

"These four hundred pages are packed full of high matters which no one solicitous of the future of American culture can afford to overlook." -- Jacques Barzun"It shows concretely how the serious work of proper reading may be accomplished and how much it may yield in the way of instruction and delight." The New Yorker" There is the book; and here is your mind.' Adler and Van Doren's suggestions on how to connect the two will make you nostalgic for a slower, more earnest, less trivial time." -- Anne Fadiman Dr. Mortimer J. Adler was Chairman of the Board of the Encyclopedia Britannica, Director of the Institute for Philosophical Research, Honorary Trustee of the Aspen Institute, and authored more than fifty books. He died in 2001.Dr. Charles Van Doren earned advanced degrees in both literature and mathematics from Columbia University, where he later taught English and was the Assistant Director of the Institute for Philosophical Research. He also worked for Encyclopedia Britannica in Chicago. Chapter 1THE ACTIVITY AND ART OF READINGThis is a book for readers and for those who wish to become readers. Particularly, it is for readers of books. Even more particularly, it is for those who are still accustomed, as almost every literate and intelligent person used to be, to gain a large share of their information about and their understanding of the world from the written word. Not all of it, of course; even in the days before radio and television, a certain amount of information and understanding was acquired through before radio and television. But for intelligent and curious people that was never enough. They knew that they had to read too, and they did read. There is some feeling nowadays that reading is not as necessary as it once was. Radio and especially television have taken over functions once served by print, just as photography has taken over functions once served by painting and other graphic arts. Admittedly, television serves some of these functions extremely well; the visual communication of news events, for example, has enormous impact. The ability of radio to give us information while we are engaged in doing other things -- for instance, driving a caris remarkable, and a great saving of time. But it may be seriously questioned whether the advent of modern communications media has much enhanced our understanding of the world in which we live. Perhaps we know more about the world in sofar as knowledge is prerequisite to understanding, that is all to the good. But knowledge is not as much a prerequisite to understanding of the world in which we live. Perhaps we know more about the world than we used to, and insofar as knowledge is not as much a prerequisite to understanding of the world in which we live. Perhaps we know more about the world in which we live. Perhaps we something in order to understand it; too many facts are often as much of an obstacle to understanding. One of the reasons for this situation is that the very media we have mentioned are so designed as to make thinking seem unnecessary (though this is only an appearance). The packaging of intellectual positions and views is one of the most active enterprises of some of the best minds of our day. The viewer of television, the listener to radio, the reader of magazines, is presented with a whole complex of elements -- all the way from ingenious rhetoric to carefully selected data and statistics -- to make it easy for him to "make up his own mind" with the minimum of difficulty and effort. But the packaging is often done so effectively that the viewer, listener, or reader does not make up his own mind at all. Instead, he inserts a packaged opinion into his mind, somewhat like inserting a cassette player. He then pushes a button and "plays back" the opinion whenever it seems appropriate to do so. He has performed acceptably without having had to think. Active ReadingAs we said at the beginning, we will be principally concerned in these pages with the development of skill in reading books; but the rules of reading that, if followed and practiced, develop such skill can be applied also to printed material in general, to any type of reading matter -- to newspapers, magazines, pamphlets, articles, tracts, even advertisements. Since reading is impossible; we cannot read with our eyes immobilized and our minds asleep. Hence when we contrast active with passive reading, our purpose is, first, to call attention to the fact that reading can be more or less active, and second, to point out that the more active the reading the better. He is better if he demands more of himself and of the text before him. Though, strictly speaking, there can be no absolutely passive reading, many people think that, as compared with writing and speaking, which are obviously active undertakings, reading and listening are entirely passive. The writer or speaker must put out some effort, but no work need be done by the reader or listener. Reading and listening are thought of as receiving communication from someone who is actively engaged in giving or sending it. The mistake here is to suppose that receiving communication is like receiving a blow or a legacy or a judgment from the court. On the contrary, the reader or listener is much more like the catcher in a game of baseball.Catching the ball is just as much an activity as pitching or hitting it. The pitcher or batter is the sense that his activity terminates it. Both are active, though the activity as pitching is passive, it is the ball It is the inert thing that is put in motion or stopped, whereas the players are active, moving to pitch, hit, or catch. The analogy with writing and reading is almost perfect. The thing that is written and read, like the ball, is the passive object common to the two activities that begin and terminate the process. We can take this analogy a step further. The art of catching is the skill of catching every kind of pitch -- fast bails and curves, changeups and knucklers. Similarly, the art of reading is the skill of catching every kind of pitch -- fast bails and curves, changeups and knucklers. The writer isn't trying not to be caught, although it sometimes seems so. Successful communication occurs in any case where what the writer's skill and the reader's skill converge upon a common end. Admittedly, writers vary, just as pitchers do. Some writers have excellent "control"; they know exactly what they want to convey, and they convey it precisely and accurately. Other things being equal, they are easier to "catch" than a "wild" writer without "control." There is one respect in which the analogy breaks down. The ball is a simple unit. It is either completely caught or not. A piece of writing, however, is a complex object. It can be received more or less completely, all the way from very little of what the writer intended to the whole of it. The amount the reader "catches" will usually depend on the skill with which he executes the different mental acts involved. What does active reading entail? We will return to this question many times in this book. For the moment, it suffices to say that, given the same thing is a complex activity, just as writing is. It consists of a large number of separate acts, all of which must be performed in a good reading. The person who can perform more of them is better able to read.>The Goals of Reading for UnderstandingYou have a mind. Now let us suppose that you also have a book that you want to read. The book consists of language written by someone for the sake of communicating something to you. Your success in reading it is determined by the extent to which you receive everything the writer intended to communicate. That, of course, is too simple. The reason is that there are two possible relations between your mind and the book, not just one. These two relations are exemplified by two different experiences that you can have in reading your book. There is the book; and here is your mind. As you go through the pages, either you understand perfectly everything the author has to say or you do not. If you do, you may have gained information, but you could not have increased your understanding. If the book is completely intelligible to you from start to finish, then the author and you are as two minds in the same mold. The symbols on the page merely express the common understand the book perfectly. Let us even assume -- what unhappily is not always true --
