Earth starts its extermination process, and all of the green areas are secured, except for the area in the interior of South America. The Brazilian jungle becomes the last target of the International Ecological Organization. Herbert points out through his novel the necessity of insects to life in Earth's ecology, and the need for a hivelike social organization to ensure humankind's continuity. A study in paradoxical perception, the themes of freedom from interference, individuality, code of honor, pre-determination, conflict, evolving intelligence, societal engineering at the cost of individuality, and compassion are found throughout the novel. In an attempt to stop or displace the extermination of insect life on Earth by humankind, nature rebels by creating a unique symbiosis between human beings and insects. Insects evolve intelligence to combat humans.

Antonio Raposo Tavares is an insect-man in the guise of human form, and his interior reveals the swarming world of insects carefully orchestrating their efforts to perpetrate his seemingly real appearance. Every unit works in unison as greenslaves subservient to the greater whole; they must convince the humans to end the insect destruction before all life ends on Earth. Caught in a checkpoint, Tavares is gassed and must flee to cover before the units die out completely. In a small cave, the insect man frees the essential parts, which is the queen and her guard cluster, so that the Tavares identity can be saved, reproduced, and free to disperse again among the unknowing humans. Each encounter with humankind is a valuable learning experience for the insects, and they learn each lesson well and adapt accordingly.

Dr. Rhin Kelly, a woman entomologist, and Dr. Travis Huntington Chen-Lhu, district director for the International Ecological Organization, have shared responsibility for eliminating the insects. Political unrest and intrigue surface, and plants are beginning to disappear which rely on insect pollination while certain bird species are dying because there are no insects to eat. During the plot, the father-son relationship between Gabriel Martinho and his son, Joao, is examined; rites of initiation, the elder guiding the youth in the ways of living, definition of role, mind gap, and difference of opinion are emphasized. At the heart of the hive system is the Brain, an evolved insect intelligence designed to guide the system and ensure its survival; through the Brain's genetic manipulation, mutations become possible in the hive. Throughout the plot the Brain is observing and studying humans in an effort to better understand their ways and needs. As the plot develops, it rests on the Brain's ability to convince humankind through meaningful communication that without interaction and accommodation, all life will perish on Earth.

In the conflict between insect and human, good and evil become secondary to code of honor; code of honor will allow for justice and equality to exist between the two forces. Communication is made between the survivors and the Brain. The Brain compares life on Earth to a giant greenhouse in which all species are involved members; for the greenhouse to survive for all concerned, there must be interdependence, accommodation, harmony, balance, and living time to ensure continuity and shared responsibility for existence. As the Brain is predestined to fulfill its role in the greenhouse, so, too, is humankind and all others.

Destination: Void (1966) carries a cybernetic theme, and the revised edition allowed Herbert to make changes which he deemed essential to the structure of the novel. It should be noted that this novel contains tightly interwoven scientific premises and is technically challenging to

the reader; however, Herbert carefully explains the technology involved and it does not affect the enjoyment of the plot or characterization in a negative fashion. Set on the Earthling Number Five, a space ship, the focus is on clones and societal engineering through Project Consciousness under the guidance of Morgan Hempstead; the experimentation target is Tau Ceti because there is no livable planet there. Characters in this well-plotted novel include Raja Lon Flattery, Prudence Weygand, John Bickel, and Gerrill Timberlake. At the heart of this work is the quest for definition of consciousness. Each character is predestined to live out and function within his or her role, and code of honor becomes the guideline for fulfilling one's existence in a morally meaningful manner.

Nonsymbolized reality and the theme of paradoxical perception interweave throughout the novel until the survivors are landed safely on the fourth planet of the Tau Ceti system, which is capable of sustaining them. Definition of the situation and its corresponding reality is in the hands of the being capable of enforcing that situation over any other conflicting factors; consciousness belongs to whoever is capable of creating and maintaining its form. Individuality will in turn be defined by that concept of consciousness.

The Heaven Makers (1968) was revised in 1977 by Frank Herbert, and the revision reflects an expansion of his themes. This novel deals with physical immortality without a break in the cycle; when there is no break, there is boredom. To escape boredom, the Chem must receive outside stimulation, and this comes through Fraffin's sensory movies made on Earth showing the emotions, feelings, and conflicts of earthlings. Kelexel is sent by his investigative bureau to discover if Fraffin has disobeyed the directives of the Primacy and interfered directly with earthlings; he discovers that Fraffin is part of an intricate plot to openly interbreed humans with the Chem. This implies direct interference and cannot be tolerated.

The novel presents the activities of the Chem, and the earthlings. Characters include Kelexel, Fraffin, Ynvic, Dr. Androcles Thurlow, Clint Mossman, Joe Murphey, Ruth Hudson, Nev Hudson, Judge Grimm, Lutt, among others. Each character is affected by paradoxical perception as he or she attempts to separate reality from illusion in this story concerning code of honor and individuality. Outsider vs. insider is felt by each character in one variation or another as the Chems and the earthlings move towards confrontation.

Following a murder committed by Joe Murphey, Dr. Thurlow begins to suspect other forces at work, especially after encountering an illusion; he seeks answers. Ruth and Nev Hudson confront the Chem; Nev is killed in what will appear to be an accident involving a French door in their home. Fraffin manipulates Kelexel into this kidnap action leading to Ruth's sexual seduction by Kelexel. Ruth becomes pregnant; she learns that human history was staged and filmed by Fraffin, and the Chem consider humans as pets. Direct interference is illegal for the Chem once the species has reached a predestined state of maturity; although Kelexel dies, Fraffin is exposed and contact between the Chem and Earth is opened. Immortality without code of honor leads to stagnation and moral death, as the Chem discover.

The Santaroga Barrier (1968) examines evolving intelligence within an isolated utopian-like community in California. Gilbert Dasein, psychologist from the University of California at Berkeley, has arrived in Santaroga to investigate the community and see Jenny Sorge. The theme of outsider vs. insider is established early, and the Santarogans do not want outside interference from any source; perception of code of honor and individuality are woven into the theme of outsider vs. insider. After nearly losing his life, Dasein is reunited with Jenny and their relationship resumes; despite their emotional attachment to each other, Dasein remains an outcast and an outsider. Dasein is confronted with paradoxical perception from the time he first enters the valley; nothing

is ever what it seems, and his attempts to unravel the mystery become more confusing as the truth slips into the misty shadows. Having sampled the food produced in the valley by the Jaspers Cooperative, he realizes he has been altered; his thinking patterns are shifting and new realities are opening up to his consciousness. He is able to sense moods of others through a variation of telepathy. Following a series of accidents aimed to kill him, Dasein becomes extremely cautious; Jenny eats his poisoned food and nearly dies. Jenny's uncle, Lawrence Piaget, attempts to help Dasein, but the communication process breaks down because each man suspects the other's intentions; each comes from a different perspective of code of honor and individuality. At one point, escape from the community becomes Dasein's major goal, and symbolically, it is an escape from Eden, but this time, it is Able fleeing before he kills Cain. Dasein discovers that the food leads to addiction, and as a result those who leave the Santaroga barrier face an existence of unhappiness and illness. Only by returning to Santaroga can the person find respite and happiness. Dasein continues his investigation and overcomes his immediate fears of being murdered; during the process, he locates the Jaspers Cooperative cave which he believes holds the truth between the shadows of illusion and the light of reality. Food from this cave has been infused with a fungusoid coupled with other factors; taking this food as nourishment has led to the increased awareness of self, consciousness, perception, and memory among the Santarogans. Like a Greek polis, the Santarogans have a community of individuals, but not a collectivity; within this community, power is controlled whereas in the outside it rages in raw, demonic force. Predestined for his role, Dasein accepts the shared responsibility of the community and will live within its barrier to defend it from outside interference. Santaroga takes care of its own, and Dasein and Jenny will marry, living a life of happiness together.

Whipping Star (1970) examines alien intelligence. It is the story of Jorj X. McKie, saboteur with the Bureau of Sabotage, and his associate, Alichino Furuneo, and their encounter with an alien called a Caleban. The Caleban's name is Fannie Mae. Alien cultures are represented by the Pan Spechi, Chithers, Soborips, Wreaves, Palenki, among others. Code of honor, individuality, predestination of role, and paradoxical perception enter the structure of the novel immediately as McKie becomes entangled in the workings of these alien cultures. He must comprehend these alien intelligences before he can accomodate them. But before he can comprehend them he must first master the techniques of communication. In the meantime, McKie remains in pursuit of Mliss Abnethe for questioning in the misuse of a Caleban. Furuneo discovers that the Caleban can open jumpdoors into the past for anyone, and during McKie's absence, he is murdered. The Pan Spechi, Cheo, is responsible for the murder which is committed to protect his interests. Intrigue continues, and McKie is pushed onward to meet his fate. McKie's life is saved many times through the direct assistance of Fannie Mae who loves him in a bizarre way involving affinity awareness. The identity of Fannie Mae becomes known -- Calebans are manifested as stars, and if Cheo can destroy Fannie Mae then McKie's universe will cease to exist. Cheo has pride and seeks to destroy anyone who could displace his quest for power; the conflict ends with McKie winning -- a moral victory over evil, and the novel closes with Cheo's death and Abnethe's. Mercy and compassion, as shown by Fannie Mae, are motifs in this novel, as is the theme of trust in the salvation of a just God. This novel allows Herbert to emphasize the importance of communication between aliens, and develops the idea of spoken word images as dreams and illusions. Words become symbols of reality, and every species creates its own reality based on its use of words; one alien reality may be an illusion to another

and visa versa. Reality is in the eyes of the beholder and whoever is powerful enough to control the definition of the situation governing that particular reality.

The Dosadi Experiment (1977) is the sequel to Whipping Star and reunites Jorj X. McKie with the Caleban who calls herself Fannie Mae. Fannie Mae is the visible star Thyone; Calebans are either stars of the known universe in which we live or manifestations of Calebans found in what is termed ConSentient space. Calebans inhabit giant metal beachballs, and through these housing devices offer the use of jumpdoors for interstellar travel. As a sequel, this novel is much more complex and involved than Whipping Star and expands the themes found in the first book.

A communication trance is now possible between the Caleban and its friend; McKie shares an intimacy with Fannie Mae that he has never been able to share with a human female. A Dosadi human female, Keila Jedrik, has a keen interest in McKie which is anything but love and friendship; she views him as the key to unlocking the horror that is Dosadi, setting free her people to seek vengeance upon those who had imprisoned them. Jedrik, like McKie, has a loyalty to duty and a code of honor she must follow. On Dosadi, there are two major species: Dosadi, which is human, and Gowachin, which is not human but frog-like. The Calebans refuse to discuss Dosadi, and McKie must investigate it and make a report. McKie finds that both humans and Gowachins were tricked into going to Dosadi twenty generations ago as part of an experiment in association and adaptation, an experiment designed to benefit the ConSentientcy. Resulting overpopulation on Dosadi has created changes that pose a direct threat to the ConSentientcy; due to this threat, a Caleban has been ordered to erect a tempokinetic barrier through which the population can never escape. Dosadi was an experiment in societal and behavioral engineering, and it has become a world of violence. Even violence breeds a code of

honor and individuality.

On Dosadi, McKie becomes involved in struggle and conflict, and he comes to understand Keila Jedrik and her strange world's code of honor. They become lovers, and during the tribulations that confront them, they go through the process of mind transference and share each other's individuality in toto. Fannie Mae offers to save McKie but he refuses, realizing the shared responsibility for Dosadi's future is between him and Jedrik. Dosadi is saved at the cost of the ConSentiency honor, which was lacking to begin with in regard to having allowed such an experiment on a population to take place through legal technicalities. In a tense court trial, all the guilty are brought to justice but not before Jedrik is murdered; however, her mind seeks refuge with the mind of McKie, and both are safe inside the McKie body. Their souls touch, and together now, they will continue as one within the McKie body. The Dosadi population is freed. Although the characters struggle against their fate, and believe they possess free will and have free choice, that, too, is part of the intricate predestination that carries them forward to their perspective fates.

The outsider vs. insider theme dominates this story, and it oftentimes leads a character or group into the role of outcast as he or they attempt to become insiders. The Dosadi are both. To move from outsider to insider is to achieve harmony with the whole while retaining a degree of personalized individuality that is accommodated by the whole.

In Frank Herbert's fiction, which is the fiction of conflict, he has the technical skill to create characters or groups that meet the requirements for being both outcast and outsider. To Herbert there is a thin philosophical line separating the outcast from the outsider:

Both seek to move inside and achieve unification with a greater desired whole and share the harmony of the whole; both are shunned for whatever reasons through whatever means; both are considered disruptive influences; and, both represent minority views and can be considered deviant in one form or another depending upon who controls the definition of the situation. The difference is in the degree of shunning: The outcast has more societal stigma to overcome than the outsider. From a religious and philosophical perspective, since both the outcast and the outsider can be perceived as having fallen from grace, only through salvation from a superior being or faith can both may be reunited with the whole; if not, they perish or continue as is in their roles which in the final analysis is the outcome of predestination or predetermination. This applies equally to a society or culture if it is discovered to be the true outcast or outsider; the individual or group opposing that structure then becomes the true insider locked out of its rightful position, which indicates the powers of paradoxical perception in full sway. This concept, or approach, is found in one variation or another throughout Herbert's writing career. Predestination principles infuse the conflict with a strict sense of morality and code of honor, and whether the outcast or outsider fails or succeeds in the quest is apropos of the overall schema: The role has already been defined and cast, and will proceed as fate decrees. But fate demands that the outcast or outsider see the errors of his or her ways before conclusion of that being's existence in a construct based on universal conflict.

