

# C.S. LEWIS

# Surprised by Joy

The Shape of  
My Early Life

In this book C.S. Lewis tells of his search for joy, a spiritual journey that led him from the Christianity of his early youth into atheism and then back to Christianity.

C. S. LEWIS

---

# SURPRISED BY JOY

*THE SHAPE OF MY EARLY LIFE*

*Surprised by joy—impatient as the wind*

—WORDSWORTH

HBJ

A Harvest/HBJ Book  
Harcourt Brace Jovanovich, Publishers  
San Diego New York London

Copyright © 1956 by C. S. Lewis  
Copyright renewed 1984 by Arthur Owen Barfield

All rights reserved.

No part of this publication may be reproduced  
or transmitted in any form or by any means,  
electronic or mechanical, including photocopy, recording,  
or any information storage and retrieval system,  
without permission in writing from the publisher.

Requests for permission to make copies of any  
part of the work should be mailed to:

Permissions Department,  
Harcourt Brace Jovanovich, Publishers,  
Orlando, Florida 32887.

Library of Congress Catalog Card Number 56-5329  
ISBN 0-15-687011-8 (pbk.)

Printed in the United States of America

W X Y Z

**TO**  
**DOM BEDE GRIFFITHS, O.S.B.**

## *Preface*

This book is written partly in answer to requests that I would tell how I passed from Atheism to Christianity and partly to correct one or two false notions that seem to have got about. How far the story matters to anyone but myself depends on the degree to which others have experienced what I call "joy." If it is at all common, a more detailed treatment of it than has (I believe) been attempted before may be of some use. I have been emboldened to write of it because I notice that a man seldom mentions what he had supposed to be his most idiosyncratic sensations without receiving from at least one (often more) of those present the reply, "What! Have *you* felt that too? I always thought I was the only one."

The book aims at telling the story of my conversion and is not a general autobiography, still less "Confessions" like those of St. Augustine or Rousseau. This means in practice that it gets less like a general autobiography as it goes on. In the earlier chapters the net has to be spread pretty wide in order that, when the explicitly spiritual crisis arrives, the reader may understand what sort of person my childhood and adoles-

## PREFACE

cence had made me. When the "build-up" is complete, I confine myself strictly to business and omit everything (however important by ordinary biographical standards) which seems, at that stage, irrelevant. I do not think there is much loss; I never read an autobiography in which the parts devoted to the earlier years were not far the most interesting.

The story is, I fear, suffocatingly subjective; the kind of thing I have never written before and shall probably never write again. I have tried so to write the first chapter that those who can't bear such a story will see at once what they are in for and close the book with the least waste of time.

C. S. L.

## *Contents*

<b>I</b>	<b>THE FIRST YEARS</b>	<b>3</b>
<b>II</b>	<b>CONCENTRATION CAMP</b>	<b>22</b>
<b>III</b>	<b>MOUNTBRACKEN AND CAMPBELL</b>	<b>42</b>
<b>IV</b>	<b>I BROADEN MY MIND</b>	<b>56</b>
<b>V</b>	<b>RENAISSANCE</b>	<b>71</b>
<b>VI</b>	<b>BLOODERY</b>	<b>83</b>
<b>VII</b>	<b>LIGHT AND SHADE</b>	<b>101</b>
<b>VIII</b>	<b>RELEASE</b>	<b>118</b>
<b>IX</b>	<b>THE GREAT KNOCK</b>	<b>132</b>
<b>X</b>	<b>FORTUNE'S SMILE</b>	<b>149</b>
<b>XI</b>	<b>CHECK</b>	<b>165</b>
<b>XII</b>	<b>GUNS AND GOOD COMPANY</b>	<b>182</b>
<b>XIII</b>	<b>THE NEW LOOK</b>	<b>197</b>
<b>XIV</b>	<b>CHECKMATE</b>	<b>212</b>
<b>XV</b>	<b>THE BEGINNING</b>	<b>230</b>

**SURPRISED BY JOY**





# I

## THE FIRST YEARS

*Happy, but for so happy ill secured.*

MILTON

I WAS BORN in the winter of 1898 at Belfast, the son of a solicitor and of a clergyman's daughter. My parents had only two children, both sons, and I was the younger by about three years. Two very different strains had gone to our making. My father belonged to the first generation of his family that reached professional station. His grandfather had been a Welsh farmer; his father, a self-made man, had begun life as a workman, emigrated to Ireland, and ended as a partner in the firm of Macilwaine and Lewis, "Boiler-makers, Engineers, and Iron Ship Builders." My mother was a Hamilton with many generations of clergymen, lawyers, sailors, and the like behind her; on her mother's side, through the Warrens, the blood went back to a Norman knight whose bones lie at Battle Abbey. The two families from which I spring were as different in temperament as in origin. My father's people were true Welshmen, sentimental, passionate, and rhetorical, easily moved both to anger and to tenderness; men who laughed and cried a great deal and who had not much of the talent for happiness. The Hamiltons were a cooler race. Their minds were critical and ironic and they had the talent for happiness in a high degree—went straight for it as experienced travelers go for the best seat in a train. From my earliest years

I was aware of the vivid contrast between my mother's cheerful and tranquil affection and the ups and downs of my father's emotional life, and this bred in me long before I was old enough to give it a name a certain distrust or dislike of emotion as something uncomfortable and embarrassing and even dangerous.