that you understand enough to know that you do not understand it all. You know the book has more to say than you understand and hence that it contains something that can increase your understanding. What do you do then? You can take the book to someone else who, you think, can read better than you, and have him explain the parts that trouble you. ("He" may be a living person or another book -- a commentary or textbook. ) Or you may decide that what is over your head is not worth bothering about, that you understand enough. In either case, you are not doing the job of reading that the book requires. That is done in only one way. Without external help of any sort, you go to work on the book. With nothing but the power of your own mind, you operate on the symbols before you in such a way that you gradually lift yourself from a state of understanding deserves. Thus we can roughly define what we mean by the art of reading as follows: the process whereby a mind, with nothing to operate on but the symbols of the readable matter, and with no help from outside, elevates itself by the power of its own operations. The mind passes from understanding less to understanding more. The skilled operations that cause this to happen are the various acts that constitute the art of reading is something less to understanding more by your own intellectual effort in reading is something like pulling yourself up by your bootstraps. It certainly feels that way. It is a major exertion. Obviously, it is a major exertion. only more varied activity but also much more skill in the performance of the various acts required. Obviously, too, the things that are usually regarded as more likely to deserve and demand this kind of reading. The distinction between reading for information and reading for understanding is deeper than this. Let us try to say more about it. We will have to consider both goals of reading because the line between what is readable in one way and what must be read in the other is often hazy. To the extent that we can keep these two goals of reading because the line between what is readable in one way and what must be read in the other is often hazy. first sense is the one in which we speak of ourselves as reading newspapers, magazines, or anything else that, according to our skill and talents, is at once thoroughly intelligible to us. Such things may increase our store of information, but they cannot improve our understanding, for our understanding was equal to them before we started. Otherwise we would have felt the shock of puzzlement and perplexity that comes from getting in over our depth - that is, if we were both alert and honest. The second sense is the one in which a person tries to read something that at first he does not completely understand. Here the thing to be read is initially better or higher than the reader. The writer is communicating something that can increase the reader's understanding. Such communication between unequals must be possible, or else one person could never learn from another, either through speech or writing. Here by "learning" is meant understanding more, not remembering more information that has the same degree of intelligibility as other information you already possess. There is clearly no difficulty of an intellectual sort about gaining new information in the course of reading, in the first sense, more such facts and understand them in the same light. But suppose he is reading a history that seeks not merely to give him some more facts but also to throw a new and perhaps more revealing light on all the facts he knows. to acquire that greater understanding, he is reading in the second sense. He has indeed elevated himself by his activity, though indirectly, of course, the elevation was made possible by the writer who had something to teach him. What are the conditions under which this kind of reading -- reading for understanding -- takes place? There are two. First, there is initial inequality in understanding. The writer must be "superior" to the reader in understanding, and his book must convey in readable form the insights he possesses and his potential readers lack. Second, the reader must be able to overcome this inequality in some degree, seldom perhaps fully, but always approaching equality with the writer. To the extent that equality is approached, clarity of communication is achieved. In short, we can learn only from our "betters." We must know who they are and how to learn from them. The person who has this sort of knowledge possesses the art of reading in the sense with which we are especially concerned in this book. Everyone who can read at all probably has some ability to read in this way. But all of us, without exception, can learn to read better and gradually gain more by our efforts through applying them to more rewarding, are always easy to distinguish. And we would admit that sometimes a mere recital of facts can itself lead to greater understanding. The point we want to emphasize here is that this book is about the art of reading for the sake of increased understanding. There is still another goal of reading, besides gaining information and understanding, and that is entertainment. It is the least demanding kind of reading, and it requires the least amount of effort. Furthermore, there are no rules for it. Everyone who knows how to read at all can read for entertainment if he wants to. In fact, any book that can be read for understanding or information can probably be read for entertainment as well, just as a book that is capable of increasing our understanding can also be read for entertainment as well. read for entertainment can also be read a good book for understanding. ) Nor do we wish to urge you never to read a good book for entertainment. The point is, if you wish to read a good book for understanding as Learning: The Difference Between Learning by Instruction and Learning by DiscoveryGetting more information is learning, and so is coming to understand before. But there is an important difference between these two kinds of learning. To be informed is to know simply that something is the case. To be enlightened is to know, in addition, what it is all about: why it is the case, what its connections are with other facts, in what respects it is the same, in what respects it is different, and so forth. This distinction is familiar in terms of the different, and so forth. This distinction is familiar in terms of the differences between being able to remember something and being able to remember something and being able to remember what an author says, you have learned something from reading him. If what he says is true, you have even learned something about the world. But whether it is a fact about the world that you have exercised only your memory. You have not been enlightened. Enlightenment is achieved only when, in addition to knowing what an author says, you know what he means and why he says it. It is true, of course, that you should be able to remember what the meant. Being informed is prerequisite to being enlightened. The point, however, is not to stop at being informed. Montaigne speaks of "an abecedarian ignorance that precedes knowledge, and a doctoral ignorance of those who, not knowing their ABC's, cannot read at all. The second is the ignorance of those who, not knowing their ABC's, cannot read at all. The second is the ignorance of those who, not knowing their ABC's, cannot read at all. ignoramuses who have read too widely and not well. The Greeks had a name for such a mixture of learning and folly which might be applied to the bookish but poorly read of all ages. They are all sophomores. To avoid this error -- the error of assuming that to be widely read and to be well-read are the same thing -- we must consider a certain distinction in types of learning. This distinction has a significant bearing on the whole business of reading and its relation to education, men have often distinguished between learning by instruction and learning by discovery. Instruction occurs when one person teaches another through speech or writing. We can, however, gain knowledge without being taught. If this were not the case, and every teacher had to be taught what he in turn teaches others, there must be discovery -- the process of learning something by research, by investigation, or by reflection, without being taught. Discovery stands to instruction as learning without a teacher stands to learning through the help of one. In both cases, the activity of learning goes on in the one who learning, just as there is no inactive reading. This is so true, in fact, that a better way to make