

Hapkido: The Obscured Art



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“One should understand that martial art techniques are not invented or created by a certain individual. It has been developed rather as a part of the history of a nation.”

So starts the history section of **Korean Hapkido**, by Kwang Sik Myung. Hapkido’s historical antecedents are arguably some of the most obscure, or more precisely, some of the most obscured. Hapkido, as an art, has grown from a relatively unknown Korean art to one that is world-wide---and with that popularity, has grown and changed in various ways over the years. Throughout, however, it’s beginnings have been shrouded in inexact knowledge based on a lack of facts or worse yet, on a completely fabricated history speckled with just enough true facts to seem viable.

The point of this paper is to give a basic objective history of the origins of Hapkido without succumbing to the admittedly attractive prospect of letting anecdotal evidence take the place of what few facts we have.

Basic Story:

The founder of Hapkido is widely admitted to be Choi Yong Sool, who was born in 1904 in Korea, and died in 1986.[1] When GM Choi was young (most likely around seven years old, though possibly nine) he was taken to Japan.[2]



When in Japan, he was put into service in the house of Takeda Sokaku, who was 32nd in the line of the Takeda family, and current head of the Daito-Ryu style of Aikijujitsu.[3] Choi stayed in Japan with Takeda until Takeda’s death in 1943, after which he came back to Korea in 1945.

After awhile in Korea, he impressed a businessman named Suh Bok Sup sufficiently with his martial arts knowledge that the businessman asked Choi to teach him this new art, and supplied a training place.[4] From this, the art grew.

GM Choi gained students over time, and Hapkido became a well-known art in Korea, being taught to Secret Service and military alike. Several of his top students moved to the U.S. (and other countries), where they founded schools of their own, and thus the art grew.

One would think that this fairly straightforward account could not cause problems within the Hapkido community---unfortunately, that is not the case.

Immediate problems:

The problem with the above has several parts:

- 1) Some versions of history don't have him going to Japan at all. A number admit NO Japanese connection whatsoever.
- 2) Little of the above is directly verifiable. In particular, many of the little details that people would wish to know (such as how long Choi studied Aikijujitsu, what rank he attained, etc) are not provable.
- 3) Some people don't even agree that Choi was the founder---they reserve that for one of his students, namely Ji Han Jae.
- 4) Many histories attempt to "prove" that Hapkido is centuries old, using historical data from the Silla and Koryo dynasties, and again, downplay the Japanese input.
- 5) There is much confusion about details in the various stories told about GM Choi, and his art. An example from above----various histories have Choi going to Japan (or at least, "studied in a deep mountain") since the age of seven, or eight, or nine. There are many other examples.

Let's go over these in order...

JAPANESE CONNECTION

It should be understood at this time that relations between Korea and Japan were---strained, to say the least. Japan took over ruling in Korea in 1910, and the Japanese were NOT viewed with favor. Similarly, the Japanese people looked down on the Koreans as second-class citizens, at best.

As examples: the Japanese language (rather than Korean) was taught in Korean schools, and many Koreans raised in that time still cannot read Korean. Many Koreans were taken to Japan for labor purposes, and back in Korea, many women were forced to serve as "comfort women" for the Japanese Army.[5]

By the time Japanese rule ended in 1945, the Korean people were more than happy to get rid of them. Since that time, Korea as a whole has done a fairly good job of eradicating ANY mention of Japan in terms of their country's history. This, unfortunately, makes getting precise historical details difficult.

During the occupation, Japan banned all practice of martial arts. The ban was not able to suppress the practice of Korean arts completely, of course, however, it certainly made it difficult to adjust and grow as arts did in other countries. However, a number of Korean martial artists went to Japan to continue their studies. Still considered second-class citizens by the Japanese, and required by Japanese immigration laws to take a Japanese name, many obtained acceptance only after being drafted into the Japanese army. Two such were Choi Hong-Hi, also known as the 'Father of Taekwondo', and Choi Yong-I, who is perhaps better known by his Japanese name---Oyama Masutatsu, founder of Kyokushinkai karatedo, and one of the better known masters of Japanese karate.[6]

This, it is perhaps more understandable when Kwang Sik Myung's book says: 'Often the origin of Hapkido is misunderstood and thought to be a form of Chinese or Japanese martial art...Yong Sool Choi had studied in a deep mountain from the age of nine. By the time he came back to the world, Korea had been liberated from Japanese colonial rule.'[7] The time Myung glosses over, of course, is the time Choi spent in Japan, studying jujitsu.