The Jesus Incident (1979, co-authored with Bill Ransom) examines the ecological balance between man, machine, and consciousness. It is the story of Raja Flattery, the chaplain/psychiatrist of the Tau Ceti expedition, and his role in developing the artificial consciousness known as the Ship. Flattery must bring about the creation of a new

order of humankind. This new order will partake of the ultimate act of evolution which is identified as worShip. A long work, it reinforces a simple truth among scholars and readers alike concerning Frank Herbert's storytelling skills: Be it a male or a female or a variation of both, that character is always fully explored and realized as a being capable of love, hate, mercy, compassion, understanding, code of honor, individuality, and living a meaningful existence in a universe of conflict. Frank Herbert is one of the few world authors who can create believable characters with consistency and insight. In addition to Flattery, other characters in this novel include Kerro Panille, Hali Ekel, Morgan Oakes, Jesus Lewis, among others. For good to have meaning, evil must be present, and visa versa; for every messiah of light there must be a corresponding messiah of darkness to offer challenge; for every deed to be done, there must be a code of honor involved and a moral stance must be taken towards whatever is perceived as beneficial or good and destructive or bad. These and other perspectives surface throughout the plot; the intricate themes surrounding predestination weave throughout the novel like a spider web, touching everything and in particular, the woman Legata Hamill who is one of Herbert's most important and memorable characters in this novel of conflict, retribution, and destiny. The story carries a theme of ecology, and a subtle motif of mysticism. Weaned from the guidance of the ship, the survivors on the planet move forward to fulfill their destiny with the knowledge and wisdom they have internalized; the ship departs, moving into space with the intent to communicate and to travel the Ox gate. The Ox gate is the ship's morality factor, its childhood and eternity.

Direct Descent (1980) relates the account of a small population remaining on Earth whose sole purpose is to preserve new knowledge and broadcast it freely to the entire galaxy; the archivists are trapped by an attack force that seeks control of Earth and its archival system.

Satiric in nature, the novel looks at the importance of knowledge, library as a storage house against ignorance, and the stupidity of any government seeking to censor knowledge from its citizens. Knowledge is freedom. In this regard, Frank Herbert's Direct Descent can be compared to Ray Bradbury's Fahrenheit 451 (1953) and Aldous Huxley's Brave New World (1932). A secondary theme in the Herbert novel is that freedom entails responsibility. The Galactic Library has been kept in operating existence for eight-thousand years; its current director is Caldwell Patterson. Vincent Coogan, Pchak, Toris Sil-Chan, Adam Yoo, Tchung, David, Hepzebah, and Hobart of Myrmid are the essential characters in the plot, and each respects and represents a particular code of honor. Confrontation and conflict carry the characters forward to their destinies, and a form of peace is arrived at; accomodation takes place, and again, there becomes an uneasy truce between knowledge and ignorance. History and continuity of remembered history is another theme in the novel, along with the themes of individuality, freedom from government interference, outsider vs. insider, predestined role performance, and communication. Shared responsibility between a man and a woman in pursuit of a moral goal takes preference over the sexual or love interest between the two. The book allows the reader to reflect on how culture views history as a tentative guideline for future actions and interpretations.

The Lazarus Effect (1983, co-authored with Bill Ransom) is the sequel to The Jesus Incident. (Note on the co-author: Bill Ransom is a poet and author of Finding True North, Waving Arms at the Blind, Last Rites, among others.) Set on the sea-world of Pandora centuries after the actions presented in The Jesus Incident, the descendants of humankind are split into two groups -- the Islanders and the Mermen. They must reunite because the original possessor of Pandora is returning to life.

The patterns of conflict, mysticism, and code of honor are established early in the plot. The Islanders float on clone-rafts while Mermen occupy the seas; both have human form. Whereas the Islanders ("Mutes") bend and drift with change, the Mermen ("Merms") resist change and seek to regain control of the sea. Reference to the Clone Wars in their past is prevalent, and its effect on the current inhabitants of Pandora. Major characters in this novel include Duque, Bushka, Gallow, Keel, Joy Marcoe, Alon Matts, Carolyn Bluelove, Theodore Carp, Kareen Ale, Twisp, Zent, Nakano, Brett Norton, Scudi Wang, and the kelp. As in The Jesus Incident, ecological concerns are the shared responsibility of everyone. The kelp has been depleted of consciousness; now, it makes its return to reclaim Pandora from the humans. Accomodation is reached after much intrigue and struggle, and the kelp and humans work together to benefit the ecology of Pandora and themselves. Gallow, revealed as the infection and aberration on Pandora, is effectively dealt with by the kelp, and Vata receives awakening through Avata. Humans have learned from their mistakes; conflict is resolved, allowing for restoration of harmony, balance, and peace. Whatever moral stance was adopted and reinforced with code of honor, is seen as a reflection of each character's predestination as that character fulfills the role which is assigned to him or her. Individuality remains intact and is integrated into the whole of society on Pandora; this allows the society to function more perfectly for all concerned. Communication, compassion, rite of passage, and mercy influence the direction code of honor takes, and justice is expressed accordingly. Outsiders and insiders become reunited through shared responsibility and accomodation; and, through mutual understanding, the defination of the situation is applied in equal and fair fashion to all Pandorans.

to be added to section titled THE NOVELS OF FRANK HERBERT, 1:

Man of Two Worlds (1986, co-authored with Brian Herbert) is well-written science fiction comedy; a touch of satire is more than evident and this novel should be read purely as entertainment but not taken as a serious work. A good way to describe this novel would be to identify it as an existential tale of manners and mores, where Frank Herbert's philosophical approach is complimented by Brian Herbert's wry comic approach with both authors switching roles and dabbling in each approach to create fine characterizations and images. It reflects the thinking of both father and son. The novel deals with the premise that all of Earth is the creation of an alien world's imagination; the future of humankind and the aliens rests in the hands of an individual who possesses characteristics, emotions, desires, and attributes of both races. Like Dune, the chapters have headings, such as the sayings of Raj Dood, Dreen excerpts, Dreen aphorisms, among others. The novel has an abundance of intriguing characters, among them are Lutt, Ryll, Phoenicia, Morey, Jongleur, Habiba, Weatherbee, O'Hara, Wytee, and Nishi. The most interesting aspect of this novel concerns the Dreen mind powers and how the Dreens can create new matter. Themes of moral stance, outcast, destiny and predestination, memory, and pragmatism are major themes in the novel. Man of Two Worlds is science fiction comedy at its best.

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## THE FIVE MAJOR NOVELS OF FRANK HERBERT

In analyzing Frank Herbert's writings, there are five novels which can be identified as his best in addition to the Dune series. These novels reveal Herbert the philosopher at the height of his literary power and expression of thought. Each novel is like a different door into the complex world of the man, and each carries within its structure a central concern in Herbert's life. These novels are: The Eyes of Heisenberg, The Godmakers, Soul Catcher, Hellstrom's Hive, and The White Plague. Had these novels been the only ones he lived to create, they would have assured him a literary position of high esteem in American literature. There has been only one Great American Novel written, and it is Mark Twain's The Adventures of Huckleberry Finn. Yet, there are novels that come afterwards which express a certain feel of time, place, and characterization that reflect a given writer's understanding of his or her times. Such expression is given vent in the five major novels of Frank Herbert.

The Eyes of Heisenberg (1966) is a cautionary novel dealing with genetic engineering and immortality. The flipside of immortality is reincarnation and the concept of soul. Humankind seeks immortality in the flesh so that the soul may have access to physical essence; with continued physical essence -- the ability to enjoy the senses in all of their beauty -- the soul does not have to pass through a new body each time the old one wears out, nor does it lose continuity of memory through the rebirthing process which reincarnation demands. To live a thousand lifetimes is one thing but to have total recall of each life is another thing altogether. When reincarnation is proven, death will indeed lose its sting, and humankind will no longer fear it but

will realize and accept it for what it actually is: A portal or door into another existence which is the mystical experience prior to rebirth and living in the flesh. As a species still developing its symbols of religion and philosophy, humankind is still a child; elsewhere in the universe, reincarnation has already been proven as a simple truth, and when humankind becomes an adult, it, too, will discover this simple truth.

The Eyes of Heisenberg opens with Dr. Thei Svengaard confronting Harvey and Lizbeth Durant who wish to watch the genetic alterations of their gametes by skilled genetic surgeons. Public Law 10927 guarantees the right of parents to watch but it also guarantees the right of the surgeon to make the cut at his decision; humankind has a planned future which excludes deviants and genetic monsters. The parents are allowed to see as little as possible, which is the subtle plan of the control authority referred to as the Optimen. The Optimen knows what is good for society; society does not. Due to some outside force of energy, an adjustment is made within the embryo which makes it a genetic unknown. Dr. Vyaslav Potter is the surgeon who will make the cut.

The thought that an outside power, greater than humankind, is present directing the creation of the Durant child is revealed; predestination of events and shaping of role are introduced early in the plot.

Max Allgood, Central's chief of Tachy-Security, arrives to investigate the unusualness of the situation. Code of honor is seen in how the characters accommodate or embrace the authority structure under which they are forced to exist. Intrigue and philosophical dialogues ensue as events become more complex; Svengaard and the Durants vanish adding to the mystery. Allgood is pulled into the confusion and seeks answers.

As the invisible hand of fate continues to lead Allgood and the other characters to their destiny, the vision of the ordered world of the Optimen is found fallible. Perfect control of the environment and

its society at the cost of individuality carries within it seeds of destruction. Society is not free, and as a result of genetic engineering, individuals do not evolve despite their extended life range of up to four-hundred years. The Optimen is perceived as an aberration which has stolen humankind's ability to evolve through genetic manipulation.

The cast of characters widens, pulling them towards final confrontation and realization: Calapine, Nourse, Schruille, Boumour, Glisson, Igan, Svenggaard, the Durants -- their predestined fates reflect the interaction process and individual role conflicts as the controlled social environment attempts to maintain equilibrium. Svenggaard and the Durants escape, and the outsider vs. insider theme surfaces as they are hunted. By extending life, and delaying death, the Optimen have destroyed aliveness; death is a respite between rebirth and further evolution of the soul, and by denying it, the Optimen have denied true immortality and individuality. Calapine realizes that death is part of the process of existence that has been denied, and realizes, too, that the immortality the Optimen possessed was mere illusion not reality. Life cannot be totally planned or controlled against the interests of living a meaningful existence. The true power that loves and cares for humanity is not the Optimen but a transcendent being; through the acceptance of the being's directives, and faith, salvation is received by the seekers. For the Optimen to see the errors of their ways and understand their fall from grace, they must realize that strict societal engineering at the cost of individuality is a mistake, which they do. The novel closes as Harvey and Lizbeth Durant plan to have a natural birth for their child; the child will be born of woman rather than through scientific means.

Svenggaard is pleased with the final developments, and silently,

he contemplates that the genetic environment has been shaped into a new pattern which he can visualize; although the pattern is indefinite, and full of indeterminacy, he senses that an unseen power is directing it towards a predetermined purpose which will benefit all of humankind. Svenggaard pays homage to the memory of the work of Heisenberg, and feels Heisenberg would like this new pattern of change.

On a subtle level, Frank Herbert is giving homage and respect to two unseen figures in his novel: Werner Karl Heisenberg (1901 - 1976), a German theoretical and nuclear physicist, and to Aldous Leonard Huxley (1894 - 1963) an English novelist and essayist, whose novels Brave New World, Eyeless in Gaza, After Many a Summer Dies the Swan, and Time Must Have a Stop have a direct philosophical link to Herbert's novel.

The Eyes of Heisenberg is one of Frank Herbert's shortest novels, and it reveals the impact of Aldous Huxley on his early work. A detailed study of the work of Aldous Huxley and Frank Herbert will reveal the philosophical direction toward mysticism and religion each writer traveled, and it will also reveal a shared perspective in certain areas of investigation. In understanding Herbert's complexity as a writer, the reader and scholar should read Leo Tolstoy's works, What Men Live By (1881), What I Believe (1883), A Criticism of Dogmatic Theology (1885), What Then Must We Do? (1886), Alyosha Gorshok (1905), Resurrection (1904), Two Old Men (1885), Master and Man (1895), and God Sees the Truth But Waits (1872) as a comparison of two kindred spirits at work. This applies as well to Aldous Huxley's novels and essays. For the reader and scholar seeking a direct link between Huxley and Herbert, compare Herbert's Dune series themes of mysticism and consciousness (including "Water of Life" and "spice") with Huxley's The Perennial Philosophy (1946), The Doors of Perception (1954), Heaven and Hell (1958), and Island (1962). There

is a shared temperament between Frank Herbert and Leo Tolstoy and Aldous Huxley; that each expresses it within a different situational context is not surprising, for one is coming from the American perspective, one is coming from the Russian perspective, and one is coming from the English perspective which links all three in a unique shared individuality of response.

The Godmakers (1972) concerns the creation of a God through human efforts. A careful reading of the prefaces, which is Frank Herbert personally addressing his reading audience and revealing his philosophical persona, reveal a pragmatic yet Americanized approach to Eastern and Western religious attitudes. How a God functions, how to achieve this state, what a God does, is examined in detail.

The themes of outsider vs. insider, role, predestination, individuality, freedom from interference, code of honor, and conflict emerge early in this narrative tracing the fate of Lewis Orne, Umbo Stetson, Tanub the High Path Chief of the Grazzi, Polly Bullone, Diana Bullone, Sobat Spencer, Emolirido, Bakrish, among others. Psi powers, priesthood, violence, government, and code of honor are examined. Meditation and prayer are seen as important aspects of achieving consciousness with the transcendent. War in the guise of religious precepts is discussed, and the point is made that during the course of a religious or holy war more people are maimed and tortured than in a war for territory; in a war for territory, possession of land and physical control is sought, but in a holy war the emphasis is on enforcement of a dominant ideology that will displace all others and soul control, which means displacement of any religious attitude that is viewed as deviant from the perceived good of the superior force.