the distinction clear is to call instruction "aided discovery." Without going into learning theory as psychologists conceive it, it is obvious that teaching is a very special art, sharing with only two other arts -- agriculture and medicine -- an exceptionally important characteristic. A doctor may do many things for his patient, but in the final analysis it is the patient himself who must get well -- grow in health. The farmer does many things for his plants or animals, but in the final analysis it is they that must do the learning. Knowledge must grow in his mind if learning is to take place. The difference between learning by instruction and learning by discovery -- or, as we would prefer to say, between aided and unaided discovery -- is primarily a difference in the materials on which the learner acts on something communicated to him. He performs operations on discourse, written or oral. He learns by acts of reading or listening. If we ignore the minor differences between these two ways of receiving communication, we can say that reading and listening. If we ignore the minor differences between these two ways of receiving communication, we can say that reading and listening. When, however, the learner proceeds without the help of any sort of teacher, the operations of learning are
performed on nature or the world reading" loosely, we can say that discovery -- is the art of reading discovery. If we use the world reading discovery -- is the art of reading discovery -- is the art of reading discovery -- is the art of reading discovery. nature or the world, as instruction (being taught, or aided discovery) is the art of reading books or, to include listening, of learning from discovery and learning by discovery and learning by instruction exhaust the ways of gaining knowledge. then thinking must take place during both of these two activities. We must think in the course of research. Naturally, the kinds of thinking are different -- as different as the two ways of learning are. The reason why many people regard thinking as more closely associated with research and unaided discovery than with being taught is that they suppose reading and listening to be relatively effortless. It is probably true that one does less thinking when one is undertaking to discover something. Those are the less active sorts of reading. But it is not true of the more active reading -- the activities in the process of unaided discovery and to forget or minimize their place in the process of being taught through reading or listening. For example, many people assume that though a poet must use his imagination in writing a poem, they do not have to use their imagination in writing a poem, they do not have to use their imagination in writing a poem of the same skills that are involved in the art of unaided discovery: keenness of observation, readily available memory, range of imagination, and, of course, an intellect trained in analysis and reflection. The reason for this is that reading in this sense is discovery, too -- although with help instead of without it. Present and Absent TeachersWe have been proceeding. as if reading and listening could both be treated as learning from teachers. To some extent that is true. Both are ways of being instructed, and for both one must be skilled in the art of being taught. Listening to a course of lectures, for example, is in many respects like reading a book; and listening to a poem is like reading it. Many of the rules to be formulated in this book apply to such experiences. Yet there is good reason to place primary emphasis on reading, and let listening become a secondary concern. The reason is that listening from a teacher a question, he will probably answer you. If you are puzzled by what he says, you can save yourself. In this respect a book is like nature or the world. When you question it, it answers you only to the extent that you do the work of thinking and analysis. yourself. This does not mean, of course, that if the living teacher answers your question, you have no further work. That is so only if the question is simply one of fact. But if you are seeking an explanation, you have to understand it or nothing has been explained to you. Nevertheless, with the living teacher available to you, you are given a lift in the direction of understanding him, as you are not when the teacher's words in a book are all you have to go by. Students in school, and indeed also for those of us who are when we try to read books that are not required or assigned, our continuing education depends mainly on books alone, read without a teacher's help. Therefore if we are disposed to go on learning and discovering, we must know how to make books teach us well. That, indeed, is the primary goal of this book. Copyright 1972 by Mortimer J. Adler and Charles Van Doren Home > Book Summaries > Book Summary - How to Reac a Book: The Classic Guide to Intelligent Reading Most people read a book by glancing at the cover, scanning through the blurb (and/or the table of contents), then jumping into the first chapter. According to the authors, Mortimer J. Adler and Charles Van Doren, this is the wrong approach. In this book, they explain how to read a book intelligently to maximize your learning and growth. The skills and approach are relevant for all types of material (including magazines or news articles), but theyre the most valuable for reading great books with solid, timeless insights. In this free version of How to master 4 progressive levels of reading. Being able to hear sounds doesnt mean you can appreciate music. Likewise, being literate doesnt mean you know how to truly experience the life-changing power of reading. You may read for entertainment, information, or enlightenment. This book focuses on reading for enlightenment to improve your understanding and turn every reading experience into an opportunity for growth. Youre informed if you can remember what an author said. However, youre only enlightened if you can explain (in your own words) what he meant, why he said it, and how your favorite ideas from the original book fit into the bigger picture. When youre learning from an instructor or teacher, its easy to seek help or clarifications. However, when youre learning from a book, it involves an entire process of self-discovery to figure out the answers yourself including grappling with the authors share of flaws and limitations. This book was first published in 1940. In this 1972 edition, the authors Mortimer J. Adler and Charles Van Doren updated and expanded the materials to explain 4 key dimensions of reading. In our How to Read a Book summary, weve organized the insights into 3 parts: Becoming an intelligent reader; The 4 levels or dimensions of reading; and How to read different types of books/material. Reading is actually a complex activity. To read more actively and intelligently, there are several habits and skills that you must develop. Answer 4 questions First, you must develop the habit of answering 4 key questions as you read. Overall, what is the book about? Define the books overall theme or message. How does the author present the ideas? Identify the main idea(s), arguments and supporting evidence. Are these true, in whole or in part? Fully understand where the author is coming from (i.e. know his mind), then make up your own mind (i.e. know your opinions and the reasons for them). So what? If you agree with the author, what should/will you do with the new insights? Master 4 Levels of ReadingTo answer these questions, you must master 4 levels of reading. Elementary reading means you have enough literacy to make out what the words and sentences of an entire book say. Inspectional reading means you to decide whether to read it in detail. Analytical reading is about reading a book as thoroughly as possible, so you can understand the book and answer all 4 questions above. Syntopical reading is about comparing, connecting and doing analyses across multiple books to learn a complex topic. Marking your bookIn order to actively answer the 4 questions above and read a book thoroughly, digest and recall the key ideas, it helps to mark a book as you read. In our complete How to Read a Book summary, we elaborate more on how to do that. A large part of How to Reading, analytical reading, analytical reading, analytical reading, analytical reading, analytical reading, and syntopical reading. These 4 levels of reading are cumulative, with each level building on the previous ones. Level 1: Elementary ReadingIn