VERIFICATION OF DETAILS

Many of the exact details of the beginnings of Hapkido are non-verifiable. For example: What rank did Choi obtain in Daito-Ryu Aikijujitsu?

Well, no one knows. The Daito-Ryu style of aikijujitsu kept meticulous records---and in them, there is NO mention of Choi Yong Sool. Moreover, there is no mention of him under his Japanese name, Yoshida Tatsujitsu, either.

Well then, what about rank certificates? It seems that when Choi was coming back to Korea on the train, he had his rank certificates in a duffle bag that was stolen, thus, no certification. According to Suh Bok Sup,

'On his return to Korea Choi, Yong Sool got off the boat in Pusan City and got on the train, to go to Yong Dong where his home was. He found

nobody was waiting for him. He left his hometown to go to Taegu City. So at the Younson train station he lost his bag. He lost all his money and all the certificates he had: someone had stolen them.’[8]

There is actually NO verifiable written evidence (known at this time) that Choi studied Daito-Ryu Aikijujitsu. Dakin Burdick, in his latest historical paper, notes that ‘Choi Yong-Sool claims to have trained for many years in Daito-ryu Aikijujitsu under Takeda Sokaku, although his claims are not recognized by the followers of Ueshiba Morihei, the founder of Aikido.’[9] Ueshiba also trained under Takeda. Scott Shaw notes “Ueshiba...studied for seven years during the period Choi was in Takeda’s service. For this reason many historians draw a comparison between the two martial arts.”[10]

We do have anecdotal evidence that he was an accomplished student, however. Shaw writes:

‘Nonetheless, there is a story told that in 1935 when a teacher from another martial arts school came to challenge Takeda, he sent forth Choi to fight the man...
...When the man protested, Takeda replied, “Who of my students has been with me longer and is a more competent fighter than my manservant.”
Choi fought and defeated the challenger.’[11]

However, Shaw gives no citation for this story. Anecdotal evidence is never perfect, and in this case we unfortunately don’t even know where the tale came from. Makes a good story, though.

The technical similarities between Aikido and Hapkido are obvious to anyone conversant with both, and the throws and locks of Hapkido are obviously descended from jujitsu. That there was a link to jujitsu really isn’t debated. However, which jujitsu? Was it Daito-Ryu? Or a different art? It should be noted here that Daito-Ryu was a prestigious style to be affiliated with, and thus among martial artists (and others) gave immediate “name recognition” to the artist who practiced it. Choi Yong- Sool obviously learned some sort of martial art that included locks and throws (yawara) while in Japan. The question is, which style?

In addition, what rank and position did Choi Yong-Sool really have? How long did he really practice, and under what circumstances? Who was his teacher? We just don't know. It has been noted that in a number of cases, martial arts practitioners have undergone a remarkable "promotion" when moving from one country to another. (Notably from moving from Korea to America.) Was this also true for Hapkido? Was he relatively inexperienced, and merely advertised as a master rank?

Doubtful. When Choi started his classes in Taegu with Suh Bok Sup, he called his art Yawara. (Among other things.) What rank he claimed initially is not known, as the name change to "Hapkido" and the subsequent formation of the various Hapkido associations and their respective ranks came later. What students he had must have come to learn from his expertise and experience, as opposed to an advertised rank. So whatever his rank was, his expertise brought in students who wished to learn from him.

JI HAN JAE AS FOUNDER

A number of people, primarily Sin Moo Hapkido stylists, argue that the real founder of Hapkido is a man named Ji Han Jae, one of Choi's students. They argue that Choi taught a form of Aikijujitsu, and it was Ji Han Jae who added most of the kicks and strikes, and indeed, gave Hapkido its name.