Lewis Orne becomes the God and states that to look at the universe in the right way, which is called Maya from the Sanskrit, one must create

internalized faith through projecting personal consciousness upon the universe. By doing this, one is allowed to receive salvation and grace, and the predestination of role requirements is fulfilled. Through Orne's power, conflict ends, and peace and harmony is restored. The novel concludes with Orne taking infinity one step at a time and accepting his destiny as a God. An unusual novel, The Godmakers deals with mysticism, psi powers, and immortality of the soul.

Soul Catcher (1972) is Frank Herbert's most complex philosophical novel dealing with the transcendent world, and it focuses on Charles Hobuhet, known also as Katsuk the avenging balancer of heaven and earth; he is an American Indian who captures thirteen-year-old David Marshall. Charles Hobuhet is David Marshall's teacher, friend, kidnapper, and executioner. Each character is predestined to fulfill his role and meet a pre-determined fate; code of honor and individuality are major themes in this fast-paced, intense novel of conflict. The word, katsuk, is defined as the center of the universe from which all perception radiates and where an individual fully aware of consciousness stands. Symbolically, katsuk signifies a "humand bird." The word is taken from Charles Hobuhet native tongue; set in Washinton state, Hobuhet's early motives are governed by the misery he is suffering from the knowledge surrounding the raping of his sister Janiktaht and her suicide.

Hobuhet, remembering the shaman lore of his Grandfather seeks inner awareness in the wilderness. During the ritual, a bee lands on his skin and he realizes it is Soul Catcher; the bee stings his hand, and he is chosen to kill a white innocent to avenge what the white man has done to the American Indian. Spirit transference is completed, and Charles Hobuhet becomes Katsuk. Soul Catcher possesses Hobuhet's soul. Hobuhet/Katsuk begins his search for the white innocent.

Knowing that Soul Catcher will not reveal Katsuk hidden in the flesh, Hobuhet strolls into Six Rivers Camp and meets the boys there, even having his photograph taken. Secure in the knowledge of his role as Katsuk, the center of the universe, he knows he will take the innocent without difficulty; just as his role is pre-determined, so is the role of the young white innocent, David Marshall, whose father is United States Undersecretary of State. The kidnapping will receive wide coverage in the media, and the hunt for the outcast will be intense; the insiders will, symbolically, focus a death hunt on the outsider to eliminate the outsider's act of deviance against society. During the night, Katsuk convinces Marshall that they are to become spirit brothers, and an act of spirit brotherhood must take place; not wakening the other sleeping boys at the camp, Marshall willingly goes with the Indian. Marshall becomes uneasy when Katsuk says he is the shaman spirit come to drive out the sickness from the world, but he continues to follow.

In a ceremony of name exchange, Marshall becomes identified as Hoquat, the message of the Soul Catcher. Marshall understands this ceremony is initiation into something far more sinister than he dared imagine, but he is trapped; he is tied-up, and then led away. He is taken to a cave; inside, the shadows play, and outside the mouth of the cave is sunlight. Katsuk and Hoquat are now in the untouched wilderness of the Olympic National Park; during conversation, each come to know something about the other and there are several comments about what white culture has done to American Indian culture. The theme of white guilt and Indian innocence surfaces, and with it, the theme of atonement needed to balance the scales of justice and honor. Throughout the plot there is reference to Katsuk's writings when he was Charles Hobuhet, a twenty-five-year-old genius and doctoral candidate in anthropology; his writings deal with Indian religious myths

and legends, and the transcendent world of spirit.

Communication is established between Katsuk and Hoquat. They rise above words and symbols, and they overcome words as perpetrators of illusion. Power is only valid and beneficial if it derives its strength from a transcendent authority; otherwise, power is fleeting. Earthly power is always doomed to failure and changes hands quickly in the conflict between opposing groups because it is of the flesh and not of the spirit; spiritual-based power is everlasting whereas temporal power inevitably carries within it the seeds for its own destruction and overthrow. As the world of Katsuk has marked Hoquat's world, so has Hoquat's world marked Katsuk's world; the hunt for the kidnapper and his victim intensifies in the wilderness. Until time for the act of atonement, Katsuk must become teacher and friend to Hoquat in an effort to secure the continued survival of the innocent. Individuality for each remains strong yet each has shared responsibility for the other's existence so that each may fulfill his predestined role. The wilderness acts as a sacred area for rite of passage and initiation, and it holds at bay and restricts any interference from the outside. Anyone or anything that disrupts or interferes with Katsuk's mission meets with disaster. This becomes apparent when Katsuk encounters a hiker named Vince Debay -- an acquaintance from a college anthropology course -- and is forced to kill him; he slits the hiker's throat with a knife and leaves the body fall to the ground. Hoquat witnesses the killing and attempts escape but fails; Katsuk hides the dead body of Vince Debay. Katsuk and Hoquat continue towards their shared fate, each having learned to accommodate the other.

At one point, they encounter a couple, but there is only communication between them, and Hoquat realizes Ish and Tskanay are friends of Katsuk; escape is impossible, and Katsuk temporarily leaves the innocent in the couple's protection. Through this couple, Hoquat learns what is planned

for him and attempts to escape it. He flees but is directly brought back. The appearance of Cally (Charles Hobuhet's aunt) allows the innocent to understand more fully why he is to be sacrificed for what the white man has done to the Indian culture. Hoquat is given shelter in the wilderness home of Ish and Tskanay. Tskanay bears malice towards Katsuk for the punishment he administered to her when Hoquat first attempted escape. She plans to seduce the boy so he will no longer be an innocent; there is a sexual initiation scene that is intense and detailed, and the boy loses his virginity to the lovely Tskanay, a twenty-year-old Indian woman. This does not take away from his true innocence, Katsuk assures them after the act of sexual intercourse; naked, they face him, but he does harm to neither. In the boy's heart and mind, he is still a true innocent, and the act of sexual intercourse between Tskanay and Hoquat has merely intensified the sensitivity of that innocence. Before leaving the scene of sexual initiation, Katsuk looks first at the woman then at the boy; he tells the boy they are truly brothers now, bound together by fate, and wonders which one of them is Cain and which one is Abel. Afterwards, Tskanay dresses and leaves; she has not taken away the boy's innocence, only used it.

Relationships are explored in this Indian camp of twenty people, and the wilderness hides them; outside the wilderness, the search for the boy continues. The cave, or old mine, symbol resurfaces, and in a moving scene inside between hunter and prey, Hoquat apologizes to Katsuk for what the white culture has done to the Indian culture. There is a tenderness between the two, a feeling of spiritual brotherhood, and Katsuk explains to Hoquat why he is to be sacrificed. Hoquat's death will be a message to the white culture from Soul Catcher. Paradoxical perception weaves a web of illusion and reality throughout the plot, and this scene is one example. Reality becomes illusion and illusion becomes reality.

As the plot develops, Katsuk senses that it will be a kindness to sacrifice the boy, thus preserving the boy's unspoiled innocence forever and avoiding its contamination by civilization. As the bond of friendship grows between the two, Katsuk finds he is spending time explaining himself to his sacrificial victim and begins to wonder why. Katsuk starts the ceremonial process of forming the sacrificial knife out of obsidian.

A discussion of body-talk -- word fitting the deed -- and the destructive aspects of modern civilization takes place between Katsuk and Hoquat; Katsuk shows the boy the dangers of words and language in the communication process, and how actions are more honest than spoken words. If you care for someone, show it, but don't say you do then carry through an action that says you don't. Actions speak louder than words, is the point Katsuk impresses upon Hoquat. The body must be a pure expression of self, and body and self must be in harmony and at peace. Honesty of action is the preferred manner of expression.

Hoquat makes a final bid for freedom, seeking to escape his fate of death and takes refuge in the forest while Katsuk searches for him. In this section of the novel, Hoquat illustrates the effect of Katsuk's teaching upon him and utilizes every lesson to survive on his own. He is found by Katsuk and sees that the Indian is sick; Katsuk tells him that Tskanay has put the curse of Cedar sickness upon him, and that he is unable to stay warm and is cold. Katsuk becomes chilled and falls into delirium; during these vulnerable times, he drifts in and out of wakefulness, but Hoquat remains to help him in whatever way he can.

They remain together, and the searchers from the outside move closer to finding them. In the final scene of the novel, Hoquat is sacrificed and Katsuk finishes the ceremony; the innocent is given to the spirits, and the message is imparted. The searchers find Charles Hobuhet cradling the body of his dead friend, the young boy named David Marshall. Sheriff

Pallat finds them first, seeing that Hoquat is holding the Marshall boy and crying over the child; Hoquat is swaying, and he chants the Indian death song one sings for a friend. Charles Hobuhet and David Marshall have met their fate and shared its sacrifice together through shared responsibility for each other's existence: Marshall is predestined in his role to be the innocent sacrificed first; Charles Hobuhet is predestined to follow him, and society will see that he does in one form or another. Symbolically, Charles Hobuhet will become the sacrificial victim and innocent to his own lost heritage. Soul Catcher catches the essence of Frank Herbert, revealing the writer's sensitivity and analytical mind.

Hellstrom's Hive (1973) is the story of an underground colony near Tymna, Oregon; this human colony has selectively bred insect-hive principles and goals into vat specializations. In this hive society, individuality is of prime importance to a functioning whole. Known as Hellstrom's Project 40, these insect-humans eventually end their lives to nourish future generations of its kind by going into selected vats; government interference has made the colony a much sought after item for control and manipulation, and failing this, then seeks the destruction of the colony before its power engulfs the government. The principle characters in this novel include Carlos Depeaux, Joseph Merrivale, Edward Janvert, Clovis Carr, Dzule Peruge, Trova Hellstrom, Nils Hellstrom, Saldo, Fancy, Old Harvey, Lincoln Kraft, Mimeca, Myerlie, and Gammel.

The outsider vs. insider theme is intricately interwoven throughout the plot; code of honor, conflict, role, individuality vs. the system, individuality, immortality, predestination -- dominant motifs in any Frank Herbert novel -- are in ample evidence in Hellstrom's Hive. In this novel, the utopian-like hive colony is the insider and the government agency seeking to penetrate it is the outsider, and by extension, anything outside of the hive colony is the outsider. As Nils Hellstrom represents

the insiders, Joseph Merrivale represents the outsiders. Hellstrom is loyal to the hive, and Merrivale is loyal to the government agency he works for, and each has a code of honor dedicated to the protection of what each man believes in and holds worthy.

Since threat is good for a species to avoid stagnation and entropy, the hive prepares to fight the outsiders; it is up to the hive leadership to see that stimulation of threat does not have a destructive effect on the hive by diverting it from its true goals of evolution and shared responsibility toward hive consciousness. Awareness of mutual identity is important to the hive members, and ecology and evolution must work in unison. Communication with language and use of word symbols from the outsiders is utilized by the hive to further their ability at concealment.

Nils Hellstrom knows that the key to survival rests on the absorption of the outsiders into the hive unity, but for the time being, a truce of accomodation must act as the stablizer of temporary harmony and peace between the two factions. The hive has been in existence for over three-hundred years among humankind.

As the plot progresses, paradoxical perception comes into play, and just what is real and what is illusion becomes confusing to the outsiders as they penetrate the workings of the hive. This is seen in the interrogation scene between Tymiena and Nils Hellstrom, and the sexual intercourse-breeding scene between hive member, Fancy, and the government agent, Peruge, who having been injected with a sex hormone has eighteen successful orgasms during sexual intercourse with her. Peruge dies not long after his sexual encounter with Fancy; the autopsy report shows Peruge had a massive heart attack as a result of too much sex with Fancy. Other scenes show how the insiders manipulate the outsiders in order to protect themselves from destruction.

An attack is made against the hive. The hive members, predestined to

enter the vats at death to fulfill their fate so that consciousness and identity can be passed on to future generations, know that a successful attack by the outsider humans could destroy the hive colony and their directive to pass on their individuality to the whole. Through shared individuality comes mutual dependence within the social structure of the hive, and this must be preserved from destruction at all costs. Violence is met with violence. Janvert penetrates the hive and witnesses the breeding process and realizes, that although hive members appear human in form, their true nature is insect and like insects, they breed accordingly; their sexual activity is unrestrained, and Janvert understands why a normal human could not achieve such actions or sexual activity. He discovers parts of hive members, and realizing they are reproductive stumps, comprehends how the insects reproduce their kind.

Nils Hellstrom wants Janvert captured alive sensing the human's uniqueness and resourcefulness; Janvert's contribution to the hive reproduction cycle will lead to diversity and diversity is a prime strength in designing the hive future. Janvert is captured, and with his help, Nils Hellstrom is able to reveal the hive's superior weaponry to Merrivale -- the stinger could destroy earth. The hive is ready to swarm, and Hellstrom promises the doomsday weapon will not be used if the hive is granted accomodation with humans and permitted to co-exist with humans as a separate species. Accomodation is reached, and the hive will not use the stinger against humankind.

Merrivale accepts this pre-determined accomodation as the only logical outcome and tolerates the fact that earth is destined to have two separate forms of humanity -- one human, and one insect-human, and both must share responsibility because continuity of each's evolution is dependent upon survival of the other. Hellstrom's hive will be allowed to continue mimicing human existence among humankind.

Conflict ends, and harmony and peace is restored; balance is achieved. The novel concludes as each species goes its separate yet intertwined way. After reading the Hellstrom's Hive novel, the reader will find the philosophical precepts of the Jains, in particular their seven tatvas (principles) which are jiva, ajiva, asrava, bandha, samvara, nirjara, and moksha, interesting as an applied approach to hive consciousness and evolution. A reference and starting point for comparative analysis would be: The Jainas in the History of Indian Literature by Maurice Winternitz (1946), Elements of Jainism by C. Sen Amlyachandra (1953), The Doctrine of the Jainas by Walther Schubring (1962), and The Indian Sect of the Jainas by Johann Georg Buhler (1963). Nils Hellstrom is one of Frank Herbert's most memorable character creations.