education, students are considered mature readers if they complete 4 stages of development and can make sense of most types of reading material. However, theyre only elementary readers in the context of this book, i.e. they have a good-enough command of vocabulary, grammar and syntax to make out the literal meaning of words and sentences. Level 2: Inspectional ReadingThis involves 2 related skills/steps: pre-readingQuickly and systematically skim a book to get a gist of what its about, to decide if you want to read the book in detail. To do so: Read the title page and preface to get a sense of the book category or topic. [Check out our complete How to Read a Book summary for more details on book categorization.] Study the table of contents to get a sense of the range of topics. Read the publishers blurb, which may offer a brief summary. Zoom in on the most important chapters and look for summary statements (usually found at the start or end of the chapters). Randomly flip through the pages: read 1-2 paragraphs/pages here and there, as well as the last 2-3 pages of the book which often contains a concluding summary. Superficial readingRead through the pages: read 1-2 paragraphs/pages here and there, as well as the last 2-3 pages of the book which often contains a concluding summary. you wont waste time on a book that only deserves a superficial reading. If its a good book, you can always revisit the difficult sections on your second reading can be completed quickly. However, inspectional reading is not the same as speed-reading. The goal is not to read faster, but to read at the speed appropriate for the book. After all, some books are simply not worth reading in detailyou want to discover this asap so you wont waste time on them.Level 3: Analytical ReadingA large part of the book is focused on analytical reading, which is more complex. It involves 3 stagesoutlining, interpreting, and critiquingeach with several rules. Stage 1: Outline the structure to answer the first of the 4 key questions: What is the book about overall? Mortimer Adler and Charles Van Doren present 4 rules to help you classify the book and identify its goal and structure. By the end of this stage, you can define the main theme and its sub-themes. Stage 2: Interpret the content to answer the second of the 4 key questions: How does the author present the ideas? Again, there are 4 rules to ensure youve fully understood the authors key terms, propositions, and arguments. Stage 3: Critique the book. By now, youre ready to answer the last two key questions: Is this book true (in whole or in part)? And, so what? Its essential to distinguish between knowledge and personal opinion when forming your critique. Pinpoint relevant
passages that support or challenge the authors claims, and consider whether the arguments are grounded in facts or merely subjective interpretations. There are three rules of intellectual etiquette you should use to critique the book fairly. A thoughtful critique involves acknowledging the authors fair share of valid points while highlighting any gaps or biases. Reflect on whether the author contributes an insightful idea to the broader discourse or simply reiterates common knowledge without adding fresh value. For (i) the rules/steps in each of the 3 stages, and (ii) 4 criteria for an objective criticism, do check out our full 16-page summary for How to Read a Book.Level 4: Syntopical ReadingThe ability to read analytically already makes you a much better reader than most. However, to become truly well-read, you must read a wide range of books and be able to synthesize themthats where syntopical reading Comes in. This is the most advanced level of reading where you research, read and learn enough to form a comprehensive, informed perspective about a topic. Its crucial when: (i) you must figure out which books to read.Imagine you want to read/learn about love or gender. Each topic spans across so many different contexts that its hard to even define the subject or its scope. Moreover, different authors have drastically different perspectives, making it hard to pin down whats right or true. So, youll need to proceed in 2 phases: Initial research/inspection; Syntopical reading in 5 steps. Do check out our complete summary bundle for a breakdown of these steps. You may also enjoy the summary bundle for a breakdown of these steps. You may also enjoy the summary bundle for a breakdown of these steps. You may also enjoy the summary bundle for a breakdown of these steps. You may also enjoy the summary bundle for a breakdown of these steps. You may also enjoy the summary bundle for a breakdown of these steps. You may also enjoy the summary bundle for a breakdown of these steps. You may also enjoy the summary bundle for a breakdown of these steps. You may also enjoy the summary bundle for a breakdown of these steps. You may also enjoy the summary bundle for a breakdown of these steps. You may also enjoy the summary bundle for a breakdown of these steps. You may also enjoy the summary bundle for a breakdown of these steps. You may also enjoy the summary bundle for a breakdown of these steps. You may also enjoy the summary bundle for a breakdown of these steps. You may also enjoy the summary bundle for a breakdown of these steps. You may also enjoy the summary bundle for a breakdown of these steps. You may also enjoy the summary bundle for a breakdown of these steps. You may also enjoy the summary bundle for a breakdown of the summary bun of How to Take Smart Notes. The 4 key questions above are relevant for any type of fiction or non-fiction book. However, you cant read every book the same way, and should adapt your approach slightly for each genre. Mortimer Adler and Charles Van Doren explain specifically how you can read different types of books and materials, including Practical or normative books that provide useful knowledge or instructions, with recommendations on how/why you should do (or not do) something; Imaginative literature, such as novels, plays or poetry; History books and material(formal narratives of a period, an event, or a series of events in the past), including biographies and works on current events; Mathematics and Science books, with a focus on classics and popularizations rather than technical math/science books; Philosophy books which address (i) theoretical questions about what is or whats happening (e.g. How should do (e.g. How should be address), or (ii) normative/practical questions about what is or what should do (e.g. How should be address), or (ii) normative/practical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what we should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about what is or what should be address (i) theoretical questions about the address (i) theoretical questions (i) theoretical questi humans live? or Is cloning good or bad?). Social science books/materials, which naturally span across multiple domains and require syntopical reading The authors also address if/how to use reading aids (e.g. using external research or summaries). In summary, when it comes to non-fiction books, you start by inspecting a book quickly to decide if its worth reading in detail. Then, read it thoroughly in 3 stages: to outline and interpret/understand the contents fully, before you decide if you agree/disagree with the authors (or withhold your judgment). In some cases, you may even need to read multiple books before you can truly grasp the topic youre reading about. Mastering the 4 levels of reading allows you to perform these steps effectively to truly learn from great books. If youd like to get the most out of the power of books, and start reading more intelligently, do check out the our full book summary bundle which includes an infographic, 16-page text summary, and a 28-minute audio summary! This book includes other details, such as: discussions on works by Galileo, Shakespeare, Kant, Darwin, Newton and other authors, book examples of analytical and synoptical reading list and exercises/tests for the 4 levels of reading. If youd like to engage in a more detailed discussion with the authors, do purchase the book here. To find out how you can accelerate your learning in any area, do also check out our free Ultralearning summary. Or, improve your writing skills with our On Writing Well summary. and learn more effectively. How to Read a Book: The Classic Guide to Intelligent Reading was written by Mortimer J. Adler and Charles Van Doren.Dr. Mortimer J. Adler and Charles Van Doren.Dr. Mortimer J. Adler and