Very few people argue that GM Ji gave Hapkido its name---however, this begs the question, "Does the name make the art, or is the name merely a label?" Noting that many other Hapkidoists were trained under Choi, and use both strikes and kicks, leads one to believe that the art evolved over time, and that a number of instructors were responsible for the various changes. Ji Han Jae was one of them, of course---but does that mean he founded the art? Or instead was someone who made great contributions to it?

It's interesting to note that in the interview with Suh Bok Sup, he discounts the actions of Ji Han Jae, and does not hold important Ji's contributions.[12] This seems a trifle egocentric, since Ji Han Jae was president of the Korea Hapkido Association (one of the largest Hapkido organizations in Korea) for awhile.[13] Additionally, as Ji Han Jae is now the head of his Sin Moo Hapkido Association, which spans several countries, discounting him thusly is a bit overdone. On the other hand, considering that Suh Bok Sup was effectively Choi's first student in Korea, and Ji Han Jae came considerably after, his bias is understandable, though unfortunate.

Ji Han Jae started learning from Choi when he was thirteen, and continued for seven years. Ji trained additionally from several other sources, according to Dr. He-Young Kimm.

‘When Ji was just eighteen, he began to train with a man who he refers to as Taoist Lee. Taoist Lee, trained Han-Jae Ji primarily in various methods of meditation, and in the use of the Jang-Bong (6' staff), the Dan-Bong (short stick), and in Korean Taek-Kyun kicking. During the same period, a lady monk known to Ji only as “grandma” taught him spiritual power for almost five years.’[14]

However, Dr. Kimm mentions Ji started with Choi in 1949 (when he was 13) and continued until 1956 (when he was twenty) whereupon he moved to a different city. According to the above quote, Ji was then training with these other teachers during the end of his stay with Choi, and AFTER his move to Andong. Similarly, after only 9 months in Andong, Ji moved to Seoul in 1957, and according to Kimm, coined the term ‘Hapkido’ in 1959.

Jurg Zielger, in his interview in the TKD Times, says that Ji learned for about 5 years from Choi, and ‘at the same time was instructed by Buddhist monks in the art of meditation. At 18 he was taken as a pupil by ‘Taoist Lee’ in various weapons, and spiritual techniques by a different instructor. He also says Ji first used the term ‘Hapkido’ in 1959 .[15]

There seems to be a few problems with the timeline, in that either Ji was trained by the monks for a lesser time, they followed him as he moved, or he came back to Taegu frequently for training. No matter what, his training with Choi was only for five to seven years.

It is interesting to note that after that time, and even after Ji Han Jae had set up his own association (Kido Association) he gave Choi power to promote and rank people in his association. Is this likely if his art was massively different?

Considering the growing popularity of the various TKD/karate kwans forming during this time, it would be surprising if any martial arts instructors did not add to their curriculum, particularly if that curriculum is predominantly of Japanese origin. Indeed, Shaw says:

‘Initially, Choi taught his students a very

pure form of Daito-Ryu Aikijujitsu. As time progressed and other Korean martial arts pioneers, such as General Choi Hon Hi, were rediscovering and expanding upon the offensive nature of Tae Kyon, their discoveries influenced Choi, who slowly began to incorporate their aggressive punching and kicking techniques into his martial art.’[16]

It is most likely that Choi Yong Sool simply added the various kicks and punches of the emerging kwans to his art as they gained in popularity, including various weapons. This is not to disparage the additions of Ji Han Jae---it is quite likely his contributions to the art are some of the most important. However, while many people agree that Choi’s art was almost exclusively jujitsu in the beginning, it most likely evolved quite rapidly in post-occupation Korea, and wasn’t as far removed from Ji’s version as his supporters may have people believe.