The White Plague (1982) is an existential vision of revenge and code of honor. A tragedy, this novel showcases Frank Herbert's skills and techniques as a master storyteller; the plot is complicated, and the characterizations are finely structured. Following an act of terrorism in Dublin, Ireland, which results in the deaths of his wife and children, an American scientist plans a terrible revenge against not only the perpetrators but in retribution for any such act. Molecular biologist John Roe O'Neill creates a synthesized plague that kills only women. The plague is fatal, selective, and is O'Neill's avenging agent. Set adrift in the chaos of his shattered world of loneliness, O'Neill finds retaliation against the terrorists gives meaning to his existence and becomes his reason for struggle against the unknown factors which brought about the death of his loved ones. Rebellion, resistance, and the spectre of death become O'Neill's courage to be and reason for living; as his family was predestined to die as they did, so is O'Neill predestined to fulfill his role in the manner he does, and his terrible swift sword of justice is the plague itself.

O'Neil's disease becomes identified as the White Plague due to the pallor its victims and also because white blotches appear on the extremities the plague spreads through Ireland, Britain, and Libya. A group of international scientists are called to stop O'Neill, who signs his letters of threat as the "Madman." These scientists come from different countries: William Beckett of the United States, who becomes chairman of The Team; Francois Danzas, French; Josp Hupp, French; Sergei Alexandrovich Lepikov, Soviet Union; Dorena Godelinsky, Soviet Union; and, Ariane Foss, United States. The white plague spreads throughout the world; key cultural centers are infested. Areas within countries begin to fragment, protecting their women and setting up boundards to keep outsiders from bringing in the plague; it is the end of centralized governments as units within their control revolt to survive and isolate themselves. It is a time of disaster, distress, breakup of power, isolation, and conflict for power.

Frank Herbert points out a simple truth in a world of hightechnology: With the proper tools, and access, one person can now destroy the world, and in this novel it is O'Neill. As the plague spreads, more women die. It becomes apparent that shared responsibility, according to President of the United States, Adam Prescott, will be the only way that the nations of the world will survive the white plague. Society is on the verge of collasp; pockets of individuality and resistance are arising from its ashes. Code of honor is seen in all participants of this complex morality play, and each acts according to his or her beliefs.

O'Neill makes it back to Ireland and tells those he encounters that he is a molecular biologist come to aid in stopping the plague. O'Neill comes into contact with Father Michael Flannery of the Maynooth Fathers, and Joseph Herity. Unbeknown to O'Neill is that it was Joseph Herity who killed his wife, Mary, and their five-year-old twins, Kevin and Mairead O'Neill, through the act of terroism involving a car bomb

explosion. Mary and the children had been innocent bystanders to die alongside the intended victim, Francis Bley. Through dialog, it is revealed that ministers, priests, and religion are taking the blame for their role in the plague, which symbolically signifies they have failed to offer a way out -- a direction towards salvation -- and like the rest of humankind, have fallen from grace. As humankind faces the extinction of its women, men face a bleak future which in turn will end in extinction; there is a growing loss of compassion and mercy among men towards each other in the affected areas hit by plague. The outsider vs. the insider theme shows the lengths to which men will go, in the plague-free areas, to protect their women from contact; power is fragmented, but those who possess women in plague-free areas have the control of the definition of the situation and intend to hold it. Communication, on several levels, is breaking down in the world. The Team continues its search for O'Neill, knowing he is the key to everything.

As the hunt continues -- another symbolic approach to the traditional death hunt -- The Team becomes frustrated in its attempts to locate O'Neill. An interesting facet to Herbert's work becomes seen in regard to free will or free choice. The characters act out of a sense of predestined involvement. Yet, there is this gray area wherein they appear to have choice or will. The irony is, and it is in perfect alignment to the idea of predestination, free will is affected by pre-determined action. A character may truly believe he or she has free will in a given situation; that character may have many options open, or many choices to consider from which to act upon, yet, no matter how many such choices, whichever one is taken has already been predestined. Code of honor and guilt and individuality, tempered by the act of predestination, require that the said choice be predestined, too; no matter what choice is finally made, it remains in harmony with the character's predestined role. This

is a mystical interpretation of the concept of predestination; be it one or two choices, or even a hundred possible choices, the act of free choice will be invariably influenced by the over-riding attributes of predestination. Only through the afterworld or death will the true pattern of decision be revealed to the character; whatever choice was made from his or her application of free will is actually a reflection of harmony and balance demanded by predestination.

Code of honor dictates that the choice based on application of free will be a decision based on moral considerations which reflect the true spiritual quality of the individuality of the person involved. The choice can be interfered with, temporarily displaced, and it can be delayed, but in the final analysis it will be made and come to pass. Philosophically, in keeping with the motif that at the heart of universal consciousness is a transcendent goodness and morality, then regardless of the choice's appearances in any given situation, it will reflect a moral good that is in keeping with that universal consciousness. Assumed individuality gives perspective to the choice.

However, if the choice made is not in keeping with the overall good, the person making the choice pays the penalty and suffers accordingly through mental, physical, or spiritual death, or dishonorment. Depending upon the character, and the situation, dishonorment oftentimes is the same thing as death. A person without honor is a person without morality.

As the white plague continues to weave its destructive path, men find themselves bound together in a brotherhood of existential despair. Herity realizes that O'Neill may be the one who has set loose the white plague; he realizes, too, that his guilt cannot be overlooked, or excused, because it was he who caused the death of O'Neill's family. O'Neill has become the ultimate gombeen: He makes Ireland and the

world which permits acts of terrorism pay for its immorality and misuse of power. Terrorism goes against code of honor, and when there is no code of honor, there is no justice or morality.

O'Neill's plague continues to devastate the women, and it is a terrifying revenge against a world that has failed to reason and act morally. The role of earthly church, and its use of guilt to ensure its continued use of power, is seen in the novel; other aspects of church are examined, such as separation of sexuality from the act of sexual intercourse because of its sinful attributes, and collaboration between church, government, and leaders as agents of interference in the individual's life. Kate and Stephen continue their struggle to survive through shared responsibility for each other. And in a discussion with Fintan Craig Doherty, O'Neil is told the plague is mutating and spreading to mammals -- suspecting O'Neill to be the madman responsible for the plague, Doherty seeks to motivate the scientist's conscience in an effort to find a cure; he appeals directly to O'Neill's scientific self.

During a poignant scene, O'Neill makes confession of his identity to Father Michael Flannery. The priest accepts the burden of O'Neill's confession, telling O'Neill his penance is to find a cure for the plague.

The White Plague echoes a belief of Herbert's prevalent in his fiction: Better to be a moral, just, and honorable person than a religious fanatic. Paradoxical perception is found throughout the novel as each character struggles to discover the difference between illusion and reality. Moral stance in the struggle between good and evil, from whatever directions those concepts are interpreted, is illustrated as are the themes of self-help and self-reliance. The theme of the individual vs. the system is evident as well as ecological concerns surrounding what new order will arise from the white plague's destruction.

Scientists decide to give a disease to a disease, hoping it

will kill the plague, thus eliminating the plague's unstoppable ability to attack the DNA helix at critical places; a genetic disease, perhaps it can be destroyed in the same manner through which it destroys.

As the novel builds towards its climax, John O'Neill suffers a psychotic break becoming John of old before the death of his loved ones, and O'Neill the Avenger of the present. His identity is disclosed, and in a tense confrontation, finds the priest is the only one who will come to his defense; at this time, Herity is poisoned and dies. Doherty knows O'Neill is suffering from a controlled displacement of identity, and any attempt to restore him would be disastrous. The difficulties O'Neill encountered after returning to Ireland have led to the disruption in his individuality and code of honor; his mind is adrift but functioning still as a scientist who has achieved revenge.

O'Neill still remains a man of conscience despite his break from reality, and he is aided to escape; during this time he comprehends the full extent of his revenge upon an unsuspecting humankind. Seeking reality and displacement of illusion's interference in this global state of conflict and intrigue, O'Neill flees into the Irish wilderness to wander throughout Ireland. Although a cure is found, in the wake of the white plague new diseases suddenly crop up for the world to combat. The women survivors of various countries have become a prized commodity for the salvation of the human race.

The novel concludes with O'Neill wandering insanely throughout Ireland; he has displaced the Little Folk in the people's imagination, and ironically, they protect him while the world struggles to rebuild itself in all respects. A new world order with shared responsibility must be established, which will mean shared responsibility for the useage of power, and where the importance of women will be of major concern to every man living.

Out of chaos, and nothingness, has developed the courage to be among the survivors, and with it, hope for a better world in which understanding and communication can exist and function so that such an incident as the white plague will never come to pass again. O'Neill is never seen again, roaming Ireland as a living symbol -- an uncrucified Jesus Christ walking the Earth as a reminder to humankind, his existence as a true existential outcast passing into myth and legend. He came to humankind this time to right moral wrongs; he came with a view to a kill, instigated and perpetuated it, and achieved his message through the horror of the white plague.

For those interested in a comparison, they should follow the reading of the Herbert novel with a reading of Albert Camus' three works: The Plague (1948), The Fall (1956), and Resistance, Rebellion, and Death (1960). Both writers share a concern for morality and ethics, and although their approaches are different, both share a philosophical perspective that reflects the despair and crisis facing humankind in the twentieth century.

As a novel, Frank Herbert's The White Plague is one of his finest literary creations. The themes, structure, point of view, philosophy, religious concerns, concept of power, conflict, and characterizations achieve a perfect degree of integrated harmony and balance in this complex, well-plotted novel.

Any work written by Frank Herbert is cast against a Jungian landscape of rich textures and patternizations. Whether it is The White Plague or the Dune Cycle, or Chapterhouse: Dune, the influence of Carl Gustav Jung (1875 - 1961) is seen at work in Herbert's designs by way of archetypal images and symbols; an understanding of Jung's collective unconscious theories is essential to comprehending Herbert's psychological approach.

THE DUNE CYCLE: FRANK HERBERT'S MASTERPIECE

When Dune (1965) was published, it went on to win the coveted Nebula and Hugo Awards, and during 1975 a poll was taken by Locus readers who voted it the greatest science fiction novel ever written. It is a highly complex work, and like the other novels in the series, it reveals the themes found in Herbert's lifelong writing career. The motif of predestination is found in every Dune novel.

Dune can be divided into three parts: The arrival of the Atreides on the planet Arrakis to assume control; the intrigue and conflict surrounding Paul Atreides and his initiation into manhood; and, Paul Atreides becoming emperor of Arrakis. The novel is visually stunning in its applications and characterizations, and it is a philosophical work.

To begin, there are key elements that are found throughout the cycle. For reference, Dune contains three sections: Book I which is titled DUNE, Book II which is titled MJAD'DIB, and Book III which is titled THE PROPHET. At the conclusion of the novel, there is found the following: "Appendix I: The Ecology of Dune;" "Appendix II: The Religion of Dune;" "Appendix III: Report on Bene Gesserit - Motives and Purposes;" "Appendix IV: The Almanaken-Ashraf (Selected Excerpts of the Noble Houses);" "Terminology of the Imperium;" and "Map." These appendix items along with the terminology and map serve to aid the reader for quick reference. In addition to the major theme of predestination, two other themes achieve equal dominance: Code of honor and individuality. Woven into the fabric of the cycle is Frank Herbert's ecological concerns and views.

The genius of Herbert is visibly seen in the manner through which he successfully borrows from great teachings, religions, and philosophy to arrive at a sociological perspective for the planet's inhabitants. These beliefs are reflected in what Herbert terms the Orange Catholic Bible, Orange

Catholic Liturgical Manual, Bible, Ilm, Azhar Book, and Fiqh. Reference is made to Christianity, Buddhism, Hinduism, Islam, Judaism, and Vedism. Dune's religious and philosophical approach has definite Eastern attributes in that it is visualized as seeking a universal common consciousness and universal common good. This approach is receptive to Taoism directives concerning the ethical standard, or truth, which humans should follow to achieve harmony, balance, and peace in both society and nature. A knowledge of the Koran, and Eastern religions is beneficial prior to starting the Dune cycle, and Aldous Huxley's The Perennial Philosophy will prove a valuable research tool in comprehending the intent of Herbert's vision.

Also, as Herbert points out, another major force that adds to the complexity of religion and philosophy is what he identifies as SPACE TRAVEL. Herbert terms this the "fifth force" that shaped religious belief; he examines humankind's travels through deep space to colonize and explore, and how these attempts gave true meaning to all previously held religious doctrines which in turn required new symbols and interpretations.

Given the significance of Herbert's religious-philosophical approach in the Dune cycle, it should come as no surprise that these novels are popular in Eastern countries as well as in Western countries. The Dune cycle represents a unique blend of Eastern mysticism and religious practices with Western pragmatism and its deep undercurrent of Judaic-Christian heritage. This blend is reflected in the predestined roles of the characters in the novels, and in any personal decisions relating to their code of honor and individuality. This applies equally to both male and female characters whether they are children or adults. A child is affected by his or her peers and reference groups, and accordingly, there is a high degree of self-fulfilling prophecy involved as that child develops and struggles towards adulthood.

Despite the technological knowledge found on Dune, the planet maintains politics of a feudal structure; the planet is in a stage of power conflict over who will control the desert world. All novels in the Dune cycle reflect the theme of intergalactic politics, and throughout the plots of these novels conflict over power is prevalent, whether on a global scale or on an individual scale. Social conflict, in whatever form it manifests itself, does possess positive value and can be beneficial in the patterns governing cultural development. For an indepth understanding of the positive aspects and values of conflict, and a further key to understanding how Frank Herbert handles this complex theme, Lewis A Coser's The Functions of Social Conflict (1956) is an excellent starting point for further studies in conflict theory analysis. The Coser work is a sociological masterpiece in the study of conflict theory, and it has had a tremendous influence on people in the social sciences, humanities, and arts since its publication. Coser, an American sociologist, has made numerous important contributions to social theory, and is ranked as one of the major sociologists of the twentieth century.

To further the understanding of power conflict in the Dune cycle, it is necessary to study the two dominant groups around which all action and influence stem from: The Bene Gesserits, and the Fremen. Each group has a direct cultural impact on Dune.