Charles Van Doren.Dr. Mortimer J. Adler (1902-2001) was an American philosopher, educator, and author of more than 50 books. He taught at Columbia University of Chicago, served as chairman of the Encyclopedia Britannica Board of Editors, founded the Institute for Philosophical Research, and was an Honorary Trustee of the Aspen Institute. Charles Lincoln Van Doren (1926-2019) was an American writer and editor. He was well-known for his appearances in a TV quiz show, but was terminated by NBC after a scandal. He joined Encyclopedia Britannica, Inc. in 1959 and became its vice-president. He wrote/edited many books before retiring in 1982. He held a B.A. degree in Liberal Arts from St. Johns College in Annapolis, Maryland, an M.A. in astrophysics and a Ph.D. in English, both at Columbia University. Reading a book should be a conversation between you and the author.Full ownership of a book only comes when you have made it a part of yourself. Every book should be read no more guickly than it deserves, and no more guickly than you can read it with satisfaction and comprehension. Your success in reading is determined by the extent to which you receive everything the writer intended to communicate. A piece of writing the writer intended to communicate a piece of writing the writer intended to communicate. should have unity, clarity and coherence.We cannot be sure that we know what is happening now any more than we can be sure about what happened in the past. Click here to download the How to Read a Book summary & infographic How to Read a Book summary in mp3Available for download or via web appBuy Now for \$13.97See all bundle details Share copy and redistribute the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution You must give appropriate credit, provide a link to the license, and indicate if changes were made . You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation . No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights may limit how you use the material. It looks like you're offline. 4.4 (16 ratings) 534 Want to read 74 Currently
reading 20 Have read Previews available in: English Ask the publishers to restore access to 500,000+ books. "These four hundred pages are packed full of high matters which no one solicitous of the future can afford to overlook." (Jacques Barzun ) "It shows concretely how the serious work of proper reading may be accomplished and how much it may yield in the way of instruction and delight." (The New Yorker) "'There is the book; and here is your mind.' Adler and Van Doren's suggestions on how to connect the two will make you nostalgic for a slower, more earnest, less trivial time." (Anne Fadiman ) Dr. Mortimer J. Adler was Chairman of the Board of the Encyclopedia Britannica, Director of the Institute. for Philosophical Research, Honorary Trustee of the Aspen Institute, and authored more than fifty books. He died in 2001.Dr. Charles Van Doren earned advanced degrees in both literature and mathematics from Columbia University, where he later taught English and was the Assistant Director of the Institute for Philosophical Research. He also worked for Encyclopedia Britannica in Chicago. Chapter 1THE ACTIVITY AND ART OF READINGThis is a book for readers and for those who wish to become readers. Particularly, it is for readers of books. Even more particularly, it is for readers and for those who wish to become readers. are still accustomed, as almost every literate and intelligent person used to be, to gain a large share of their information about and television, a certain amount of information and understanding was acquired through spoken words and through observation. But for intelligent and curious people that was never enough. They knew that they had to read too, and they did read. There is some feeling nowadays that reading is not as necessary as it once was. Radio and especially television have taken over functions once served by painting and other graphic arts. Admittedly, television serves some of these functions extremely well; the visual communication of news events, for example, has enormous impact. The ability of radio to give us information while we are engaged in doing other things -- for instance, driving a caris remarkable, and a great saving of time. But it may be seriously questioned whether the advent of modern communications media has much enhanced our understanding, that is all to the good. But knowledge is not as much a prerequisite to understanding as is commonly supposed. We do not have to know everything about something in order to understandit; too many facts are often as much of an obstacle to understanding. One of the reasons for this situation is that the very media we have mentioned are so designed as to make thinking seem unnecessary (though this is only an appearance). The packaging of intellectual positions and views is one of the most active enterprises of some of the best minds of our day. The viewer of television, the listener to radio, the reader of magazines, is presented with a whole complex of elements -- all the way from ingenious rhetoric to carefully selected data and statistics -- to make it easy for him to "make up his own mind" with the minimum of difficulty and effort. But the packaged opinion into his mind, somewhat like inserting a cassette into a cassette player. He then pushes a button and "plays back" the opinion whenever it seems appropriate to do so. He has performed acceptably without having had to think. Active Reading a cassette into a cassette player. books; but the rules of reading that, if followed and practiced, develop such skill can be applied also to printed material in general, to any type of reading matter -- to newspapers, magazines, pamphlets, articles, tracts, even advertisements. impossible; we cannot read with our eyes immobilized and our minds asleep. Hence when we contrast active with passive reading, our purpose is, first, to call attention to the fact that reading can be more or less active, and second, to point out that the more active that reading can be more or less active. of a greater range of activity in reading and exerts more effort. He is better if he demands more of himself and of the text before him. Though, strictly speaking, which are obviously active undertakings, reading and listening are entirely passive The writer or speaker must put out some effort, but no work need be done by the reader or listener. Reading and listening are thought of as receiving communication is like receiving a blow or a legacy or a judgment from the court. On the contrary, the reader or listener is much more like the catcher in a game of baseball. Catching the ball is just as much an activity as pitching or hitting it. The pitcher or batter is the sender in the sense that his activity initiates the motion of the ball. The catcher or fielder is the receiver in the sense that his activity terminates it. Both are active, though the activities are different. If anything is passive, it is the ball. It is the inert thing that is put in motion or stopped, whereas the players are active, moving to pitch, hit, or catch. The thing that is written and reading is almost perfect. begin and terminate the process. We can take this analogy a step further. The art of catching every kind of pitch -- fast bails and curves, changeups and knucklers. Similarly, the art of reading is the skill of catching every kind of pitch -- fast bails and curves, changeups and knucklers. the extent that they cooperate. The relation of writer and reader is similar. The writer isn't trying not to be caught, although it sometimes seems so. Successful communication occurs in any case where what the writer isn't trying not to be caught, although it sometimes seems so. Successful communication occurs in any case where what the writer isn't trying not to be caught, although it sometimes seems so. end.Admittedly, writers vary, just as pitchers do. Some writers have excellent "control," they know exactly what they convey it precisely and accurately. Other things being equal, they are easier to "catch" than a "wild" writer without "control." There is one respect in which the analogy breaks down. The ball is a simple unit. It is either completely caught or not. A piece of writing, however, is a complex object. It can be received more or less completely, all the way from very little of what the writer intended to the whole of it. The amount the reader "catches" will usually depend on the amount of activity he puts into the process, as well as upon the skill with which he executes the different mental acts involved.What does active reading entail? We will return to this question many times in this book. For the moment, it suffices to say that, given the same thing to read, one person reads it better than another, first, by reading it more actively, and second, by performing each of the acts involved more skillfully. These two things are related. Reading is a complex activity, just as writing is. It consists of a large number of separate acts, all of which must be performed in a good reading. The person who can perform more of them is better able to read.