Contents

Li	st of Figures	vii
Ac	knowledgments	X
No	otes on Contributors	Xi
	Introduction: William Wyler—Chariot Races and Flower Shows <i>John M. Price</i>	1
Pa	rt I Style	
Ι	Wyler's Early Films: Evolution of the "Styleless Style" John M. Price	25
2	More than Meets the Eye: Perspectives on William Wyler and the Auteur Theory Kyle Barrowman	54
3	Traumatic History and the Prosthesis of Myth in Wyler's The Best Years of Our Lives	68
4	Carol Donelan Persistent Presence: Space and Time in the Films of William Wyler Francis Mickus	88
Pa	rt II Collaboration, Genre, and Adaptation	
5	Clash of the Titans: The Hidden Collaboration of William Wyler and David O. Selznick on <i>Carrie</i> (1952) Milan Hain	109
6		127

7	Wyler's <i>Wuthering Heights</i> (1939): Genre, Transnationalism, and the Adaptation of the Victorian Novel <i>Gabrielle Stecher</i>	143
Pa	rt III Gender and Sexuality	
8	William Wyler's <i>The Heiress</i> (1949) and the Unknown Woman <i>Agustin Zarzosa</i>	161
9	These Three: Wyler and his Two Adaptations of The Children's Hour Matthias Smith	176
Pa	rt IV War and Peace	
IO	A War of the People: Destruction, Community, and Hope in William Wyler's Wartime Films *Robert Ribera*	191
П	Turning the Other Cheek: Wyler's Pacifism Trilogy—Friendly Persuasion (1956), The Big Country (1958), and Ben-Hur (1959) John M. Price	208
Pa	rt V Global Wyler	
12	William Wyler's Voyage to Italy: <i>Roman Holiday</i> (1953), Progressive Hollywood, and the Cold War <i>Anthony Smith</i>	227
13		244
I4	"Life Isn't Always What One Likes": The Unbearable Lightness of Royalty, and Other Stereotypes in <i>Roman Holiday</i> (1953) <i>Etienne Boumans</i>	258
Fil	Filmography	
	Academy Awards for Acting under Wyler Index	
111(muca	