The Bene Gesserits originated in an ancient earthling group with a matriarchal-based leadership. They seek to breed and rear good citizens with an overview to the creation of a living god, or savior, who will bring into existence a consciousness that is both male and female which will reflect past, present, and future. They seek to ensure a socially-engineered mixing, or genetic mixing, of bloodlines throughout the entire system of what Herbert identifies as human space. By matching

these bloodlines, they hope to create Kwisatz Haderach -- a male Bene Gesserit -- who will possess the abilities and powers of being able to see into those particular areas of the mind not open to women of the Bene Gesserit. Continuity and cultural transmission are major goals.

In examining the Fremens, the Zensunni Wanderers must first be examined for their direct influence on the Fremens. The Zensunni Wanderers, another group originating from an ancient earthling group, were followers of Maometh the Third Muhammed. The Zensunni Wanderers were devoted to religion, following a mystical approach to life taken from Zen and sunnah. They held to the view of self-reliance and self-government, believing themselves exempt from secular government.

On Dune, the Fremens are descendants of the Zensunni Wanderers. During the past, the Fremens broke away from this group. The Fremens successfully designed their religious approach to living a meaningful existence in accordance with the ways of the fathers and preservation of the sietch, which Herbert identifies as the center of Fremens society. Each sietch is protected and nourished by the Fremens who control it, and they consider any sietch outside of their own as of less importance; the name of each perspective sietch has more importance as a clan and social identification factor than the title of Fremens.

Survival of individual sietch locations is essential to the continuity of the social group, and also to the individuality of the person belonging to that group. The Fremens are a proud people, take a pragmatic approach to existence, are self-sufficient, and are self-reliant. Education of the Fremens is designed for a total life training situation, and it is required of all Fremens that each member understand conservation of water techniques and adaptation on the open sands of Dune. Memorization of these techniques and skills comes through the ancient Riddle Game,

whereby each child is forced to reason and comprehend their significance, and thus ensure continuity of the Fremmen way of existence.

Another remarkable achievement of the Dune cycle, and one which should never be overlooked, is Frank Herbert's creation of the histories of the two groups, especially his carefully detailed construction of language and writing for each. The Bene Gesserit language stems from terran heritage of western, southern, and northern derivatives, and at one point incorporated such items as the old terran ideas of reincarnation and demonic possession; coupled with these ideas was a belief in universal consciousness through transferred memory. To the reader who has studied Herbert's work in toto, there is a definite and subtle belief from the Herbert point of view that reincarnation is valid. A belief in the immortality of the soul and reincarnation is at the heart of Frank Herbert's writings, manifesting itself in various forms. As to the Fremmen, known as the free tribes of Arrakis and the dwellers in the desert of Arrakis, it is very clear that their heritage of language and writing comes from the Arabic, such words as Fedaykin ("Fremmen death commandos"), Jihad ("religious crusade"), Hajj ("holy journey"), Umma ("a member of the brotherhood of prophets"), Shaitan ("Satan"), Ilm ("religious tradition"), Shai-Hulud ("sandworm of Arrakis or the Old Man of the Desert"), among other terms, is but a minute sampling of this unique blending. Herbert has taken current earth languages and projected their development across the numerous centuries of space travel and colonization.

Herbert's ecological concerns are reflected in the planet of Dune, which is also called Arrakis. This planet is within the Canopus system, which is part of the spiral galaxy identified as the Starspen galaxy. Within this planetary system are Seban, Krellan, Arvon, Extaris, Ven, and Revona. Arrakis is the only planet in the Canopus planetary system

that possesses organic life forms, and as the reader travels the Dune cycle, it is evident why: In the creation of Arrakis, Herbert is able to produce a life environment where humans and nature must coexist in balance, harmony, and peace to survive. Although the poles on Arrakis have sub-freezing temperatures, the climate of the planet itself is dry and hot, and desert-like; Arrakis is a desert planet. As the Dune cycle progresses, Arrakis ceases to remain a desert world. In its desert stage, the life form that thrives on Arrakis, is the Giant Sandworm which Herbert identifies as Shai-Hulud; at adulthood, this creature can reach lengths of between one-hundred and four-hundred meters, with the male being longer and larger. The sandworm feeds off of inorganic compounds found on the planet's surface and utilizes the sand as a protective device to live in. Other items in the Dune cycle which will capture the reader's imagination are: Harq Al-Harba, dramatist of the Atreidean era; the Legend of Ampoliros; the House of Atreides and its clan; the Bene Gesserit Chapterhouse; Caladan; Holy Sister Quintinius Violet Chenoeh; Piter de Vries; Ecaz; Face Dancers; Fish Speakers; Gamont; D-Wolves; Vladimir Harkonnen; Idaho Duncan; the Imperium; Jamis; Pardot Kynes; Melange (a spice that affects time and space awareness in humans); the Mentats (an order of individuals devoted to logic and avoidance of emotionalism); the Combine Honnete Ober Advancer Mercantiles (an economic organization also known as CHOAM); the Spacing Guild; Panoplia Propheticus; the Sardaukar; Butlerian Jihad; Ceremony of the Seed; the Tleilaxu; the Holtzman Effect; and, Taiazor Licallo. As the reader becomes involved in the complexity of the Dune cycle, the previously mentioned Herbert creations come alive and make a permanent impression of the reader's mind.

Dune (1965) should be read first, if possible, for this novel sets the stage for all further development of intrigue and conflict. Essentially, it is the story of Paul Atreides also known as Paul Muad'Dib Atreides,

Muad'Dib, or simply as Muad'Dib, which in the Fremen language means Messiah. He is also the Kwisatz Haderach, a Bene Gesserit term for a savior who will possess the abilities and powers of being able to see into those particular areas of the mind not open to women of the Bene Gesserit -- a savior who could comprehend the past, present, and future, and rule an empire. The Atreides family arrive on Arrakis to take over its governance from the Harkonnens; they are to supervise the melange gathering. There is a trap involved because both the Emperor and the Harkonnens seek to destroy Duke Leto Atreides; intrigue and conflict for power become apparent and set the scenes for what is to come; Leto dies, but Paul and his mother, the Lady Jessica are able to escape with the aid of a traitor named Yueh. With the help of the Fremen, Paul and his pregnant mother, Jessica escape into the desert where they are taken prisoner by a less friendly group of Fremen; Paul is forced to fight one of the members, Jamis, in formal combat and kills him. Passing through many tests, Paul assumes leadership and leads the Fremen in raids against the Harkonnen who now control the planet. The Fremen raids bring Paul into conflict with the Harkonnen and Imperial forces in a final confrontation. Numerically outnumbered, Paul does defeat the enemy forces with the aid of a storm, family atomics, self-reliance, the loyalty of the Fremen who support him, and utilizing the sandworms. Paul engages in a formal combat with Feyd-Rautha Harkonnen, kills him, then deposes the Emperor; he takes the Emperor's daughter as his wife. This concludes the novel as to essential plot. Throughout Paul is seen as a teenager becoming an adult, and a reluctant messiah; his role is predestined and the first hint of his predestined role is found in the test with the green metal cube by the Reverend Mother Gaius Helen Mohiam at the start of the novel.

A reference needs to be made concerning the relationship of Paul

Atreides and Feyd-Rautha Harkonnen. Both are cousins, through marriage of Duke Leto Atreides I and his concubine, Lady Jessica Harkonnen, and both are rivals of each other. Due to Feyd-Rautha's upbringing, he is more ruthless than Paul, and he does hate Paul. In the death combat situation between the two, Paul is the one with the code of honor. Despite a sexual relationship with Margot Lady Fenring, and some slave women, Feyd-Rautha is a homosexual; from a psychiatric perspective, Feyd-Rautha not only contends with his hatred for his cousin, Paul -- which was promoted and ingrained by the baron -- but he also has to contend with his sexual attraction for Paul as a young man. These two factors lead him to challenge Paul to the fatal duel following Paul's confrontation with Emperor Shaddam IV. Feyd-Rautha is killed at age nineteen by his cousin Paul, himself a youth, and thus ends the life of an abused and abusing character who never had the opportunity to develop code of honor in combat or learn to live a moral existence in keeping with such a code, which Herbert reveals. Whereas it is Duncan Idaho and Gurney Halleck who train Paul in the ways of the warrior, it is the mentat Thufir Hawat who acts as Paul's mentor. One of the most moving scenes in the novel concerns the death of Hawat. After serving loyally and faithfully the Atreides' family for three generations, Hawat refuses to murder Paul and dies rather than follow the Emperor's directives. The novel concludes with Paul talking with his mother, Jessica, and his royal concubine, Chani. Dune, as the first novel in the series, sets the tone for the arabesque novels which follow in the cycle. The outsider vs. the insider intrigue will continue unabated in the conflict over power and which house will achieve total power.

In Dune Messiah (1969), the chronicles continue with Paul Muad'dib, and his sister Alia who is born into the world fully cognitive of all the

knowledge and memories of Lady Jessica Harkonnen, the mother of both children. After having exiled Emperor Shaddam IV to the prison planet, Salusa Secundus, and having taken the Emperor's daughter, Princess Irulan, as his wife, along with the CHOAM holdings as part of the spoils of war, Paul now finds he is the ruler of Arrakis. Paul must act as an instrument of predestination to secure the destiny of both Arrakis and the Fremen. Paul has become the Messiah of Dune. Twelve years have elapsed, and Chani has failed to produce an heir for Paul; Irulan has secretly been administering a contraceptive to Chani, seeking to force Paul to have a child by her so that she might become the founding mother of a royal dynasty. During these years, Paul has not had sexual intercourse with Irulan but remains devoted to Chani, who calls Paul by his Fremen name of Usul.

Chani, as a Herbert character creation, is a woman of intelligence and passion and a true equal to Paul; she has a pragmatic approach to living life and is one of Herbert's most memorable female creations. She is the daughter of Liet-Kynes, the Imperial Planetologist, and Falra of the Sietch Tabr; her godfather is Ben Fifrawi Stilgar. At one time, Chani had been considered as a possible Reverend Mother through the Water of Life ceremony; Lady Jessica came to fill the role instead. Through a spice orgy -- the touching of minds -- Chani becomes one with Paul. Chani is seen as the perfect mate for Paul, and through Fremen ways, she does give birth to the royal twins, Leto and Ghanima but dies in the process. Having witnessed Chani's courage, and guilty for her part in the death, Princess Irulan realizes her own lack of code of honor; Irulan defects to Paul's side in the conflict for power on Arrakis, eventually becoming one of the adults responsible for the twins. The relationship between the two women is one of contrasts, conflicting desires, and differences. Each seeks to displace the other and Irulan has more training in intrigue.

Leto, who becomes Leto II, and his sister Ghanima will become major characters as the Dune cycle unfolds.

The plot of Dune Messiah opens with a plot to poison Paul in a psychic manner so that his leadership will be displaced; it must be done in such a fashion so that Paul does not become a martyr. Characters in this intrigue are Scytale the Tleilaxu Face Dancer, Princess Irulan, and the Reverend Mother of the Bene Gesserit on Wallach IX known as Gaius Helen Mohiam; also involved in this conspiracy is Edric, a Guild envoy. The Fremens' Mahdi, Paul Muad'dib, must be stopped and power given to others who have different plans for the world of Dune. To this purpose, the conspirators plan to utilize the slain swordsman of Ginaz, Duncan Idaho, who died in the service of Paul during the struggle against Emperor Shaddam IV. Through the axolotl tank process, Idaho will become a Tleilaxu gholia. This is a complex situation and involves many intricate factors to carry it through to success. The face dancers are entertainers and spies from the planet Tleilax; they have the ability to duplicate personalities and physical forms of others in perfect detail; from a technical viewpoint, they are the shape-shifters found throughout humankind's myth structure, those beings able to change shape at will, and a primitive example would be the traditional werewolf. Much later, during the time of Leto II, the face dancers will decline and fall into disgrace. Scytale is predestined to become one of the most famous of all face dancers. A gholia is a human duplicate; produced by the Bene Tleilax, the human duplicate is a reminder of a loved one previously killed or dead, in all respects, and the plan to duplicate Idaho also carries with it the directive to create a psychic conflict between Idaho's loyalty to Paul Atreides and his assassin conditioning thus leading to the death of Paul when it is commanded by Bijaz. The axolotl tank process, devised by the Tleilaxu, is essentially an artificial womb based on genetic research and development.

These tanks, or vats, create different beings to meet different specifications, such as mentats (a human computer who followed unquestioning acceptance of other's directions and orders; in the technological society of the Bene Tleilax, this was twisted to meet their goal goals), Guild, sexual slaves, gholas, face dancers, among others. Over a period of time, the process becomes improved and the social genetic engineering aspects shift to rapid cloning and other related techniques.

As the plot progresses, the first gholas of Idaho is given as a gift to Paul from the Spacing Guild by Edric and is called Duncan-Hayt Idaho. This gholas has been educated as a Zensunni philosopher and mentat and has no memory of his past existence; his role, of course, is to destroy the young ruler, Paul, and reflects the intrigue and conspiracy of the Spacing Guild, the Bene Tleilax and the Bene Gesserit who fear Paul's power since he controls the melange supply which supplies all planets. Unknown to the conspirators, the new Idaho becomes more like the old Idaho. Idaho evolves beyond what his old self was capable of achieving, and even in his responses to Alia and Paul, it is evident that Idaho has become much more than even his old self could conceive of. He encounters a trauma and becomes a new being, slaying Bijaz and establishing his true loyalty to Paul; this new gholas marries Alia and starts on a new road towards awareness that marks a further evolution from his memories as Duncan Idaho and as Hayt. Paul becomes both a god and a man to him. Throughout the Dune cycle, Idaho will reappear in the service of the Atreides and undergo further gholas transformations as he continues his predestined role which is to remain the protector of the Atreides. The novel concludes with the safety of the twins assured, the true conspirators unmasked, and the death of Scytale; Paul, blinded in the assassination attempt, follows the Fremen way and disappears into the desert to follow his destiny.

