

This study was originally motivated by a desire to bring together a personal predilection for both landscape(s) and the study of literature, to merge the affective and the cognitive with the more analytical. An attempt to write a critical study about landscape in poetry, however, is bound to encounter difficulties as it is bound to ask questions. As Chris Fitter suggests in his book *Poetry, space, landscape*, the subject offers multiple approaches and tends to spread innumerable strands linking often disparate areas. On the other hand, one may ask a subversive question, namely whether nature and landscape poetry is not somewhat anachronistic at the turn of the second millennium. It must have seemed so when Terry Gifford, in 1995, opened his book *Green Voices*<sup>3</sup> with a polemical statement: "Nature poetry is having a bad time". He was referring to the previous decade during which allegedly the 'spirit of post-modernism' had changed the preoccupations of poetry and which was marked by such statements of reviewers and editors of poetry anthologies as: "We seem to have lost out nature poets", "We don't publish much landscape poetry" or "Ted Hughes is a remarkable writer but no longer the presiding spirit of British poetry".<sup>4</sup> The very title of Gifford's book, however, indicates a new impetus behind contemporary nature poetry which may be traced in poetry dealing more specifically with landscape as well. It is not the purpose of this study to advocate or stress some kind of 'green ideology' in poetry, but the element of growing environmental awareness in contemporary writing cannot be passed unnoticed. What seems to be an anachronism nowadays is not the theme of nature itself, but the notion which associates nature and landscape poetry with no more than sentimentality and escapism.