

## Preface

This is the third in our series of publications on the history of art from an Arizona perspective. We have been delighted with the reception that *Phoebus 1* and *Phoebus 2* have received. We hope that this issue will find similar favor among our readership which stretches across both the Atlantic and the Pacific Oceans.

As in the two previous issues, *Phoebus 3* represents, to a large degree, the research activities of the art-history faculty at Arizona State University. We are pleased that this issue includes articles on the history of photography, for the first time, and Native American art history. Both of these areas of art history are important parts of the teaching program of the School of Art at ASU.

This issue is the first in which scholars outside of the state of Arizona have been invited to submit articles about works of art in Arizona collections. Both Professors Gerald Eager and Joan Seeman Robinson were participants in the 1979 MidAmerica College Art Association conference hosted by this University. They saw the works of Homer and Roszak in the Oliver B. James Collection of American Art at Arizona State University. We are grateful to them for sharing their specialized knowledge about these artists.

The Phoenix Art Museum has again made a substantial financial gift to this journal. This support we acknowledge

with thanks. We hope that the Museum's gift will encourage other, similar institutions in Arizona to contribute to make *Phoebus* a truly state-wide venture.

Thanks should also go to Jules Heller, Dean of the College of Fine Arts, and Leonard Lehrer, Director of the School of Art, for their continuing support. *Phoebus 3* would never have gotten beyond the talking stage without their encouragement.

Finally, Eileen Avery, student designer in the Graphic Design Workshop, School of Art, who served as our art director, deserves our gratitude for shepherding this journal from a collection of manuscripts into this final printed form.

Jack D. Breckenridge  
Editor