Both my parents, by the standards of that time and place, were bookish or "clever" people. My mother had been a promising mathematician in her youth and a B.A. of Queen's College, Belfast, and before her death was able to start me both in French and Latin. She was a voracious reader of good novels, and I think the Merediths and Tolstoys which I have inherited were bought for her. My father's tastes were quite different. He was fond of oratory and had himself spoken on political platforms in England as a young man; if he had had independent means he would certainly have aimed at a political career. In this, unless his sense of honor, which was fine to the point of being Quixotic, had made him unmanageable, he might well have succeeded, for he had many of the gifts once needed by a Parliamentarian—a fine presence, a resonant voice, great quickness of mind, eloquence, and memory. Trollope's political novels were very dear to him; in following the career of Phineas Finn he was, as I now suppose, vicariously gratifying his own desires. He was fond of poetry provided it had elements of rhetoric or pathos, or both; I think *Othello* was his favorite Shakespearean play. He greatly enjoyed nearly all humorous authors, from Dickens to W. W. Jacobs, and was himself, almost without rival, the best *raconteur* I have ever heard; the best, that is, of his own type,

the type that acts all the characters in turn with a free use of grimace, gesture, and pantomime. He was never happier than when closeted for an hour or so with one or two of my uncles exchanging "wheezes" (as anecdotes were oddly called in our family). What neither he nor my mother had the least taste for was that kind of literature to which my allegiance was given the moment I could choose books for myself. Neither had ever listened for the horns of elfland. There was no copy either of Keats or Shelley in the house, and the copy of Coleridge was never (to my knowledge) opened. If I am a romantic my parents bear no responsibility for it. Tennyson, indeed, my father liked, but it was the Tennyson of *In Memoriam* and *Locksley Hall*. I never heard from him of the *Lotus Eaters* or the *Morte d'Arthur*. My mother, I have been told, cared for no poetry at all.

In addition to good parents, good food, and a garden (which then seemed large) to play in, I began life with two other blessings. One was our nurse, Lizzie Endicott, in whom even the exacting memory of childhood can discover no flaw—nothing but kindness, gaiety, and good sense. There was no nonsense about "lady nurses" in those days. Through Lizzie we struck our roots into the peasantry of County Down. We were thus free of two very different social worlds. To this I owe my lifelong immunity from the false identification which some people make of refinement with virtue. From before I can remember I had understood that certain jokes could be shared with Lizzie which were impossible in the drawing room; and also that Lizzie was, as nearly as a human can be, simply good.

## SURPRISED BY JOY

The other blessing was my brother. Though three years my senior, he never seemed to be an elder brother: we were allies, not to say confederates, from the first. Yet we were very different. Our earliest pictures (and I can remember no time when we were not incessantly drawing) reveal it. His were of ships and trains and battles; mine, when not imitated from his, were of what we both called "dressed animals"—the anthropomorphized beasts of nursery literature. His earliest story—as my elder he preceded me in the transition from drawing to writing—was called *The Young Rajah*. He had already made India "his country"; Animal-Land was mine. I do not think any of the surviving drawings date from the first six years of my life which I am now describing, but I have plenty of them that cannot be much later. From them it appears to me that I had the better talent. From a very early age I could draw movement—figures that looked as if they were really running or fighting—and the perspective is good. But nowhere, either in my brother's work or my own, is there a single line drawn in obedience to an idea, however crude, of beauty. There is action, comedy, invention; but there is not even the germ of a feeling for design, and there is a shocking ignorance of natural form. Trees appear as balls of cotton wool stuck on posts, and there is nothing to show that either of us knew the shape of any leaf in the garden where we played almost daily. This absence of beauty, now that I come to think of it, is characteristic of our childhood. No picture on the walls of my father's house ever attracted—and indeed none deserved—our attention. We never saw a beautiful building nor imagined that a building could be beautiful. My

## THE FIRST YEARS

earliest aesthetic experiences, if indeed they were aesthetic, were not of that kind; they were already incurably romantic, not formal. Once in those very early days my brother brought into the nursery the lid of a biscuit tin which he had covered with moss and garnished with twigs and flowers so as to make it a toy garden or a toy forest. That was the first beauty I ever knew. What the real garden had failed to do, the toy garden did. It made me aware of nature—not, indeed, as a storehouse of forms and colors but as something cool, dewy, fresh, exuberant. I do not think the impression was very important at the moment, but it soon became important in memory. As long as I live my imagination of Paradise will retain something of my brother's toy garden. And every day there were what we called "the Green Hills"; that is, the low line of the Castlereagh Hills which we saw from the nursery windows. They were not very far off but they were, to children, quite unattainable. They taught me longing—*Sehnsucht*; made me for good or ill, and before I was six years old, a votary of the Blue Flower.