In Children of Dune (1976), the cycle continues with the theme of

evolution of man into super being. In this novel the desert planet Dune is becoming green, and the spice is abundant. The twins, Leto II and Ghanima, are being developed as messiahs since they possess their father's powers, but there are factions who believe such a direction for the twins should be stopped at all costs. As seen in the previous novel of the cycle, Paul, blinded by a stoneburner explosion, follows the Fremen way and disappears into the desert not long after the birth of his children; this has left Paul's sister, Alia, to rule until Leto II is able to assume rule. Princess Irulan attends to the education of the twins, and she acts in a supporting role as their protectress. Despite rumors which are false, Irulan will live out her life as the Virgin Queen. She will be remembered as a historian and authoress of such works as The Dunebuk of Irulan, and "Saint Alia of the Knife." Caught up in the intrigue over power, her loyalty and code of honor is to the twins, and the Atreides.

At this time, Lady Jessica returns to Dune from Caladan; she is aware of the dangerous situation concerning the role of her daughter, Alia; she arrives in full possession of her Amazonian abilities which she first became aware of following the murder of her husband, Duke Leto I Atreides, also known as the "Red Duke" which referred to his Chevalier's Title.

Alia both hates and loves her mother, Lady Jessica, and her mother's arrival causes her concern because she lacks the prescient visions her brother Paul was capable of having. Unlike Paul, Alia's visions and powers are limited in scope and dimension.

Lady Alia Atreides, also known as "Saint Alia of the Knife," is credited as a divine huntress who could not be deceived and destined to seek out the faithless. After her brother Paul's disappearance into the desert, she is named regent for the twins; she seeks out those still living who led the destructiveness and puts to death those who conspired against Paul.

with the exception of Princess Irulan. She does marry the first ghola of Duncan Idaho in the capital city of Arrakeen on Dune. As time passes, and the twins grow, Alia becomes less representative of the Atrides codes and more self-protective of her own interests. Leto II, seeking to avoid the spice trap, seeks wisdom and comprehension in the desert; caught in a sandstorm in search of his father, he sends himself into a dormancy trance, letting his awareness slip into dao. Later, he encounters other situations, including the confrontation with Muriz and the sandtrout experience. During this time, Jessica becomes a captive of the House Corrino, and believing Leto II having been slain by a Laza tiger, Alia arranges for an engagement between Ghanima and Farad'n Corrino. This union will allow Alia to have tight control over Ghanima and enable her to expand power within the Imperium; as Regent of Dune, Alia seeks to consolidate her power wherever possible. Leto II, through the sandtrout experience, has started a transformation that will take place in the future. He does locate his father, Paul, who is known as The Preacher; in an evening together for discussion, Leto II calls his father the fil-haquiga (The Reality) and says his father is Abu Dhur (Father of the Indefinite Roads of Time). While Leto II is with his father, Stilgar kills Duncan Idaho and escapes into the desert with Ghanima and Irulan; Alia captures them, placing Irulan and Stilgar in her dungeons and manipulates Ghanima so that her plans will succeed.

Leto II is an adult in a child's body. He and his father return to Arrakeen where his father addresses the people in his role as The Preacher; he accuses Alia as a blasphemy, and during the bloody riot that ensues, The Preacher aka Paul Atrides aka Muad'Dib is killed. Leto II confronts Alia and overpowers her in combat; rather than face the Fremen Trial of Possession she takes her own life. Leto II becomes ruler of the planet and tells of his immediate plans, which include Farad'n; it is now time

to start a new beginning of enlightenment, and Leto II will lead it as he moves towards transformation into a sandworm of Dune. Leto II now follows his predestined path to become the God Emperor of Dune. An interesting aspect of this novel, like the other works in the Dune cycle, is Frank Herbert's subtle use of societal masks for a character to put on to meet the requirements of each confrontation. The literary theme of masques was a form of entertainment prevalent among English aristocracy during the 16th and 17th centuries, found in such works as "The Masque of Beauty" by Ben Jonson (1573 - 1637) and "The Knight of the Burning Pestle" by Francis Beaumont (1584 - 1616), and also the novel Peg Woffington written by Charles Reade (1814 - 1884). Societal mask and societal role are often linked in a schizoid fashion, for without the individual having ease to change masks and roles at any given moment in time, he or she may perish. One mask and one role cannot apply to every situation; different situations require different transformations in the mask and role. During the interaction process between the Herbert characters, the sociological implications of societal masking are revealed, and given the intrigue and conflict over power found in the Dune cycle, such a masking procedure is essential to continued survival.

What Leto II sets out to achieve is found in God Emperor of Dune (1981). As the cycle develops, each novel builds on what went on before to achieve a continuity that is unequalled in twentieth century literature. The only other creation of a literary nature that even comes close to Frank Herbert's monumental work is J. R. R. Tolkien's epic fantasy, The Lord of the Rings.

Whereas Paul Muad'Dib can be visualized as a creative blending of the biblical figures of Solomon, Paul, Peter, and James imbued with a Zen Master's philosophical concepts interlaced with teachings from the Koran and Eastern religions, his son, Leto II goes beyond this into the true realm of superman, or more specifically, super being. As Paul begins

and ends his life as a human with unusual powers, his son Leto II evolves into something greater than the sum of his father's heritage.

At the start of God Emperor of Dune (1981), the reader is given insight into Leto II's background through his writings. He states his family heritage, saying that the Atreides are descended from the House of Atreus which traces its ancestry back to the Greek original. In discussing what is known as the Golden Path, Leto II says it is the survival of humankind, and it is the responsibility of those who share or have prescience, to assume the responsibility for the survival. Arrakis is no longer a desert world but green, except for Leto II's desert area called the Sareer; the sandworms no longer roam free to produce spice, and he uses this spice as a method of ensuring peace in the multigalactic Empire during his three-thousand-year rule. He has hoarded the supply, and his subjects are dependent upon him to distribute it; by keeping peace, they receive it. Leto II has evolved towards the form of a sandworm except for his face; he is testing Siona Ibn Fuad al-Seyefa Atreides who has sworn to destroy him. Leto II has control over the creatures known as D-wolves, a carnivorous animal that guards his Citadel in the Forbidden Forest; the Fish Speakers, his female warriors, also serve as protectors. During the transformation changes, he is known as two separate beings: Leto the Emperor and The Worm Who Is God. He has killed nine Duncan Idahos, the reader is told by Siona in a conversation with her father, Moneo. Leto II's sister, Ghanima, has long since died and passed into history.

Siona and her fellow rebels want to overthrow Leto II, but it is not possible yet. During a conversation with a new Duncan Idaho, Leto II tells him he has been in power for thirty-five hundred years, and he intends to guide humankind along the Golden Path as long as he is able. As the new Idaho Duncan assumes command of the Fish Speakers, he comes to know Leto II's majordomo, Moneo Ibn Fuad Al-Lichna Atreides, and is told

As the novel progresses, Leto II continues his recording of history and events; intrigue continues to build as the rebels seek to destroy him and displace his absolute rule. Leto II plans marriage to Hwi Noree, the Ixian Ambassador; lonely, he sees in her a nonsexual role as a mate who shares some of his views, but Idaho sees this as something that should not take place and despite warnings forms a sexual bond with Hwi Noree much to Leto II's displeasure. Leto II takes Siona with him into the desert so that she might comprehend her destiny and understand the Golden Path; this test awakens in her new meanings for existence, and she overcomes the threat of death. Siona returns altered in her outlook, but remains strong in her feelings against Leto II. Towards the end of the novel, there is a poignant scene between Noree and Leto II; later, during a successful attempt against the Emperor, she becomes a victim and dies. Nearing death, Leto II reveals to Siona her role; she is part of his plan to create a new biological imitation, a new Atreides line. Leto II dies, and Siona as the new Atreides accompanied by Duncan Idaho, leave the cave together and walk into the light. Leto II, like Siona and Duncan Idaho, are predestined to walk the Golden Path. With Leto II's passing, it now becomes Siona's turn to follow her destiny.

This novel illustrates that absolute power and rule is a lonely life, and through the life of Leto II is revealed what sacrifices a true leader must make for his people to ensure their continued survival. Leto II did give his empire peace, and he did eliminate war; despite this, there were those who resented his ways and rule. Herbert also makes some philosophical comments on the evils and futility of the military mind and the military approach; throughout his writing, it is seen that Herbert has little use for the military and the military mentality. To Herbert, the military mentality and those leaders who honor that mentality are an abomination and obstacle to true peace; with true peace and shared responsibility

for its survival, the military becomes unmasked for what it really is -- a prehistoric beast whose sole function and reason for existence is war and the perpetual fighting of wars. With peace, this prehistoric unreasoning monster has no reason to exist and faces extinction like a dinosaur which has outlived its times. In reading the writings of Frank Herbert, these subtle feelings are found, as is Herbert's distrust of the military mentality and the evils it is capable of inflicting on humankind in the guise of order and stability. The military is the strong arm of government interference in a citizen's life, and it needs little excuse to flex its muscles and pummel freedoms into the dust. In the boxing ring of existence, the military is the pugilist for any government to utilize against its own citizens, if need be, whether in an internal or external crisis situation. Leto II was very aware of this, and so was Siona and Duncan Idaho. Because each character has a code of honor and high degree of individuality, each is able to avoid absorption into the military mentality while at the same time existing alongside it; each is fully capable of manipulating the military mentality to fit his or her own needs when such an action is demanded. Herbert also applies his idea to religious fanaticism and hero worship as well, for each in its own way shares common ground with the military mentality. Whether it is religious fanaticism, hero worship, or military mentality, each can lead to the destruction of harmony, balance, and peace.

With the publication of Heretics of Dune (1984), the Dune cycle is finished, paving the way for the start of the Second Dune cycle with the Chapterhouse: Dune. As the last novel in the first Dune cycle, Heretics of Dune is an intricate summing up. In this novel, the planet known as Arrakis, or Dune, is now called Rakis; it is becoming once again a desert, and the sandworms are dying; several thousand years have elapsed since Leto II ruled Arrakis as the God Emperor of Dune.

As the novel opens, the Bene Gesserit are attempting to create a gholia of Duncan Idaho to fit their own needs. They are also interested in a female child called Sheeana Brugh; this child lives on Rakis and can control the sandworms. Darwi Odrade of the Bene Gesserit, becomes a leading character early in the novel; she has Atreides heritage and is a friend of Reverend Mother Superior Alma Mavis Taraza. They share two nicknames between them, which reflects a friendship between them: Dar and Tar. Miles Teg serves as the weapons-master to the gholia of Idaho, and his duty will be to give the child a military education and awaken his original memories at the proper time. These are a few of the characters that open the book; the plan is to breed Sheeana Brugh with Idaho Duncan. An interesting idea is explored: A child that is not reared by his true parents will grow up to love those who reared him and loved him; at best, the genetic parents can expect acknowledgement and friendship, but the genuine love will remain for the foster parents. An example would be a child reared by an uncle; later, the real father comes late onto the scene, but the love of the child remains with the uncle and the child, now an adult, can only offer a sense of friendship and acknowledgement; the same example could be used for a child reared by a grandmother rather than the real mother. The memory of love for the foster parent, or figure, has already been predestined and its fate sealed to those who nourished the young child and were present in the upbringing process. This foster parent or friend need not be related to the child to achieve this effect; it is the genuine caring in the early stages that establishes memories. This relationship will develop between the gholia, Duncan Idaho, and Miles Teg who has a resemblance to Leto Atreides the father of Paul and the grandfather of Leto II in his heritage. Teg will become Idaho's protector.

As in the previous novels in this first cycle, intrigue is prevalent,

and conflict over power accompanies it. This is readily seen in Tylwyth Waff's plans, the Mahai and Master of Masters on Tleilax; he is clever, and he is a master manipulator. The belief is widespread that Leto II passed on his essence to the sandworms at death, but why remains the question, and even in "The Metamorphosis of Leto II, 10,000th Anniversary Peroration" by Gaus Andaud, the only fact known for sure is that the Emperor became a sandworm. Leto II continues to enthrall and fascinate the inhabitants of Rakis long after his demise, his overall design a mystery to everyone.

An attack is made against Idaho, but he is saved by Lucilla and Teg. Taraza seeks to negotiate with Waff, and learns his beliefs are of Zensunni and Sufi; an alliance between Sisterhood and Tleilaxu is arranged. During this time, the reader becomes aware of what is referred to as The Scattering -- a time following Leto II's death during which people set off in pursuit of freedom in the guise of expansion, forced to do this by a fear of death and stagnation. Space crafts were utilized, and the people set off on a new journey and new pursuits throughout the Empire.

Darwi Odrade has taken over training and security of Sheeana in the city of Keen which was once called Arrakeen, and while the intrigue continues to expand and touch upon everybody, it remains her sole responsibility to be protectoress to the young Sheeana. During this time, she must also contend with Hedley Tuek, High Priest and titular ruler of Rakis; during a conversation between the two, Tuek maintains that the worship involving the sandworm is the true religion, and Odrade counters that with the returning people of the scattering, other religious and philosophical perspectives must be taken into account, not just the Holy Church of the Divided God (Leto II as God Emperor in the body of a sandworm). Following this, Waff attempts to kill both but only succeeds in killing Tuek, and he becomes a prisoner of Odrade; they become forced allies in an effort

to save and secure the survival of the Bene Gesserit and the Bene Fleilax against the heresy of the Scattered Ones. During this intrigue, Teg brings full memories back to Duncan Idaho of his past lives through a questioning ritual, and Lucilla. Later, Idaho learns Teg is a genuine descendant of Ghanima Atreides. They realize they have become pawns in a deadly game, but for what purpose they do not know. Their roles are predestined as are their choices; they are agents of a greater purpose.