>The Goals of Reading for Information and Reading for UnderstandingYou have a mind. Now let us suppose that you also have a book that you want to read. The book consists of language written by someone for the sake of communicating something to you. Your success in reading it is determined by the extent to which you receive everything the writer intended to communicate. That, of course, is too simple. The reason is that there are two possible relations between your mind and the book, not just one. These two relations are exemplified by two different experiences that you can have in reading your book. There is the book, not just one. If you do, you may have gained information, but you could not have increased your understanding. If the book is completely intelligible to you from start to finish, then the author and you are as two minds in the same mold. The symbols on the page merely express the common understanding you had before you met. Let us take our second alternative. You do not understand the book perfectly. Let us even assume -- what unhappily is not always true -- that you understand it all. You know the book to someone else who, you think can read better than you, and have him explain the parts that trouble you. ("He" may be a living person or another book -- a commentary or textbook. ) Or you may decide that what is over your head is not worth bothering about, that you understand enough. In either case, you are not doing the job of reading that the book requires. That is done in only one way. Without external help of any sort, you go to work on the book. With nothing but the power of your own mind, you operate on the symbols before you in such a way that you gradually lift yourself from a state of understanding less to one of understanding more. reading, the kind of reading that a book which challenges your understanding deserves. Thus we can roughly define what we mean by the art of reading as follows: the process whereby a mind, with nothing to operate on but the symbols of the readable matter, and with no help from outside, elevates itself by the power of its own operations. The mind passes from understanding less to understanding more. The skilled operations that cause this to happen are the various acts that constitute the art of reading. To pass from understanding more by your own intellectual effort in reading is something less to understanding more by your own intellectual effort. exertion. Obviously. it is a more active kind of reading than vou have done before, entailing not only more varied activity but also much more skill in the performance of the various acts required. Obviously, too, the things that are usually regarded as more difficult to read, and hence as only for the better reader, are those that are more likely too. deserve and demand this kind of reading. The distinction between reading for information and reading for
understanding is deeper than this. Let us try to say more about it. We will have to consider both goals of reading because the line between what is readable in one way and what must be read in the other is often hazy. To the extent that we car keep these two goals of reading distinct, we can employ the word "reading" in two distinct senses. The first sense is the one in which we speak of ourselves as reading newspapers, magazines, or anything else that, according to our skill and talents, is at once thoroughly intelligible to us. cannot improve our understanding, for our understanding was equal to them before we started. Otherwise, we would have felt the shock of puzzlement and perplexity that comes from getting in over our depth - that is, if we were both alert and honest. The second sense is the one in which a person tries to read something that at first he does not completely understand. Here the thing to be read is initially better or higher than the reader. The writer is communication between unequals must be possible, or else one person could never learn from another, either through speech or writing. Here by "learning" is meant understanding more, not remembering more information that has the same degree of intelligibility as other information in the course of reading if the new facts are of the same sort as those you already know. A person who knows some of the facts of American history and understands them in a certain light can readily acquire by reading, in the first sense, more such facts and understand them in the same light. But suppose he is reading a history that seeks not merely to give him some more facts but also to throw a new and perhaps more revealing light on all the facts he knows. Suppose there is greater understanding available here than he possessed before he started to read. If he can manage to acquire that greater understanding, he is reading in the second sense. He has indeed elevated himself by his activity, though indirectly, of course, the elevation was made possible by the writer who had something to teach him. What are the conditions under which this kind of reading -- reading for understanding, and his book must convey in readable form the insights he possesses and his potential readers lack. Second, the reader must be able to overcome this inequality in some degree, seldom perhaps fully, but always approaching equality with the writer. To the extent that equality is approached, clarity of communication is achieved. In short, we can learn only from our "betters." We must know who they are and how to learn from them. The person who has this sort of knowledge possesses the art of reading in the sense with which we are especially concerned in this book. Everyone who can read at all probably has some ability to read in this way. But all of us, without exception, can learn to read better and gradually gain more by our efforts through applying them to more rewarding materials. We do not want to give the impression that facts, leading to increased information, and insights, leading to increased understanding, are always easy to distinguish. And we would admit that sometimes a mere recital of facts can itself lead to greater understanding. Fortunately, if you learn to do that, reading for information will usually take care of itself. Of course, there is still another goal of reading, and it requires the least amount of effort. Furthermore, there are no rules for it. Everyone who knows how to read at all can read for entertainment if he wants to. In fact, any book that can be read for entertainment if he wants to. In fact, any book that can be read for entertainment if he wants to. In fact, any book that can be read for entertainment if he wants to. 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(This proposition cannot be reversed: it is not true that every book that can be read for entertainment. The point is, if you wish to read a good book for understanding, we believe we can help you. Our subject, then, is the art of reading good books when understanding is the aim you have in view. Reading as Learning: The Difference Between Learning by Instruction and Learning by Instruction and Learning by Instruction and so is coming to understand what you did not understand before. But there is an important difference between these two kinds of learning. To be informed is to know simply that something is the case. To be enlightened is to know, in addition, what it is all about: why it is the same, in what respects it is different, and so forth. This distinction is familiar in terms of the differences between being able to remember something and being able to explain it. if you remember what an author says, you have learned something from reading him. If what he says is true, you have even learned something about the world. But whether it is a fact about the world that you have even learned something about the world that you have even learned something about the world. exercised only your memory. You have not been enlightened. Enlightenment is achieved