If aesthetic experiences were rare, religious experiences did not occur at all. Some people have got the impression from my books that I was brought up in strict and vivid Puritanism, but this is quite untrue. I was taught the usual things and made to say my prayers and in due time taken to church. I naturally accepted what I was told but I cannot remember feeling much interest in it. My father, far from being specially Puritanical, was, by nineteenth-century and Church of Ireland standards, rather "high," and his approach to religion, as to literature, was at the opposite pole from what later became

## SURPRISED BY JOY

my own. The charm of tradition and the verbal beauty of Bible and Prayer Book (all of them for me late and acquired tastes) were his natural delight, and it would have been hard to find an equally intelligent man who cared so little for metaphysics. Of my mother's religion I can say almost nothing from my own memory. My childhood, at all events, was not in the least other-worldly. Except for the toy garden and the Green Hills it was not even imaginative; it lives in my memory mainly as a period of humdrum, prosaic happiness and awakes none of the poignant nostalgia with which I look back on my much less happy boyhood. It is not settled happiness but momentary joy that glorifies the past.

To this general happiness there was one exception. I remember nothing earlier than the terror of certain dreams. It is a very common trouble at that age, yet it still seems to me odd that petted and guarded childhood should so often have in it a window opening on what is hardly less than Hell. My bad dreams were of two kinds, those about specters and those about insects. The second were, beyond comparison, the worse; to this day I would rather meet a ghost than a tarantula. And to this day I could almost find it in my heart to rationalize and justify my phobia. As Owen Barfield once said to me, "The trouble about insects is that they are like French locomotives—they have all the works on the outside." *The works*—that is the trouble. Their angular limbs, their jerky movements, their dry, metallic noises, all suggest either machines that have come to life or life degenerating into mechanism. You may add that in the hive and the anthill we see fully realized the two things that some of us most dread

for our own species—the dominance of the female and the dominance of the collective. One fact about the history of this phobia is perhaps worth recording. Much later, in my teens, from reading Lubbock's *Ants, Bees and Wasps*, I developed for a short time a genuinely scientific interest in insects. Other studies soon crowded it out; but while my entomological period lasted my fear almost vanished, and I am inclined to think a real objective curiosity will usually have this cleansing effect.

I am afraid the psychologists will not be content to explain my insect fears by what a simpler generation would diagnose as their cause—a certain detestable picture in one of my nursery books. In it a midget child, a sort of Tom Thumb, stood on a toadstool and was threatened from below by a stag beetle very much larger than himself. This was bad enough; but there is worse to come. The horns of the beetle were strips of cardboard separate from the plate and working on a pivot. By moving a devilish contraption on the *verso* you could make them open and shut like pincers: snip-snap—snip-snap—I can see it while I write. How a woman ordinarily so wise as my mother could have allowed this abomination into the nursery is difficult to understand. Unless, indeed (for now a doubt assails me), unless that picture itself is a product of nightmare. But I think not.

In 1905, my seventh year, the first great change in my life took place. We moved house. My father, growing, I suppose, in prosperity, decided to leave the semidetached villa in which I had been born and build himself a much larger house, further out into what was then the country. The "New



House," as we continued for years to call it, was a large one even by my present standards; to a child it seemed less like a house than a city. My father, who had more capacity for being cheated than any man I have ever known, was badly cheated by his builders; the drains were wrong, the chimneys were wrong, and there was a draft in every room. None of this, however, mattered to a child. To me, the important thing about the move was that the background of my life became larger. The New House is almost a major character in my story. I am a product of long corridors, empty sunlit rooms, upstairs indoor silences, attics explored in solitude, distant noises of gurgling cisterns and pipes, and the noise of wind under the tiles. Also, of endless books. My father bought all the books he read and never got rid of any of them. There were books in the study, books in the drawing room, books in the cloakroom, books (two deep) in the great bookcase on the landing, books in a bedroom, books piled as high as my shoulder in the cistern attic, books of all kinds reflecting every transient stage of my parents' interest, books readable and unreadable, books suitable for a child and books most emphatically not. Nothing was forbidden me. In the seemingly endless rainy afternoons I took volume after volume from the shelves. I had always the same certainty of finding a book that was new to me as a man who walks into a field has of finding a new blade of grass. Where all these books had been before we came to the New House is a problem that never occurred to me until I began writing this paragraph. I have no idea of the answer.

Out of doors was "the view" for which, no doubt, the site