Sheeana, Odrade, and Waff are taken on the back of a sandworm to Sietch Tabr which was Stilgar's place during the time of Muad'dib; there, Odrade explores, hoping to understand why the sandworm has brought them to this place. She discovers the word, Arafel, which translates as "the cloud darkness at the end of the universe;" this is Leto II's holy judgment. She discovers messages left behind by Leto II, and they are written in the language of Islamiyat and Chakobsa. The message is for the Bene Gesserit to join the Emperor in fulfilling the Golden Path.

During flight, Lucilla engages Sirafa in conversation, and the statement is made that sex for pleasure is the enemy of religion -- there is no substitute for holy joy. This is a subtle theme in Frank Herbert's work, and this particular scene is important in the novel. To ensure control, a religion must instill guilt, and one manner in which to do this is to make sexuality and sensuality sinful and guilt-inducing, thus establishing the framework of separation of sex from required procreation with the emphasis on anything of the flesh being evil and only in the afterlife is true joy found without guilt. Other thoughts on this are examined in the dialog between the two women; there is also mentioned of the Honored Matres. To Herbert's viewpoint, the sin is to separate sexuality and sensuality from the act of sexual intercourse reducing the act to nothing more than a physical activity without true bonding and love involved. This idea finds expression in various ways throughout the Dune cycle.

Following an intensely erotic scene in which Duncan Idaho has sexual intercourse with Murbella, Great Honored Matre, it is revealed that this Idaho ghola is much more than he seems, and Murbella does not have the will to kill him, for he is in control of the situation and her as well. As the novel moves towards its conclusion, a dialog between Sheeana -- who has joined the Sisterhood of the Bene Gesserit and is undergoing sexual training with males -- and Odrade reveals that Leto II's Golden Path also includes a vision of sexual forces at work, and these sexual forces recreate humankind in an endless, eternal manner. She tells the young Sheeana that the Honored Matre carry within themselves their own seeds of destruction, for they use this sexual force to control their worlds rather than create. Love, bonding, sensuality, and sexuality must flow together with the act of sexual intercourse to achieve harmony, balance, and peace, and make the union whole; procreation without this intent is an abomination. Teg, separated from the other characters through capture, undergoes a new phase of development; this transformation turns him into a terrible swift sword of destruction against the Honored Matre; he single-handedly massacres many of them then escapes again to fulfill his destiny. Teg, along with Lucilla, Sheeana, and Odrade capture a ship, and prepare to transport a sandworm to the Bene Gesserit Chapterhouse on Wallach IX, the home planet of the Bene Gesserit. With Taraza's death, Odrade assumes her memories. Teg remains on Rakis to fight the Honored Matres, allowing them to escape; Duncan Idaho and Murbella, pregnant by the ghola Idaho, are taken together with the sandworm to the Bene Gesserit home planet. Miles Teg is revealed as Odrade's father, and the mysterious legacy left behind by Leto II continues as the sandworm arrives safely at its new home.

The Bene Gesserit have noble purpose, and the journey on the Golden Path continues. Heretics of Dune completes the first Dune cycle.

THE SECOND DUNE CYCLE: FRANK HERBERT'S CHAPTERHOUSE: DUNE

With the publication of Chapterhouse: Dune (1985), Frank Herbert begins the second Dune cycle, and although there is reference to what when before, this novel goes in a new direction. While remaining faithful to the previous novels, carrying within it the seed of the previous history of Dune, there is a sense of rebirth in Chapterhouse: Dune that is unmistakable. The Old Empire is gone, and a new one is in the making. The Bene Gesserits are in conflict over power with the Honored Matres -- the leaders born during the Scattering after Leto II's death, who have now returned. Again, as in the previous novels, the conflict over power, intrigue, and outsider vs. insider are interwoven into the complex plot.

The novel opens with Mother Superior Darwi Odrade now in control of the Bene Gesserit. Sixteen planets have so far been exterminated by the Honored Matres. The Bene Gesserit represent the old ways, and the Honored Matres represent the new ways; only one will achieve power.

Odrade has succeeded, through the first axlotl tank, to produce a baby; this ghola is her father, Miles Teg, and with his creation comes the hope that the Bene Gesserit will have a military genius capable of stopping their enemy. Despite his last stand on Dune, he had perished; some of his cells had been collected to grow the ghola. As Teg grows, Odrade guides him with wisdom and knowledge, and gives to him a sense of shared responsibility for the ecology. The sandworm is dead, but its sandtrout survived, and part of the planet is turning into desert so that the sandtrout might survive and flourish. Teg's Mentat training begins to surface as he learns to relate to everything he comes into contact with. In the Bene Gesserit society, love is not acceptable, and considered a weakness; yet, there is a gentle bond between Teg and Odrade that is evident.

An interesting new turn of events come into play with this novel, and that is the introduction of the Jews, who in their own way had their own private scattering to ensure survival of themselves. To protect their Secret Israel, give credibility to themselves with the Honored Matres, a rabbi assists the endangered Lucilla of the Bene Gesserit to have a mind link with Rebecca to pass on messages to her sisterhood prior to being taken by the Honored Matres; it is revealed that there is a compatibility between the Jews and the Bene Gesserit, and that this sisterhood has helped preserve Secret Israel.

The Reverend Mother Sheeana continues to watch over the sandtrout in the hope that the giant sandworms will develop, and once again Leto II's heritage will continue without interruption. The overriding theme of predestination which shapes all of Frank Herbert's fiction continues in this novel, and the roles of all of the characters are predestined; even Murbella senses this since having become part of the Bene Gesserits. Rebellion and making a statement concerning one's life is also predestined. During this time, Murbella has borne Duncan Idaho three children who are being carefully observed by the sisterhood; they are three female children. Idaho remains, essentially, a prisoner of the sisterhood during this time. Love continues to be viewed as an aberration by the Bene Gesserits.

In a confrontation with Odrade, Idaho confirms what she has long suspected -- Duncan Idaho is a Mentat. She requests he help Sheeana find out the full extent of Leto II as the focal point for religious adoration. At this point in the novel, the reader becomes aware that Idaho is something more than he appears, and as in all of Herbert's fiction, the sociological theme of paradoxical perception comes into play. Scytale suspects there was some accident in the creation of Idaho, but even he does not know what it is, or whether or not it can be utilized by the Tleilaxu.

Frank Herbert introduces the reader to a new species, the Futar, and shows its role as a hunter and killer of the Honored Matres; however, when Lucilla confronts the Great Honored Matre, Dama, it appears the Futar from Gammu is under Dama's control. The purring Futar was genetically created from wild animal stock by the Bene Gesserit to kill Dama's kind; although capable of speech and sexual intercourse with humans, they can not be sexually bonded to humans. Dama has a Futar lover. The outsider vs. insider theme is examined between Dama and Lucilla, and Lucilla discovers that the Honored Matres seek to know why Paul Muad'Dib created a future while Leto II is reputed to have un-created a future. Dama wants to know the future fate of the Honored Matres, when in reality she really wants to know if their power will conquer all and everything and become an extension of their ability to rule without interference. At the moment, no force can withstand the violence of the Honored Matres.

While Lucilla remains a prisoner of Dama, Odrade continues her work as teacher to Murbella, guiding her in the ways of the Bene Gesserit; at the same time, she is watching Chapterhouse turn slowly towards a desert world and knows that Idaho will be the catalyst in restoring Teg's memories. Murbella moves closer to becoming one with the Bene Gesserit. Bell and Tam urge Lucilla to kill Duncan Idaho if he should show any signs of becoming a Kwisatz Haderach; these two Bene Gesserits know what could happen if should an event takes place, and so does Lucilla, but Lucilla also knows the importance of Idaho in connection with Teg. For now, Idaho may have access to formerly restricted data while still remaining a virtual prisoner trapped on the planet with the Bene Gesserit. Idaho's home has remained the no-ship in which the giant sandworm was transported, and he shares it with Murbella. In this novel, the central character is Idaho Duncan, for everything hinges on what he is capable of achieving.

All characters in the final analysis must revolve around Idaho and his unknown but developing powers, including Odrade, who is a major character in the novel; Idaho senses there is a greater power at work, but at this point in the plot of the novel is unable to identify it -- is it part of Leto II's Golden Path, or is it something more powerful? An important aspect of this novel is that the perspective is given from the view of the Bene Gesserit, and through the thoughts, eyes, and actions of Odrade the story has a complexity that gives it the same sense of power found in the novel, Dune, of the first cycle. The same power found in Dune which launched the first cycle into existence, it also found in Chapterhouse: Dune which now launches the second cycle in the Dune story. The Futars, with their cat family origins and human appearance, begin to take on importance as the conflict over power broadens. Reference is made to the planet, Buzzell, home of the monoped sea creature called a Cholister; the carapace of this creature produces one of the most highly prized jewels in existence which is identified as a Soostone.

Dama continues to interrogate Lucilla, and during one exchange, the thought is expressed that not only does absolute power corrupt absolutely, power also attracts the corruptible. Lucilla also makes a remark that gives insight into the Honored Matres -- they are, in origin, bureaucratic terrorists. Lucilla realizes that the Honored Matres are not human despite their appearances. This interrogation chapter reveals Herbert's views on a variety of subjects related to power and the concept of shared responsibility as well as the topic of democracy. Lucilla's fatal mistake is stating that Leto II's Golden Path, while not considering the importance of happiness, did consider the survival of humankind as the prime directive. Dama kills Lucilla and gives Lucilla's body to the Futars to eat.

As the hunt by the Honored Matres becomes more intense, other situations develop for Teg; still a child, his memories must be awakened. A relationship develops between him and Duncan Idaho much in the same manner that in his past memory of existence he had shown to the young Idaho; this time, it is Idaho who will guide and awaken the child Teg to his memories. Sheeana, once considered to mate with Idaho, now is to become the sexual guide for Teg. Through this erotic ritual, the complete awakening takes place, and Teg remembers his past existences. He learns that the Dune he died fighting for was destroyed, and all that remains is a burned-out ball of a dead planet, courtesy of the Honored Matres. Teg reveals to Idaho his discovery of self, and there is reference made to the Hall Of Mirrors where one can encounter the beginning of self but must be careful less the knowledge and encounter destroy the seeker. Teg has come into possession of his memories of past existences, and he has come into his power. A counterattack plan begins to unfold, and Odrade is to have a meeting with Dama; in the meantime, Teg and Duncan are to start a defense against the Honored Matres. Secretly, Teg keeps the true extent of his new power hidden from Odrade. Throughout the novel, Herbert keeps the true abilities and power of both Teg and Idaho a mystery, letting only surface information come about as the situation demands. As the intrigue builds, more becomes known about these two remarkable characters; within a short time, Teg becomes equal with Idaho as a focal character, and as the plot becomes more complex, Teg and Idaho and Odrade become intertwined in each other's lives, as do the other characters. With the introduction of Secret Israel, Rebecca, and the Rabbi, Frank Herbert adds further to his ever-unfolding world of Dune; there is a sense of timelessness concerning Herbert's universe, patterned on the known universe which the reader is already aware of. The intricate Golden Path of Leto II affects all it comes into contact with.

Once Teg is in possession of his memories, the novel leaps forward at an eclectic pace; the tension, which has been building since the opening chapter, intensifies to the point where the reader is sucked into the whirlpool of intergalactic politics without respite, being drawn further into a mystery that seems to become more complex rather than uncomplex. Frank Herbert is establishing guidelines and constructing areas that will further extend the world of Dune in the second Dune cycle. As the opening novel to the second Dune cycle, Chapterhouse: Dune awakens in the reader new breathtaking respect in much the same manner and approach that Dune achieved in the first Dune cycle. The second Dune cycle promises to become as excitingly complex and philosophical as the first cycle, if not more so. It will be interesting to see what Frank Herbert does in the second Dune cycle, and to see where his creative, philosophical intellect takes the world of Dune and its characters; without doubt, Herbert has successfully created some of the most believable characters in literature, and each character is fully realized and developed in toto. And throughout the cycles, as in all Frank Herbert writing, is the theme of predestination and all of its modifications and variations as only Herbert could conceive of it; he ties this concept into the survival of humankind, allowing his characters to fulfill their destiny in the fullest possible manner. These characters are guided by an even greater power than their religious, political, or philosophical systems can devise -- a power whose influence goes beyond yet affects the Golden Path directives of Leto II.

With Odrade, the realization that her sisters who went out into Scattering, and became refugees, is the knowledge that history is repeating itself; the history of the Bene Gesserit is repeating itself. Teg, Idaho, and Murbella are given their freedom under Odrade's orders, and Murbella is slanted to become a Reverend Mother but with one major

difference: Murbella's love and bonding with Duncan Idaho will be permitted. Always an alien, suspect thing, Odrade is taking the chance that it is time to allow love a position within the Bene Gesserit approach. Love, affection, and sexual bonding are integrated, and this indicates a new possibility and direction to be explored by the sisterhood of the Bene Gesserit. This integration process could destroy them, or it could lead to something innovative and important. Murbella is the first stage in this process as she travels the path from former Honored Matre to Bene Gesserit and fulfills her destiny. To the agnostic Bene Gesserits, all possibilities must be considered if they are to survive in the final confrontation with the Honored Matres. Odrade knows that they must adapt to survive, and this means a change in their perceptions towards existence.

An important insight into the Bene Gesserit is given by Herbert by having Odrade muse about love. The Bene Gesserit had always attempted to deny love. But the essence of the Bene Gesserit sisterhood is concealed in loves. To strive for the perfection of humankind means that love cannot be excluded; love and goodness must become united.

The ritual of Agony, through which Murbella must pass to become a Reverend Mother, is arranged; she will either pass through the spice ceremony safely or be destroyed by it. Odrade's hope is that Murbella survive and become the much needed catalyst for the Bene Gesserit.

