The substantial emigrations from Syria and Lebanon during the latter part of the nineteenth century took place for the following reasons: people who struggled under severe economic pressures to support themselves and their families in this area were tempted away by the thought of greater wealth and liberties elsewhere, particularly in Europe and North and South America. Then the troubles between the Maronite peasantry and their Druze landlords in 1860 had greatly sharpened the sensitivity of the Christian community to the problems of living in a predominantly Muslim environment. In addition, for Muslims and Christians alike, there were the oppressions of Ottoman rule which on the whole increased during the reign of the Sultan ‘Abd al-Ḥamīd. Although large numbers of those who left Syria and Lebanon went outside the Arab world altogether, by no means all of them did so. One of the more favoured emigration routes within the Arab world itself was to Egypt and the Sudan, particularly after the establishment there of British control. Many of these emigrants came from the mission schools in Lebanon, and were looked upon favourably by the British authorities to whom their knowledge of Arabic and frequently of English and French could be of great benefit.

These emigrations had far-reaching cultural effects and nowhere was this more evident than in Egypt: an important result of ‘Abd al-Ḥamīd’s repressions was to make Cairo the most overt centre of opposition to the Sultan within the Arab world, when the Christian Arab journalists such as Ya‘qūb Ṣāṭrīf, Fāris Nimr, Adīb Iṣḥāq and Gurgī Zaydān transferred their activities from Beirut to the Egyptian capital. Khalīl Muṭrān (b. 1872?), who had already been pursued by the Sultan’s agents, came to Cairo from Paris in 1892, and although he is remembered primarily as a poet, it was as a journalist that he first rose to prominence. He worked for the Lebanese-owned al-‘Abrām for almost ten years, and in 1900 started producing

2 Ibid., pp. 38-40.
twice monthly his own periodical, entitled \textit{al-Majalla al-Mi\'riyya}, and in 1902 a daily paper called \textit{al-Jaw\'ib al-Mi\'riyya}. The literary sections occupied an important place in his periodical, and his own poems appeared alongside those of his colleagues and friends \textit{Ahm\'ad Shawqi} and \textit{H\'afiz Ibrahim}.\footnote{\textit{al-Majalla al-Mi\'riyya}, 15th October, 1900.}

The talents and originality of Mut\'an as a poet have already been recognized by writers such as Jam\'al al-D\'in al-Ram\'ad\'i, and Mu\'hamm\'ad Mandur, the latter placing particular stress on Mut\'an's skilful original use of the dramatic narrative in verse:\footnote{M. Mandur: \textit{Mub\'adar\'at \textit{an Khalil Mut\'an}, Cairo 1954, pp. 23 ff.} this is perhaps the clearest instance of how he was influenced by European poetry. But there is another more subtle quality in his work which sets him apart from Hafiz Ibrahim and Ahm\'ad Shawqi, to whom, along with al-Bar\'udi, goes the credit for restoring to Arabic poetry the attractiveness and dignity of their classical `Abbasid models. At first sight, Mut\'an may also appear to belong to this group, but on closer examination, it will be found that he has a different degree of intensity in poetic expression where the individual personality of the poet is concerned. This is what makes him so important for the future of what one has called lyrical poetry in modern Arabic, that is the poetry of personal meditation where the personality of the poet dominates: his predicament, his own sentiments and emotions are uppermost, and themes such as his loves, his death and the whole range of his feelings are treated in an egocentric manner. His individual voice is of prime importance.

It would be quite wrong to suggest that the work of Ahm\'ad Shawqi, for example, is devoid of these sentimental lyrical elements,\footnote{See for example \textit{al-Shawqiyyat}, Vol. II, Cairo n.d., pp. 27-28.} although the number of occasions where the poet's own voice predominates with the problems and emotions of his individual predicament are rarer in Shawqi's work than in Mut\'an's first diwan. This quantitative fact is not so important as the different degrees of intensity between their respective poetic expressions: when Shawqi exposes his personal problems and emotions he does so in a calm controlled fashion, unlike the intense climaxes in comparable passages of Mut\'an's verse. For example, it would be difficult to find in Shawqi's work a passage to equal the degree of personal involvement of the last section of Mut\'an's poem "The Evening" (\textit{al-Mas\'a'}). Shawqi writes masterfully and comfortably within the conventional tradition...