It should be noted here that this history does not mean to denigrate or belittle Ji Han Jae’s contributions to the art of Hapkido. Quite the contrary. Many of the people who are currently grandmasters of Hapkido learned from Ji Han Jae, and credit him not only with great knowledge and technique, but with contributing many important concepts and movements to the art of Hapkido. Indeed, as was said, Choi’s initial teachings contained mostly yawara techniques, and the strikes and kicks were added later. One of the people most important in terms of those additions to the worldwide curriculum was Grandmaster Ji.

The main problem with saying that Grandmaster Ji was the founder of Hapkido, again, lies in the question “What is in a name?” I personally believe that without the initial art taught by Grandmaster Choi, Hapkido as a style would not have existed. However, even if Grandmaster Ji had not contributed to the art, I believe Hapkido as an art (though not necessarily under that name) would still have developed, and done so in many ways similar to the way it has with Grandmaster Ji’s additions. This is not to disparage the work that GM Ji has done on behalf of Hapkido---without him, Hapkido would not be the world-wide art that it is, and the development of the art as a generalist’s style would have taken much, much longer.

HAPKIDO IS CENTURIES OLD...

Almost without fail, all Hapkido histories start off by saying Hapkido is an art that dates

back to the Koryo and Silla dynasties in Korea.[17] Amusingly enough, the histories that people quote are almost word-for-word the same that people quote for the origins of Taekwondo, which is no more true than it is for Hapkido.

Korea DID indeed have indigenous martial arts, and for further discussion of those I suggest reading Dakin Burdick's excellent **People and Events of Taekwondo's Formative Years**, in the Journal of Asian Martial Arts, (Vol. 6, No. 1, 1997, p.30) and Scott Shaw's interesting history section in his book **Hapkido: Korean art of Self-defense**, p.11.

However, as both of those works show, there is little more than the most tenuous connection between the modern-day version of those indigenous arts, and the current arts of Taekwondo and Hapkido. The strongest connection from these current arts could be given to the art of Tae Kyon, and even that is somewhat suspect, as many instructors claimed a link to it simply to gain acceptance in post-occupation Korea, as opposed to having to admit their arts came (in the main) from the Karate and Jujitsu of Japan. For example, many histories mention that Choi had learned (and mastered) Tae Kyon before he went to Japan, and that Hapkido was simply an amalgamation of Tae Kyon and jujitsu.

This is unlikely, considering he would have had to "master" it before the age of nine, and have that mastery continue while not being able to practice it for 35 years. Many martial arts instructors after the occupation claimed that their art was derived from Tae Kyon, even though many had only trained in Japanese karate. Again, the wish to not mention Japanese origins was important in terms of becoming successful. A quote from Burdick's article gives an example of this:

“As late as 1972, Choi [Hong-Hi] claimed to have learned taekkyon as a boy from Han Il-dong before heading to Japan. He also described the art he taught to the troops as taekkyon. Nowhere in his recent fifteen volume work (1993) does he mention training in or teaching taekkyon. Choi probably claimed a knowledge of taekkyon to gain acceptance for the Japanese art of tangsudo in nationalistic post-war Korea. After he denounced the South Korean president in 1977, Choi no longer made these claims and began describing the art as karatedo. His reversal brings similar claims by other Korean martial artists into serious question.”[18]

It is POSSIBLE that Choi really did practice Tae Kyon, though not likely. It is known that Tae Kyon was practiced by young children during the years when Choi was growing up in Korea, though the Japanese police frowned on it, and indeed, in 1920 *specifically* outlawed the art.[19] (Note: this is in addition to them having banned the practice of fighting arts in *general* in Korea in 1909.)[20] However, even if he DID, any kind of “mastery” by the age of nine would be rather suspect---particularly since while in Japan, Choi would not have been able to practice Tae Kyon.

However, many people attempt to link Taekwondo and Hapkido directly back to “ancient Korean arts, thousands of years old.” In Hapkido’s case, it would be difficult to argue with a straight face that it is mainly from an ancient Korean art---one simple question of “What about the jujitsu locks and throws we are doing that are major portions of our art?” would tend to destroy that theory. Plus----where would Choi have studied it?