Murbella takes the liquid through an oral syringe while strapped securely down on a table; she is plunged into the Void within a short time, aware of Idaho's presence and the sisters. The swallowed liquid ignites her entire being, and she begins passage. Murbella has opened and entered the door leading to the doors of perception. She touches not just events, but true memory. Duncan Idaho is beside her when she returns from the passage, and she realizes he is her anchor to reality.

In the days that pass, Murbella is caught in the forces of Other Memory which involves living awareness and group soul. Idaho knows Murbella has become a hybrid among the Bene Gesserit. Idaho continues to have visions concerning an elderly couple in a garden.

As the confrontation approaches, a Convocation is called on Chapterhouse; Odrade has chosen Murbella and Sheeana to share in what will come. Teg will lead the attack. Odrade senses she will perish, but takes comfort in the fact she will pass on to the sisterhood key elements of the Bene Gesserit form of jury-monitored democracy so that its intent will become a shared responsibility. In an interesting look at Secret Israel, Rabbi and Rebecca are discussing religion and genetics; they collide in their views, but are united in their concern that their way of existence shall not be destroyed by the Honored Matres. Perhaps more concerned than the Rabbi, who has grown weary, are Rebecca and Joshua. Rabbi sees changes in Rebecca through her encounter with the Bene Gesserits which cause him discomfort; he worries over the consequences of what she may become as a result of such encounters. The theme of outsider vs. insider is seen through the eyes of Rabbi and Rebecca. When Rebecca speaks from the viewpoint of the Bene Gesserit sisterhood, it causes Rabbi to wonder if he has become more of an outsider than he imagined he was; there is a mind gap in how Rebecca and Joshua perceive things (youth), and how Rabbi perceives things (older generation). They have differences of opinion on how things should be done, and in what direction.

As the meeting between Odrade and Dama, the Spider Queen of the Honored Matres, approaches, Odrade has some time to reflect on what may come to pass for the Bene Gesserit. There is a scene in which she compares the coming meeting with Dama as a jazz performance; she sees the unusualness and beauty of jazz music as a musical expression wherein no two performances

are ever identical note for note. Jazz speaks about life, and jazz illustrates life's changing patterns and subtle hues in a musical form. Odrade sees the accuracy of such a comparison to the upcoming meeting with the Honored Matres. She knows intuitively each player in the masquerade reacts to what is received and transmitted from the others; she knows the importance of wearing a social mask as do the Honored Matres. Odrade says farewell to Chapterhouse and commences her journey through space to the meeting; the ship is commanded by a Cyborg which houses the memories of Clairby. Later, when this ship is destroyed, Clairby will come back as a ghola. Throughout this novel, the point of view is that of the sisterhood of the Bene Gesserit, and it is realized through Odrade. Although Duncan Idaho is the focal character in the novel, with Teg, Sheeana, Murbella, Rabbi, Rebecca, Bell, Tamalane, Dortujla, and others as secondary characters, the story is given its overall philosophical tone by Odrade. The lives of all of the characters in Chapterhouse: Dune are influenced to some degree by the Bene Gesserit. Each character has his or her predestined role to follow, and does so.

Teg leads the space fleet attack on the city of Barony on the planet of Gammu after establishing an intricate military decoy system. Rabbi and his group seek asylum with Teg's forces, and following Murbella's directive, Teg gives them safety and shelter. Teg comes upon the Rabbi and Rebecca, and watches and listens as the two carry on a philosophical argument; before he has time to question them, Murbella enters and gives the Rabbi and his group sanctuary. Murbella identifies Rebecca, and this gives her a shock: Rebecca is a Wild Reverend Mother, and she is the first one known to exist since Dune's Fremen historical time; Rebecca also reveals she carries the 7,622,014 Reverend Mothers of Lampadas inside of her and tells Murbella they rightfully belong with Murbella.

In the surprising confrontation and meeting between the two leaders, Odrade and Dama communicate. Odrade intuitively correctly that the Honored Matres are fleeing some force in space, and there is more to their return to the Old Empire than mere conquest and expansion of power. Dama confirms this, reluctantly. In a strange turn of events, Dama's aide, Logno, returns to the scene; she fulfills her destiny and gives Dama a poisoned drink. Logno now assumes the title and power role formerly held by Dama the Spider Queen. Logno assures Odrade her plan is not to destroy her, as Dama had planned, but to utilize Odrade as a weapon.

Teg's battle now changes directions and focuses on "The Citadel" where Odrade is held captive by Logno. On the ship, Murbella is happy that the millions from Lampadas survived, that the Honored Matres did not destroy their shared memory; Rebecca is seen to have performed a feat of salvation and courage.

Teg carries the battle to where Odrade is held, and as he leads the bloody battle, she sees him from the protection of the tower; she realizes that Logno is lying and that Dama had other plans for Odrade rather than death. Odrade seeks the answer to what Logno really wants. As the Honored Matres fall in defeat, Logno informs Odrade she is her prisoner; she tells Odrade that Suipol, Tam, and Dortujula are dead. Ted finds Odrade but both suspect a trap despite their battle victory over the Honored Matres.

Later, Sheeana reflects on what has become of Chapterhouse. It now has small sandworms, and it is becoming a true desert planet. Chapterhouse is the new Dune, yet it is a different, altered Dune. It is her intention to escape Chapterhouse and migrate with her sandworms to a planet with moons. Sheeana suspects that whatever happens after the confrontation between the sisterhoods, changes could come to pass that would not be beneficial.

In the closing chapters of Chapterhouse: Dune, several things happen to set the stage for the next novel of the second Dune cycle. It starts with Murbella's encounter Elpek, Senior Dame and Honored Matre of the Hormu. Knowing that Teg and Odrade are now under the control of Logno, she allows Elpek to take her to the captives. In a scene of fast-paced and directed violence, Murbella kills both Logno and Elpek; she touches her forehead to the slain Odrade, who died fighting during the struggle, and absorbs Odrade's memories before they are lost to death. Then she releases Teg. Now, the impossible has happened: Murbella, formerly a Honored Matre, and then a Bene Gesserit, has now completed her destiny to this point by absorbing both roles into her memory. She selects Angelika, an Honored Matre, as the first member of her council; she reminds the Honored Matres around her that Miles Teg serves her now, and he is not to be harmed. Teg accepts the protection with a rueful smile.

Murbella returns with her entourage to Chapterhouse. She takes Futars with her. After arrival, she directs that Rabbi and his group be allowed the secrecy of the no-ship, and protected. Symbolically, Murbella has become Mother Superior to both the Bene Gesserits and the Honored Matres. Her plan is to assimilate both sisterhoods into one strong unit where there will be Reverend Mothers with improved reflexes and a greatly expanded knowledge of sexuality.

As Murbella calls up her memories, she seeks answers concerning her love for Duncan Idaho and his part in her current existence. There is a direct reference to the Tao. Taoism has been felt throughout the novel in different ways, and towards the conclusion of the novel it is named.

The novel concludes with Duncan Idaho, Miles Teg, Sheeana, Scytale, and the young sandworms escaping Chapterhouse; Sheeana has also taken Odrade's Van Gogh painting with her. The mysterious last chapter reveals Idaho's

visions as part of a developing schema: The couple he has seen and listened to is Marty and Daniel. In their garden, Marty and Daniel discuss what has happened, including the no-ship escape from Chapterhouse while Daniel prunes his roses. Marty and Daniel are Face Dancers.

Additionally, this novel has a poignant tribute to the author's wife. In the tribute, Frank Herbert discusses his life with his late wife and touches on some philosophical concerns. His wife, Beverly Ann Stuart Forbes Herbert died on February 7, 1984 at Kawaloa, Maui, Hawaii. She was cremated and her ashes scattered at her beloved Kawaloa.

Chapterhouse: Dune shows Frank Herbert at the height of his literary powers, and this novel is as complex as any other novel in the Dune cycle. Chapterhouse: Dune is the first novel in the second Dune cycle.

## SOCIOLOGY OF RELIGION: REINCARNATION

Unlike Eastern doctrines of religion and philosophy, Western approaches do not acknowledge the concept of reincarnation which indicates a true immortality of the soul. The Western approach has a heritage of Judaic-Christian interpretation which either downgrades or completely ignores the existence of reincarnation; this includes, specifically, Catholicism, Protestantism, Orthodox Eastern, Mormonism, and their related sub-divisions. To deny the concept of reincarnation is to assure the entrenchment of complete religious control over any group of followers. This is accomplished by the standard approach of instilling guilt and sin; one either leads the good life and supports his affiliation without question, or leads a life of heresy and does not support his affiliation; the good life leads to heaven, and the heretical life leads to hell. It is that simple. Reincarnation in its purest form is the remembrance of past lives one has lived in previous existences; it is the rebirth of the soul in another human form, a new embodiment. In a philosophical sense, soul can be interpreted as memory. (Author's statement of belief as a sociologist and as an individual.)

An example of reincarnation is visualized in Frank Herbert's character creation called Duncan Idaho. With the case of Duncan Idaho, each reincarnation can be interpreted as a progression of the soul, or memory, towards a universal goodness and a universal consciousness. To attempt to lead a moral life with code of honor, from one reincarnation to the next, allows soul, or memory, the opportunity to develop spiritually.

Duncan Idaho, as a symbol for reincarnation, is the hidden strength found throughout the first Dune cycle. Another aspect of Duncan Idaho is the characteristics he shares with the "Trickster" and "Shaman" found in mythological studies, which adds to his complexity.

## SOCIOLOGY OF FILM: "DUNE" THE MOVIE

As a sociologist committed to film as an expression of social concerns, I look for particular items in a film. These items go beyond the role of critic who makes commentaries on general theme, plot, and the performance of the actors and actresses in their roles. A sociologist must analyze for social themes in film, attempting to reveal how these themes are reflected through the film's content, structure, plot, language (verbal and nonverbal), and characterization coupled with role patterns. American film influences world cinema, and it is one way through which the world can view America and Americans, and American trends. The following is my personal guide, from a sociological perspective, on viewing film, whether on television or at a movie theater; this guide is based on sociological concerns:

- 1) Code of honor. Includes concepts of justice.
- 2) Rites of Initiation. This involves the older adult or peer who directly or indirectly guides the child or youth into womanhood or manhood. This can also apply to a situation or circumstance.
- 3) Aspects of courage and valor.
- 4) Roles of the children and the adults. This also includes positive and negative stereotyping by ethnic, religious, or social background
- 5) Ethical choices to be made and/or made by the characters.
- 6) Aspects of social ethics.
- 7) Social systems and legal aspects of the institutions presented.
- 8) Religious symbols.
- 9) Sexual symbols.
- 10) Social Symbols.
- 11) Psychological symbols.
- 12) Mores, Norms, Values.
- 13) Theme of Love and/or Theme of Hate.

- 14) Social Theory Approaches.
- 15) Conflict.
- 16) Religious aspects.
- 17) Sexual aspects.
- 18) Sensuality.
- 19) Personality.
- 20) Moral Code.

I automatically apply my twenty points to any film I encounter, and later write them down for future reference. If the reader will take the first point, for example, and apply it to American film, he or she will see the code of honor theme in its varying forms in most American films.

Films that reflect these twenty points include, among many, many others: "Casablanca," "Pale Rider," "Cocoon," "Long Day's Journey Into Night," "The Search," "Sudden Impact," "Death Hunt," "The Karate Kid," "Raiders of the Lost Ark," "The Killing Fields," "High Plains Drifter," "The Lords of Discipline," "The Sting," "Giant," "Gone With the Wind," "Coming Home," "Easy Rider," "Something Wicked This Way Comes," "Psycho," "Shampoo," "A Soldier's Story," "Emerald Forest," "Witness," "Hair," "Psycho II," "Point Blank," "High Plains Drifters," "Shane," "Silverado," "Starman," "The Searchers," "The Outlaw Josey Wales," "A Farewell to Arms," "The African Queen," "The Dirty Dozen," "Hud," "The Wolfen," "The Shootist," "Of Mice and Men," "The Howling," "The Swimmer," "High Noon," "The Deer Hunter," "The Yakuza," "Deliverance," "Detective Story," "Seconds," "The Godfather," "Edge of the City," "Jaws," "Dune," "Embryo," "Deep Valley," "Jeremiah Johnson." A film, whether American or foreign, will usually touch on these points in some subtle manner, and oftentimes, these points will become blended together which is to be expected.

As to the movie, "Dune," it met with mixed reviews. The major problem, despite Director David Lynch's fine attempt, was simple: The movie made the assumption that those who saw the film had also read the novel. The second

major problem was the film focused too heavily on hightech and a star wars approach. The third major problem was the character dialog which at times was confusing; if the movie viewer had read the novel, everything generally click place, but if not, he or she was oftentimes wondering what was meant by such and such a remark. As a science fiction movie, its saving grace was good characterization and focus on conflict and fast-paced action; overall, the acting was good, and the cast fit their roles. A little more attention to detail in the characters' lives, and less attempt to condense the novel into a skeleton outline, would have gone a long way towards making the movie above average rather than average. From the sociological perspective of reflecting the twenty points of analyses in their subtle ways, it is an excellent film. From the perspective of science fiction entertainment, it is only an average film. From the perspective of adaptation from novel into film, it is dreadful because it attempts too much and shortchanges both the audience and the readers of Dune.

There is a certain feel to the movie the audience does receive, and some insight into the Dune background can be received; the Bene Gesserit is visualized as another way of saying Bene Jesuit, and many people came away with the idea of the Kwisatz Haderach stemming from the book of Jewish mysticism known as the Kabala. Paul Atreides is visualized as the reluctant hero with a code of honor and justice, and his mother, Lady Jessica Atreides-Harkonnen is visualized as the sensitive yet strong woman she is in the novel. Perhaps, the major difficulty with the movie version lies in the simple fact it attempted too much, condensed too much, and utilized some material that belonged in the Dune cycle proper but did not fit into the scope of a movie based on the opening novel of the cycle. The actor, Kyle MacLachlin, was well-cast in the role of Paul, as was Francesca Annis the actress who played the role of Lady Jessica.

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