

PRAISE FOR MARC TEDESCHI'S "HAPKIDO"

"This book is in my experience the most comprehensive ever written on a single martial art. It is superbly organized, highly informative, and contains thousands of outstanding photographs. An authoritative presentation of basic principles and techniques, integrated with modern innovations, makes this work indispensable to martial artists of virtually any style."

– **PROFESSOR WALLY JAY**

"Within minutes of opening Marc Tedeschi's new book, *Hapkido*, you know you have your hands on an exceptional work. *Hapkido* is an enormous, comprehensive, detailed, beautifully illustrated and, somehow, very personal reference work for those who want to learn about this fascinating martial art. I predict it will soon be as much a part of the required-reading list for martial arts practitioners as are Donn Draeger's *The Martial Arts and Ways of Japan*, Eugen Herrigel's *Zen in the Art of Archery*, and Bruce Lee's *The Tao of Jeet Kune Do*. At the same time, *Hapkido* goes far above and beyond these books, and beyond almost any other martial arts reference work, by examining the traditions, philosophy, and techniques of hapkido with an astonishing degree of detail . . . It covers so much ground and its material is so well presented that no martial arts library will again be complete without it."

– **JOURNAL OF ASIAN MARTIAL ARTS**

"If you hold this book in your hand, words will fail you. 1136 pages, more than 9000 photos, 2.5 inches thick, 11 x 8.5 inches large, and almost 8 lbs heavy! If you turn to the first pages you are lost. You forget the time and you are lost in the apparently infinite information explosion contained in this work . . . for the Hapkido it is a treasure chest full of information and impulses . . . If I had the choice to take a book with me onto a lonely island, I would decide on this book . . . An absolute must for any Hapkidoist!"

– **HAPKIDOSHOP.COM**

"*Hapkido* is an overwhelming achievement. Its comprehensiveness and the quality of the writing and design are unmatched in martial arts literature. The author's integration of history, philosophy, and technique into the larger framework of martial arts as a whole makes this book invaluable to any martial artist. Tedeschi's treatment of weapons techniques is honest, practical, and well worth studying."

– **NICKLAUS SUINO**, author of *The Art of Japanese Swordsmanship*

☆☆☆☆☆ *An Encyclopedia of Hapkido and Martial Arts*

"This book is simply outstanding. The depth and volume of information provided is impressive to say the least. Presented in large format on quality paper, it covers the width and breadth of Hapkido. The overview contains interviews with all prominent grandmasters, including Yong-Sul Choi. An exhaustive list of techniques are illustrated with sequence photos and detailed descriptions. It covers everything from the basics to weapons and protecting others. As a bonus, it includes extensive acupressure diagrams and descriptions. It treats Hapkido as a science without losing its art form."

– **AMAZON.COM**

"*The best martial arts book ever published . . .*

How does one even begin to review a book of this scope and sophistication? My first inclination is to pronounce it to be the Holy Grail of martial arts instructional texts . . . bringing a new level of clarity and intellectual precision in presenting previously 'too complex to describe' concepts and techniques . . . It is simply a monumental accomplishment, nothing less, and belongs in every library . . . You can spend years finding things in Tedeschi's book which will broaden and enhance your own personal practice, whatever that may be. Trust me on this. This is the one!"

– **IRONCRANE.COM**

"I am impressed. This book is one extremely large, very nearly complete, reference on all aspects of Hapkido. I say "very nearly" not as a criticism, but in astonishment, simply because this book covers almost all of a huge curriculum. In addition to a huge technique reference section, it contains a number of interesting interviews, cool historical pictures, and a number of well-written chapters on many aspects of Hapkido not normally written about . . . the verbal [technical] descriptions are the best."

– **NEBRASKA HAPKIDO ASSOCIATION BOOKSTORE**

"The attention to detail is second to none and it is obvious that the author thought not just about Hapkido practitioners, but the whole of the martial arts community."

– **THE MARTIAL ARTS FOUNDATION**

"Without a doubt the best works on martial arts today are those written by Marc Tedeschi . . . great reference for anyone who is serious about learning or teaching the martial arts."

– **PROFESSOR WILLY CAHILL**, Two-time Olympic Judo Coach

JOURNAL OF
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Within minutes of opening Marc Tedeschi's new book, *Hapkido*, you know you have your hands on an exceptional work. *Hapkido* is an enormous, comprehensive, detailed, beautifully illustrated and, somehow, very personal reference work for those who want to learn about this fascinating martial art. I predict it will soon be as much a part of the required-reading list for martial arts practitioners as are Donn Draeger's *The Martial Arts and Ways of Japan*, Eugen Herrigel's *Zen in the Art of Archery*, and Bruce Lee's *The Tao of Jeet Kune Do*. At the same time, *Hapkido* goes far above and beyond these books, and beyond almost any other martial arts reference work, by examining the traditions, philosophy, and techniques of hapkido with an astonishing degree of detail.