Many links are made to the early “hwarang” warriors of Korea, in the Silla Dynasty (beginning around 540 A.D.). There is even a modern Korean martial art called “Hwarang-do.” Many Taekwondo stylists argue that the precursor to their art was originally the preserve of the hwarang warriors, as do many Hapkidoists. (As a matter of fact, some Hapkidoists attempt to argue that Hapkido was the “royal” art of Korea, related to the Hwarang, while TKD was the “common” art---and yet, many TKD histories attempt to connect to the same Hwarang myths that Hapkidoists do.)

David Bannon replies to that in his article, “Who Were the Hwarang?”:

‘Unfortunately, there are no extant historical documents nor archeological records to support these claims. Indeed, historical records indicate that the hwarang warriors, while remarkably adept archers and accomplished swordsmen, practiced only rudimentary unarmed combat skills, and left no existing records of a fencing school, or a complete unarmed combat system.’[21]

However, he does follow it with an important point: “Indeed, all Korean fighting arts owe a debt to the hwarang’s illustrious traditions.” The hwarang left a legacy of patriotism and military prowess that continues to have a strong influence on Korea today.

However---the current modern-day Korean martial arts techniques linked directly to the Hwarang? No. The influence of the Hwarang has mostly to do with the ideals, beliefs,

and traditions of the Korean military and martial arts culture. This is an important distinction, as the ideals of an art strongly influence that art's evolution and action. However, the techniques themselves have no such direct influence.

CONFUSION ABOUT DETAILS

How did GM Choi get to Japan? Was he taken for labor purposes? During the Japanese occupation of Korea, it was common for the occupying force to relocate young Korean children for various types of labor. Was he taken by a candymaker's family? According to Suh Bok Sup, a Japanese couple who owned a candy factory liked Choi and took him back to Japan with them.[22] Dr. Kimm also says this, and follows it with "Choi eventually became very homesick and was ultimately abandoned by the candymaker. He began to wander the streets as a beggar and was regularly assaulted by other children. A Japanese man took notice of Choi because of the unique situation he was in - being so young and having to beg for food and money. This man took Choi in and eventually adopted him." Following this, Choi was put in a school, but fought all the time, and according to Dr. Kimm, "Consequently, he was asked if he wanted to get a regular education or learn to fight. He chose fighting, and was enrolled in a Daito-Ryu Aiki-Jitsu (pronounced Dae-Dong-Ryu Hap-Ki-Sool in Korean) dojo with Sokaku Takeda." [23]

Suh Bok Sup, however, has a different take on this:

"They [the candymakers] did nothing in that business after their return to Japan. The couple sent Choi, Yong Sool to a Buddhist temple in Japan to help him while they did some traveling. Even in the temple, Choi, Yong Sool wasn't a good boy...

...he was a problem boy. So they crossed the barrier and the head of the temple sent him to a friend of his by the name of Sakatu Takada Sensei. He later became his teacher." [24]

Many people, at this point, say that after Choi entered Takeda's house he became Takeda's adopted son. Mike Wollmershauser tells this story: "I remember at Choi, Yong Sool's home I showed a photograph of Takeda, his teacher. I showed this photograph to Choi, Yong Sool and right away, Choi, Yong Sool told me, he looked at the photograph and said 'This is my surrogate father,' and he spent a few moments staring at the photo." [25] However, there is a large difference between feeling like someone is an adopted father, and that person actually adopting them. Takeda actually adopting Choi is

doubtful for a number of reasons. Scott Shaw probably says it best:

“We must place this association into historical perspective to understand the relationship between Takeda and Choi. Takeda was the last in a line of samurai. The Japanese viewed themselves as a ‘divine race.’ To the Japanese, Koreans were at best second-class citizens, at worst mere pawns in the game of life. Takeda no doubt came to like Choi, but due to his cultural background, would not have accepted him as a son.”[26]

It is much more likely that Choi became a personal manservant or “houseboy” for Takeda. But we don’t know for sure---and no one agrees on what happened.

