Theoretical—produced the rich but deeply flawed *The Old Man and the Sea, Islands in the Stream, The Dangerous Summer*, and *A Moveable Feast*.

The writer who emerges in Professor Brenner's incisive analysis is the same Hemingway characterized by his biographer, Carlos Baker, as "a man of many contradictions." A masculine swagger and much publicized sexuality mask a latent homoeroticism. The flamboyant exhibitionism of "Papa Sportif" hides the self-disciplined, solitary, and secretive craftsman. But beyond these contrarieties of public persona and private self, Brenner finds an artist who early in his career formed the habit of concealing the techniques, models, and sources for his work—the habit that later on, in the middle of his career, led him to conceal as well the literary formulas he used.

This cunning, craftiness, duplicity, and deviousness become, in Professor Brenner's view, crucial, even necessary, but until now ignored ingredients in our understanding of Hemingway's artistry and his obsession with his father—the figure whose inspiring, tormenting, and unremitting influence was the primary source of his son's aims and ambivalences, anxieties and desires: the figure whose presence, company, certification, belief, and "patient approving witness" Hemingway sought through all of his life, and the figure to whom the voice in his writing continuously spoke.

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