Introduction

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This twenty-eight-poem anthology is the product of a third-year university course in English literature of the long eighteenth century at Simon Fraser University in Burnaby BC, Canada, located on the traditional and unceded lands of Coast Salish peoples of the Səl̓ílw̓ətaʔɬ (Tsleil-Waututh), Sḵwx̱wú7mesh (Squamish), and xʷməθkʷəy̓əm (Musqueam) Nations. As the instructor, I wanted to provide a group of English majors and minors an authentic learning experience incorporating tasks and skills they could use in their professional futures. I also wanted them to take their work beyond the handed-in-for-marking stage and become familiar with getting a piece of writing to adhere more strictly to Canadian (settler) academic grammar conventions and MLA formatting.

The core assessment of English 320 in the Spring term of 2022 was this publishing project, broken up into scaffolded smaller assessments involving research, peer review, copyediting, and proofreading to produce their final piece: a headnote on a poet, an edited poem, and footnotes for that poem. For many students these were new skills, or ones under significant development during this project.

Although I determined the parameters of the anthology project, most of the specifics are student-driven. The students chose which Creative Commons license to use, for example. I chose the *Eighteenth-Century Poetry Archive* (*ECPA*) as our immediate source for poems, but it was the students who chose the focus for the anthology—vice and virtue in eighteenth-century English poetry, which gave us a broad range of interesting poems—and its title. We used a Word template that Digital Publishing SFU library provided, but it was the students who set up our editing guidelines in several long, sometimes heated, discussions of how many and what sorts of changes to make to our copytexts, what would be both practical and aesthetically pleasing for footnote formatting, and so on. The sheer number of decisions to make gave them, I hope, a small taste of what it is like to be an academic publisher. I also gave them grammar lessons, formatting lessons, and mini-lectures on relevant socio-historical contexts.

Each student chose a poem from *ECPA* that fit with our theme. Students then used published anthologies as models for writing headnotes and footnotes,

and to check whether the poems and poets they had chosen appeared in print already. Our aim was to share lesser-known poets and unknown poems with a general academic audience. I granted one student permission to use a poem that had previously been anthologized, Anna Laetitia Barbauld's "The Mouse's Petition." The students and I put in many hours of both in-class and out-of-class work on research and writing.

Vice and virtue proved to be an interesting thematic focus. It allowed us to get to know more about class structure, gender, courtship activities, religious divisions and beliefs, and professions in the long eighteenth century in Europe in general and Britain in particular. We discovered how central moral ideology and religion was to society and how nuanced/varied people's assumptions could be, as well as ways our own cultures' ideologies compare. We talked about criminality (e.g., poems about pirates), corruption and hypocrisy (e.g., poems about sin), and what your clothes say about your morality (e.g., poems about fashion, and I wore my historical outfits to class). Students practiced both analysing and reciting metrical poetry, and even got lessons in body language and English country dance.

We learned at least three important things about publishing poetry in Great Britain in the long eighteenth century: 1) your first collection should always have the title *Poems upon Several Occasions*, 2) publishing by subscription (your friends and sponsors pay in advance to cover printing costs and get their names listed in the book) was tricky and did not always produce a profit, and 3) Robert Dodsley was the go-to person for getting your name known. And we learned some things about Digital Humanities projects: in particular, what a gift to users it is for *ECPA* to include facsimile images. We thank the designers and maintainers of the *Eighteenth-Century Poetry Archive* very much!

I would also like to thank publicly those experts who gave of their time to speak to the class and to provide some insight into possible careers for people with degrees in English: Kate Shuttleworth in Digital Publishing at SFU, Jennifer Zerkee in SFU's Copyright Office, and independent editor Karyn Huenemann. I thank Burghley House's curator Jon Culverhouse for permission to reproduce the image for Casey Gareau's poem.

I would also like to thank all the undergraduate students in English 320 who worked so hard on the project, with a special note of appreciation for Cullen Hughes, who did the cover design. It shows three nineteenth-century drawings of eclipses (sourced free from the British Library), and Cullen's intent is to reflect the title's emphasis on perspective: sometimes we condemn others' pleasures but

hypocritically make exceptions for our own, and we allow our own vices to obscure the sun of our virtues.

The title phrase of this anthology, "The Pleasures Sought by Others You Despise," is a good emblem for the ambiguity we found in this collection of poems. Is it a critique or validation of others' pleasures? And are those pleasures virtuous or sinful? In fact, the phrase comes from Vincent Wong's chosen poem, "To the Rt. Hon. Charlotte Lady Conway, on her Resolving to Leave Bath" by Mary Barber, where it applauds Lady Conway for fleeing from the temptations to wickedness a tourist town provides. However, not all the poems in this anthology condemn vices: for example, Sharon Liu's choice, William Shenstone's "Ode to Indolence," celebrates what is traditionally one of the Seven Deadly Sins, Sloth.

The poems included in this anthology range in their publication date from 1696 to 1782. They include hymns, satires, verse epistles, occasional poems, odes, and fables. Ten are by female-identifying and seventeen by male-identifying poets. Of the twenty poets, five come from Dissenting or non-conformist denominations of Christianity rather than the Church of England. Three are physicians, and four are priests. Within the anthology, the poems are divided into those their student editors felt to be focused more on vice, more on virtue, or equally on both. Within each section, the poets are in alphabetical order by family name.

We sincerely hope that you will enjoy reading this collection of English poetry.

Editorial Principles

We have reproduced the poems using *Eighteenth-Century Poetry Archive*'s facsimiles and e-texts as our copytexts, indicating in footnotes a few significant variations in other editions. We have reproduced indentation patterns, stanza structures, and triplet markings exactly as in the copytexts. We have kept original spelling, punctuation, and capitalization patterns except where this would hamper a twenty-first-century reader (and in the MLA-formatted titles). This means that poems from earlier in the long eighteenth century have more noun capitalization than those from later in the period.

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