What about other details? When did the kicks and punches get added to Hapkido? Who added them? Why do some associations say they have the only true Hapkido? Why do many associations say their founder is the “true current head of Hapkido?” Why is it that so few details about Hapkido between the initial founding and the current situation are available?

Most of these questions can be answered simply----politics and advertising.

A number of associations and federations came about when some Hapkidoist broke away from their association, and founded their own. Some times this was because of political differences, technical differences, or simply a difference in beliefs with respect to the direction the art should take. Because of this, however, the new association would then have to form a history that would make it’s formation sensible in some way----and thus while many histories give information about the beginning of Hapkido, and their association’s founder, few give historical information about the times in between. For this reason much of the history of Hapkido between the founding by Choi, and current events is obscured. Most foundations simply have a short blurb about GM Choi’s founding of Hapkido, and then a lengthy section of the history of their association’s founder.

However, entirely separate from the political issue is that of teachers attempting to find students---and the advertising required to get students. In America, many student’s impressions of the martial arts are combinations of Bruce Lee’s movies, odd mystical comments heard here and there, and David Carridine’s version of Kung Fu. Because of this, many people’s idea of the martial arts is such that a simple prosaic explanation of what the martial arts are really about gets almost no reaction from prospective students.

The idea that it takes continual effort, training, and discipline, without any of the mystical trappings of magic and possibility of impossible feats of physical prowess---this loses students. And teachers need students.

So in many cases, martial arts instructors alter histories slightly----Hapkido suddenly becomes thousands of years old, refined in combat, part of a national heritage. The founder of the association of federation becomes a remarkable innovator who has managed a new breakthrough in applications for self-defense.

Example:

“A new, modern style of Hapkido”

“A totally scientific approach to Self Defense”

“The result of over 30 years of Martial Arts study, research, application and synthesis.”

“...was established in response to the growing demand and need for a ‘different’ kind of Martial Arts Organization.”[27]

Almost every single martial arts advertisement attempts to push several “student buttons” with regards to self-defense, links to ancient history, and “modern and scientific theories.” In many cases those comment are based, loosely at best, on exaggerations of dubious facts. Out of nineteen web sites on the World Wide Web devoted to Hapkido, eight push the “modern and scientific” button, twelve link Hapkido to an ancient history, and ALL mention “new and innovative” methods of self-defense. Many more simply omit a history section, and tell that their association’s founder (if it is an official association’s page) has created an entirely new and special style of Hapkido. These aren’t meant to be definitive stories of their art and it’s history----they are meant to draw students.

CONCLUSION:

Hapkido has a remarkably obscured history, and the reason it is so difficult to obtain a true, unvarnished version simply has to do with the fact that the obsfucation has many factors. From lack of direct physical evidence and records, to the changing of details due to politics, advertising, or simply bad facts, to arguments about who really started Hapkido and added what parts of the curriculum, Hapkido has a history shrouded in a lack of true, verified facts.

Choi Yong Sool went to Japan when he was young, and stayed there for over 30 years. How long he learned jujitsu, where, and how exactly he practiced is unknown, but after

he came back to Korea, he and a businessman started a martial arts dojang that taught an art very similar to (if not exactly like) a form of jujitsu. Choi had a number of students, many of who added to the art over time---and the art did change. Originally almost exclusively lock and throw oriented, punches, kicks, and weapons techniques were added over time. The name was eventually changed to Hapkido, and it became very popular in Korea---being taught to the army there, and the secret service. It also went international, with a number of other practitioners adding much to the art. Currently, a number of different Hapkido associations exist, each slightly different in style and emphasis, but all continue the art's basis of self-defense, and building character.