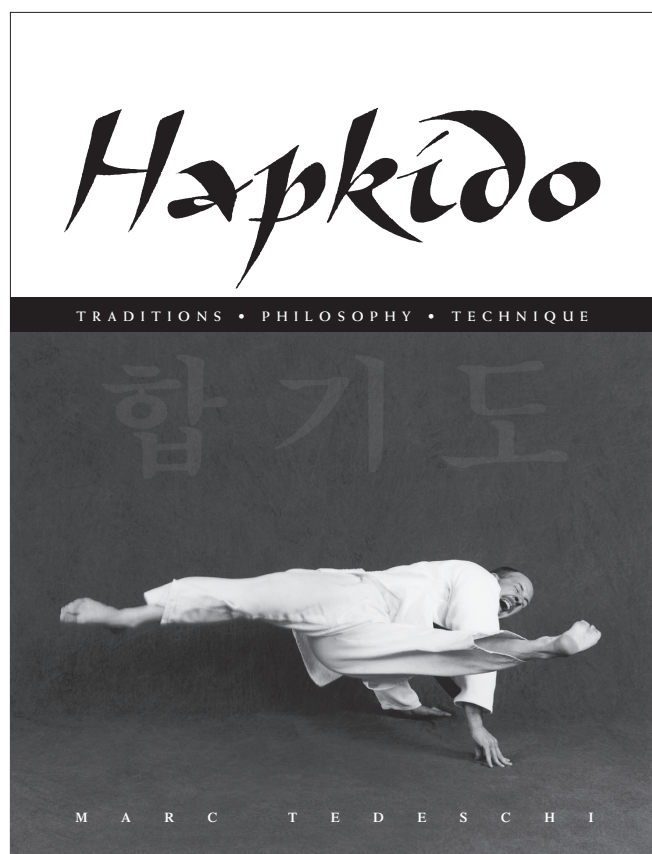
The book is divided into five sections [called parts], entitled "Overview," "Basic Elements," "Self-Defense,"

"Weapons," and "Reference." Each section is divided into chapters, and each chapter into content-specific subparts. As a consequence, the book has a very organized feel, while each subpart contains a pithy explication of its subject matter. The reader can quickly locate the general area of interest, e.g., "Throws," or "Defense Against Throws," then locate specific subjects within that area, e.g., "Hip Throws," or "Basic Defensive Actions." This organization makes the book very easy to use as a reference work and also very entertaining to read from beginning to end. Personally, once I began reading, I had trouble putting it down.

The art of hapkido, the author tells us, like other Asian martial arts, "emphasizes the integration of mind, body, and spirit; the perfection of human character; social responsibility; and appropriate use of force." Unlike other martial arts, hapkido "utilizes about 1100 core techniques, which are intuitively modified or combined to create thousands of variations." Perhaps the huge number of techniques has something to do with the size of this book. Even more unique is the frank admission that "hapkido evolved during the twentieth century by selectively fusing a wide range of existing martial skills with new innovations." It is very refreshing to read an author who doesn't try to convince his readers that he studied with the hereditary master of his martial art who, in turn, learned from an unbroken, 2000-year-old tradition originating directly with the Almighty!

Besides its extraordinary organization and quality illustrations, the real hallmark of Tedeschi's reference work is his awareness of hapkido's place in the history and culture of martial arts. Tedeschi outlines techniques with clarity, but also frankly acknowledges their roots (e.g., a certain joint lock may first have originated in Japanese jujutsu), and is willing to concede that other martial arts may provide a more comprehensive education in certain skills (sword-fighting being one such). Tedeschi also acknowledges the long, historical interplay between Japanese and Korean martial arts, and manages to avoid the often patently false assertions made by other writers who insist that one is totally derived from the other. He also cautions his readers against believing in the absolute superiority of their

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own martial art over all others, since all are related and all, by necessity, deal with the limitations of the human form.

My favorite chapters were the “Interviews,” “Throws,” and “Sword Techniques” chapters. The “Interviews” chapter contained conversations with 13 men who have devoted their lives to hapkido or other martial arts. These conversations give the reader a flavor of how a life led in the pursuit of virtue and physical mastery can shape the human character. They also show how individual personality shines through even the intense character-shaping that occurs through the rigorous practice of martial arts. The interviews made clear that every hapkido master revered and respected his forerunner, Yong-Sul Choi, and yet they were not afraid to innovate, or to make the art more effective or more efficient.

The “Throws” chapter set down the theory and technical aspects of shoulder throws, hip throws, leg throws, hand throws, sacrifice throws, and kick-counter throws, demonstrated with precision in the photos. The variations shown by Tedeschi were also instructive; some I had never seen before, especially those that involved kicks and strikes to off-balance the opponent. There is no question that hapkido contains some very effective throwing techniques, and that a martial artist with a foundation in throwing could learn many of the techniques by studying *Hapkido* [the book]. What most impressed me, however, was the inclusion of a lengthy “Throwing Principles” section at the outset of this chapter. Tedeschi educates his readers in the four universal components of any body throw: securing the hold, unbalancing the opponent, positioning your body, and executing the throw. This makes it possible to break



each throw down into its components for maximum efficiency in learning.

In the “Sword Techniques” chapter, Tedeschi explains that the sword was never considered an active weapon by hapkido practitioners. Rather, because the sword was already obsolete by the time hapkido was developed, sword techniques were taught to improve concentration, for exercise, and to teach the basic skills

of handling a bladed weapon. Hapkido provides instruction in basic swords skills and defense against sword attacks. Many of the techniques shown are similar to Japanese sword techniques, although few are performed with the same strict adherence to form as the techniques of iaido, for example, because they are taught

in the context of self-defense and not as part of a rigidly organized, formal system. The defensive techniques that involved throws were fascinating; many closely resemble techniques found in aiki-jujutsu or aikido but rarely set down in print.

Hapkido is not a book that tries to convey the essence of the warrior spirit in the way that *Hagakure* and *A Book of Five Rings* did. Those books were written by warriors well past the apex of their fighting careers, and they were intended as something other than manuals on technique. *Hapkido*, instead, is quite clearly meant as a reference work on the techniques of a living, evolving martial art, and it accomplishes this goal so well that it is simply a must-have for all modern practitioners and students of martial arts. It covers so much ground and its material is so well presented that no martial arts library will again be complete without it. Kudos to Marc Tedeschi for his efforts and to Weatherhill for having the courage to publish this fine book. — REVIEW BY NICKLAUS SUINO