only when, in addition to knowing what an author says, you know what he means and why he says it. It is true, of course, that you should be able to remember what the author says. enlightened. The point, however, is not to stop at being informed. Montaigne speaks of "an abecedarian ignorance that precedes knowledge, and a doctoral ignorance of those who, not knowing their ABC's, cannot read at all. The second is the ignorance of those who have misread many books. They are, as Alexander Pope rightly calls them, bookful blockheads, ignorantly read. There have always been literate ignoramuses who have read too widely and not well. The Greeks had a name for such a mixture of learning and folly which might be applied to the bookish but poorly read of all ages. They are all sophomores. To avoid this error -- the error of assuming that to be widely read and to be well-read are the same thing -- we must consider a certain distinction in types of learning by instruction and learning by instructing by instructing by instruction and learning by ins discovery. Instruction occurs when one person teaches another through speech or writing. We can, however, gain knowledge without being taught. If this were not the case, and every teacher had to be taught what he in turn teaches others, there would be no beginning in the acquisition of knowledge. Hence, there must be discovery -- the process of learning something by research, by investigation, or by reflection, without being taught. Discovery stands to instruction as learning ques on in the one who learns. It would be a mistake to suppose that discovery is active learning and instruction passive There is no inactive learning, just as there is no inactive reading. This is so true, in fact, that a better way to make the distinction clear is to call instruction "aided discovery." Without going into learning theory as psychologists conceive it, it is obvious that teaching is a very special art, sharing with only two other arts -- agriculture and medicine -- an exceptionally important characteristic. A doctor may do many things for his plants or animals, but in the final analysis it is they that must grow in size and excellence. Similarly, although the teacher may help his student in many ways, it is the student himself who must do the learning by discovery -- or, as we would prefer to say, between learning by discovery -- is primarily a difference in the materials on which the learner works. When he is being instructed -- discovering with the help of a teacher -- the learner acts on something communicated to him. He performs operations on discourse, written or oral. He learner by acts of receiving communication, we can say that reading and listening are the same art -- the art of being taught. When, however, the learning are performed on nature or the world rather than on discourse. The rules of such learning constitute the art of unaided discovery. If we use the world "reading" loosely, we can say that discovery -- strictly, unaided discovery -- is the art of reading nature or the world, as instruction (being taught, or aided discovery) is the art of reading books or, to include listening, of learning from discourse. What about thinking? If by "thinking" we mean the use
of our minds to gain knowledge or understanding. and if learning by discovery and learning by instruction exhaust the ways of gaining knowledge, then thinking must take place during both of these two activities. We must think in the course of research. Naturally, the kinds of thinking are different as the two ways of learning are. The reason why many people regard thinking as more closely associated with research and unaided discovery than with being taught is that they suppose reading and listening to be relatively effortless. It is probably true that one does less thinking when one reads for information or entertainment than when one is undertaking to discovery something. Those are the less active sorts of reading -- the effort to understand. No one who has done this sort of reading would say it can be done thoughtlessly. Thinking is only one part of the activity of learning. One must also use one's senses and imagination. One must observe, and remember, and construct imaginatively what cannot be observed. There is, again, a tendency to stress the role of these activities in the process of being taught through reading or listening. For example, many people assume that though a poet must use his imagination in writing a poem, they do not have to use their imagination in reading it. The art of reading, in short, includes all of the same skills that are involved in the same skills that are involved in the same skills that reading in this sense is discovery, too -- although with help instead of without it. Present and Absent Teachers. To some extent that is true. Both are ways of being instructed, and for both one must be skilled in the art of being taught. Listening to a course of lectures, for example, is in many respects like reading a book; and listening to a poem is like reading it. Many of the rules to be formulated in this book apply to such experiences. Yet there is good reason to place primary emphasis on reading, and let listening become a secondary concern. The reason is that listening from a teacher who is present -- a living teacher -- while reading is learning from one who is absent. If you ask a living teacher a question, he will probably answer you. If you ask a book a guestion, you must answer it yourself. In this respect a book is like nature or the world. When you question it, it answers you only to the extent that you do the work of thinking and analysis yourself. This does not mean, of course, that if the living teacher answers your question, you have to understand it or nothing has been explained to you. Nevertheless, with the living teacher available to you, you are given a lift in the direction of understanding him, as you are not when the teacher's words in a book are all you have to go by. Students in school often read difficult books with the help and guidance of teachers. But for those of us who are not in school, and indeed also for those of us who are when we try to read books that are not required or assigned, our continuing education depends mainly on books alone, read without a teacher's help. Therefore if we are disposed to go on learning and discovering, we must know how to make books teach us well. That, indeed, is the primary goal of this book.Copyright 1972 by Mortimer J. Adler and Charles Van Doren , the free encyclopedia that anyone can edit.117,937 active editors 7,001,455 articles in English-language Wikipedia thanks its contributors for creating more than seven million articles! Learn how you can take part in the encyclopedia's continued improvement.GL Mk.II transmitter vanRadar, Gun Laying, MarkI, or GL Mk.I for short, was an early World WarII radar system developed by the British Army to provide information for anti-aircraft artillery. There were two upgrades, GL/EF (elevation finder) and GL Mk.II (pictured), both improving the ability to determine a target's bearing and elevation. GL refers to the radar's ability to direct the guns onto a target, known as gun laying. The first GL sets were developed in 1936 using separate transmitters and receivers mounted on gun carriages. Several were captured in 1940, leading the Germans to believe falsely that British radar was much less advanced than theirs. The GL/EF attachment provided bearing and elevation measurements accurate to about a degree: this caused the number of rounds needed to destroy an aircraft to fall to 4,100, a tenfold improvement over early-war results. The Mk.II, which was able to directly guide the guns, lowered the rounds-per-kill to 2,750. About 410 Mk.Is and 1,679 Mk.IIs were produced. (Fullarticle...)Recently featured: Andrea NavageroNosy KombaMcDonnell Douglas Phantom in UK serviceArchiveBy emailMore featured articlesAboutLieke Klaver, who pretended that an absent competitor was running in front of her?... that the land snail Drymaeus poecilus is notable for the striking variety of colors and patterns on its shell?... that a forensic investigation of Signalgate has determined how a journalist was included in a group chat about Operation Rough Rider?... that two of the players involved in the 2005 Vietnamese football match-fixing scandal did not accept payment because they felt ashamed?... that a rebellion against a peace treaty with the Yuan dynasty operated out of the Historic Site of Anti-Mongolian