FOOTNOTES

- 1] There seems to be some discrepancy on the exact year in which GM Choi died. Kwang Sik Myung's book lists it as 1986, as does Dakin Burdick's article, and Dr. Kimm's book. Robert Spear, on the other hand, along with Mike Wollmershauser, says it occurred in 1987.
- 2] The age varies----Jurg Ziegler says 'eight or nine years old', Scott Shaw lists it at seven, Myung has him 'studying in a remote mountain' at the age of nine, Dr. Kimm has it also at eight or nine. Opinions vary.
- 3] See Scott Shaw's excellent section on Daito-Ryu Aikijujutsu's history in his book **Hapkido: Korean Art of Self-defense**.
- 4] From Mike Wollmerhouser's interview with Suh Bok Sup---an interesting interview, though very biased. It is difficult to ascertain what of this was pure truth, and what was 'expanded' slightly to show certain principles in a good light.
- 5] Burdick, Dakin, **People and Events of Taekwondo' s Formative Years**p.33. The Japanese occupation of Korea was exceedingly destructive for the Korean culture---the Japanese attempted to replace it with their own, while only allowing the Koreans second-class (at best) status.
- 6] Burdick, p. 34. It' s interesting to note that many of the predominant Korean martial artists of post-occupation times were trained in Japan---and yet, mention of Japan has almost completely been non-existent unless in a paper, history, or book written by a non-Korean --- until recently.
- 7] Myung, **Korean Hapkido**, p.26.
- 8] Suh Bok Sup, Interview with Mike Wollmershauser in 1994.
- 9] Burdick, **People and Events...**, p.34.
- 10] Shaw, Scott, **Hapkido: Korean Art...**, 20.
- 11] Ibid, p. 20.
- 12] Suh Bok Sup, interview. Among other things, he says about GM Ji, 'He was way too young, a high school boy. He studied about four years and then later went to Seoul City where he spent some time in the lower society...' Additionally, he gives his opinion of the history written by Dr. Kimm, a student of Ji's: 'Where did you see this book? Some of the information in here is very inaccurate. This is a copy of a book. An American man wrote this book and I just found this book and photocopied it... ...Well it is incorrect, people are being misled.'
- 13] Spear, Robert. **Hapkido: The Integrated Fighting Art**, p.4.

- 14] Burnett, Michael, version of Dr. Kimm's work.
- 15] Interview with Jurg Ziegler, TaeKwonDo Times, July 1995, p.44.
- 16] Shaw, Scott. p. 21.
- 17] **Korean Hapkido**, by Kwang Sik Myung; **Hapkido: The Integrated Fighting Art**, by Robert K Spear; **Hapkido**, by Bong Soo Han; all of these attempt to link Hapkido to the early dynasties. About the only books on Hapkido that do not are Dr. Kimm's **Hapkido Bible**, and Scott Shaw's **Hapkido: Korean Art of Self-defense**. Similarly, many Hapkido sites on the Internet start off their descriptions of history with "Hapkido is an ancient Korean art...". It is amusing to note that the few who do not, almost completely parrot the history section from Dr. Kimm's books. (One assumes that since Shaw's book came out in 1996, most people haven't seen it yet to be able to plagiarize quite as much.)
- 18] Burdick, Dakin, People and Events of Taekwondo's Formative Years, Journal of Asian Martial arts, Vol. 6, No. 1, p. 46. It's important to distinguish that the "Choi" spoken of here is Choi Hong-Hi, father of TaeKwonDo, as opposed to Choi Yong Sool, founder of Hapkido. It is rare to find a Korean art that does NOT in some way attempt to link itself to TaeKyon.
- 19] Ibid, p. 33.
- 20] Ibid, p. 33.
- 21] Bannon, David, Ph.D. **Who Were the Hwarang?**, Mudo Dojang, Winter, 1996. The continuing attempt at linking current-day martial arts to the ancient hwarang could also be a reaction to the Japanese and Chinese lengthy years of history and tradition in their martial arts.
- 22] Suh Bok Sup, Interview.
- 23] Burnett, Michael, version of Dr. Kimm's history.
- 24] Suh Bok Sup, Interview.
- 25] Wollmershauser, Mike. Interview with Suh Bok Sup.
- 26] Shaw, Scott. **Hapkido: Korean Art of...**, p. 20.
- 27] Excerpt from the International Combat Hapkido Federation flyer explaining their style.

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(Transcript of interview can be reached from the American Hapkido Association Home Page on the World Wide Web: <http://www.tiac.net/users/hapkido/aboutus.htm>)