Struggle on Jeju Island?... that Nathan Frink fled the United States with enslaved children to settle in Canada, where he was elected as a Member of the Legislative Assembly and caught in a smuggling conspiracy?... that Seattle's women's ice hockey team has an expected rival, despite not even having played their first game?... that Cave Johnson Couts was separately acquitted for shooting his foreman, firing on funeral mourners, and whipping a native laborer to death?... that characters' scars in an episode of The Last of Us were made with a paste-based appliance and a food mixer?ArchiveStart a new articleNog wa Thiong'o (pictured) dies at the age of 87. In sumo, nosato Daiki is promoted to yokozuna. In association football, Liverpool win the Premier League title. In motor racing, lex Palou wins the Indianapolis 500. In basketball, the EuroLeague concludes with Fenerbahe winning the Final Four Playoff.Ongoing: Gaza warM23 campaignRussian invasion of UkrainetimelineSudanese civil wartimelineRecent deaths: Phil RobertsonMary K. GaillardPeter DavidAlan YentobGerry ConnollySebastio SalgadoNominate an articleMay 30: Statehood Day in Croatia (1990)Johann Sebastian Bach1431 Hundred Years' War: After being convicted of heresy, Joan of Arc was burned at the stake in Rouen, France.1723 Johann Sebastian Bach (pictured) assumed the office of Thomaskantor in Leipzig, presenting the cantata Die Elenden sollen essen in St. Nicholas Church.1922 The Lincoln Memorial in Washington, D.C., featuring a sculpture of the

sixteenth U.S. president Abraham Lincoln by Daniel Chester French, opened.1963 Buddhist crisis: A protest against pro-Catholic discrimination was held outside the National Assembly of South Vietnam in Saigon, the first open demonstration against President Ng nh Dim.2008 The Convention on Cluster Munitions, prohibiting the use, transfer, and stockpiling of cluster bombs, was adopted.Ma Xifan (d.947)Colin Blythe (b.1879)Norris Bradbury (b.1909)Wynonna Judd (b.1964)More anniversaries: May 29May 30May 31ArchiveBy emailList of days of the yearAboutSeventeen performing "Oh My!" in 2018South Korean boy band Seventeen made their debut on May 26, 2015, when they performed a showcase for their debut EP 17 Carat in front of a crowd of 1,000 people. Since then, the group have held 9 concert tours, 13 fan meetings, and have performed at a number of music festivals and awards shows. Their concert tours include the Right Here World Tour, which sold over one million tickets, and the Follow Tour, which was noted by Billboard as being the top grossing K-pop tour of 2023. In 2024, Seventeen made their first appearances at festivals in Europe, when they were the first South Korean act to perform at Glastonbury Festival's Pyramid Stage and as headliners for Lollapalooza Berlin. them the award for Top K-pop Touring Artist at the 2024 Billboard Music Awards. (Fulllist...)Recently featured: Accolades received by Top Gun: MaverickNational preserve76th Primetime Emmy AwardsArchiveMore featured listsIgnace Tonen (1840 or 1841 15 March 1916), also known as Nias or by his Ojibwe name Maiagizis ('right/correct sun'), was a Teme-Augama Anishnabai chief, fur trader, and gold prospector in Upper Canada. He was a prominent employee of the Hudson's Bay Company. Tonen was the elected deputy chief before being the lead chief and later the life chief of his community. In his role as deputy, he negotiated with the Canadian federal government and the Ontario provincial government, advocating for his community to receive annual financial support from both. His attempts to secure land reserves for his community were thwarted by the Ontario premier Oliver Mowat. Tonen's prospecting triggered a 1906 gold rush and the creation of Kerr Addison Mines Ltd., although one of his claims was stolen from him by white Canadian prospectors. This photograph shows Tonen in 1909. Photograph credit: William John Winter; restored by Adam CuerdenRecently featured pictures. This photograph shows Tonen in 1909. Photograph credit: William John Winter; restored by Adam CuerdenRecently featured pictures. Forum for discussions about Wikipedia itself, including policies and technical issues. Site news Sources of news about encyclopedic and the broader Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask research questions about encyclopedic and the broader Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask research questions about encyclopedic about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask research questions about encyclopedic about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask research questions about encyclopedic about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask research questions about encyclopedic about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask research questions about encyclopedic about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask questions about using or editing Wikipedia. Help desk Ask questions about using or editi topics. Content portals A unique way to navigate the encyclopedia. Wikipedia is written by volunteer editors and hosted by the Wikimedia Foundation, a non-profit organization that also hosts a range of other volunteer projects: CommonsFree media repository MediaWikiWiki software development Meta-WikiWikimedia project coordination WikibooksFree textbooks and manuals WikidataFree knowledge base WikinewsFree-content news WikiguoteCollection of quotations WikisourceFree-content library WikispeciesDirectory of species WikiversityFree learning tools WikivoyageFree travel guide WiktionaryDictionary and thesaurusThis Wikipedia is written in English. Many other Wikipedias are available; some of the largest are listed below. 1,000,000+ articles DeutschEspaolFranaisItalianoNederlandsPolskiPortugusSvenskaTing Vit 250,000+ articles Bahasa IndonesiaBahasa MelayuBn-lm-gCataletinaDanskEestiEsperantoEuskaraMagyarNorsk bokmlRomnSimple EnglishSloveninaSrpskiSrpskohrvatskiSuomiTrkeOzbekcha 50,000+ articles AsturianuAzrbaycancaBosanskiFryskGaeilgeGalegoHrvatskiKurdLatvieuLietuviNorsk nynorskShqipSlovenina Retrieved from " 2EP by Seventeen17 CaratEP chronology17 Carat(2015)Boys Be(2015)Singles from 17 Carat "Adore U" Released: May 29, 201517 Carat is the debut extended play (EP) by South Korean boy group Seventeen. It was released on May 29, 2015, by Pledis Entertainment and distributed by LOEN Entertainment. "Adore U" serves as the lead single for the EP.17 Carat features five tracks written, co-written, and co-produced by Seventeen's group members. "Adore U" was chosen as the lead single for the EP and was performed on multiple music shows by the group's reality debut show. The group stated that the tracklist was chosen to reflect Seventeen's core concept of "boys' passion".[1] The album has two physical versions: one with a "black" themed photo card set, and the other with a "white" themed photo card set. All copies include a CD containing the songs and a fold-up poster/lyric sheet."Adore U" is the lead single of the extended play. It was written by Woozi, S.Coups, and Yeon Dong-geon.[2] The Korea Herald states "Adore U' is a funky pop song about a teenage boy trying to navigate through puppy love."[3] It marks the beginning of the group's trilogy composed of the singles Adore U, Mansae, and Pretty U about a boy meeting, falling in love and asking out a girl. The track was composed and arranged by Woozi, Bumzu, and Yeon Dong-geon. The music video for the single was released on May 29, 2015, and was directed by Dee Shin. The dance choreography accompaniment to the song was choreography accompanient. Billboard US World Chart. The EP has sold over 82,972 copies in South Korea. [5] It peaked at number 4 on the Korean Gaon Album Chart. [7] Year-end listsCritic/publicationListRankRef. Billboard The 10 Best K-pop Album of 2015 Placed [8] Hoshi participated in the choreography of "Adore U" and "Shining Diamond", Dino choreographed "Jam Jam".[9]Official track list[10]No.TitleLyricsMusicArrangementsLength1."Shining Diamond"WooziVernonS.CoupsBumzuWooziBumzuYeon Dong-geonWooziBumzuYeon Dong-geon3:073."Ah Yeah" (Hip-2023)PeakpositionJapanese Albums (Oricon)[11]46South Korean Albums (Gaon)[12]4US World Albums (Billboard)[13]8Year-end chart performance for 17 CaratChart (2015)PeakpositionSouth Korean Albums (Gaon)[14]47^ "Seventeen hopes to shine like diamonds with '17 Carat'". The Korea Herald. 26 May 2015. Retrieved 30 November 2016. "Adore U". Color Coded Lyrics. 29 May 2015. 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