



Imagen de portada: Galopón IV, de La Peña de Béjar, realizando posada.

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Prologue

THE INEVITABLE RACIONALITY AND PROFESIONALITY IN PRE BREEDING

After the release of two splendid books entitled "Historical and Current Stallions PRE Horse," and "The Spanish Horse: All About the PRE Breed," Messidor Equestrian Editions, offers this third book: "Spanish Horse Culture."

Eliseo Ferrer continues well with his laudable, magnificent and necessary work to disclose to the world the excellence of the Pure Spanish Horse, their great historical and cultural value, and their successes in show and in different realms of sport, where our horse is still positioned with increasing strength and notoriety.

I remember well the time, not so long ago, in which the Spanish Horse was bred and valued solely in terms of their morphology, creating horses that were admired worldwide for their spectacular beauty. In those days it was all alegrías: the PRE Horse's herd is growing incredibly and maintaining a high value on the market.

In the end, those markets became saturated, as they were very demanding in their morphological assessment and very undemanding in their functional assessment. Now, not only reproducers are what new breeders desire. The current demand is mainly for specimens with a specific activity in mind as the final product, placing more emphasis on analyzing their functionality and their sporting skills.

It was in that time of market transformation when plans began to be consolidated for the selection and improvement of the breed and they sought nothing but to enhance the capabilities of the PRE horse for sport, meanwhile maintaining the characteristics of the breed.

In the nineties, when I visualized this necessary transformation which would eventually occur, I enthusiastically and dedicatedly developed the Stallion Center of Los Arcos, with an innovative vision for our breed: the syndication of stallions. In this project have worked some excellent breeders who sought the same goal and did so with the same enthusiasm. The different stallions of this center have significantly contributed to improving the race, clearly highlighting Ermitaño III, who by merit has been recognized as the First Elite Reproducer Stallion in the PRE Stud Book.

In this magnificent book for which I am writing the prologue, we speak of applying German rationality to Spanish riding. I hope that this benchmark of "German rationality" will be embraced by all PRE breeders who breed horses, and in turn will force us to be more stringent in the planning and conduct of all our actions.

Breeders need high doses of hope, economic strength and perseverance, and above all, great professionalism. Professionalism involves knowledge, method, consistency, clear definition of objectives, measurement of results and the ability to draw conclusions, which in turn will lead to changed in course, new planning and new results.

I urge all breeders to enthusiastically join in the common task of getting our Purebred Spanish Horse to achieve the highest standards of quality so that it can compete with specimens of the best breeds in the world. I hope readers enjoy the extensive knowledge that this book gives us, and that they consider themselves integrated into the great family of professionals, fans and promoters of Purebred Spanish Horse.□



Jaime Moreno

PROLOGUE

EDITOR'S NOTE / NOTA DEL EDITOR

Eliseo Ferrer



A pesar de su majestuosa historia, a finales de los años ochenta y principios de los noventa del siglo pasado el Caballo Español apenas representaba una porción muy pequeña de la cultura ecuestre española. Convertidos sus mitos y leyendas en historia, y estrechamente vinculado a la zona occidental de Andalucía, había hecho de Sevilla y Jerez sus puntos de referencia geográficos; al tiempo que había convertido su estampa (crines y colas) en su más genuino valor. Porque, más allá de los concursos morfológicos, muy pocos, poquísimos... practicaban o conocían el contenido de la Alta Escuela. Era, por decirlo de alguna forma, un símbolo de manifestación estética y de distinción social que se paseaba por ferias y romerías, y cuya utilidad apenas traspasaba los ámbitos de la manifestación visual.

Pero he aquí que en los años noventa se produjo una auténtica revolución en el mundo del Caballo de Pura Raza Española. Una revolución a la que contribuyeron en gran medida la Real Escuela Andaluza del Arte Ecuestre y su fundador y director, Álvaro Domecq Romero, sin olvidar la labor siempre constante de Cría Caballar y de la Yeguada Militar de Jerez. La constatación de que algo se movía en la superficie y de que muchas cosas estaban cambiando en profundidad se produjo en los Juegos Olímpicos de Atlanta (USA), en 1996, donde el caballo Evento y el jinete de la Real Escuela Ignacio Rambla consiguieron una hazaña que automáticamente se convirtió en bandera y referencia de las posibilidades de la Raza. Aquellas olimpiadas cambiaron la historia y el rumbo del Caballo Español, descubriendo en el PRE aptitudes no exploradas hasta entonces y desplegando todo un abanico de posibilidades que finalmente han abierto las puertas de lo que hoy denominamos, en este libro, la Cultura del Caballo Español.

La Alta Escuela permitió a aquellos pioneros llegar a la Doma Clásica y a los Juegos Olímpicos de Atlanta... Desde entonces, el tesón de un buen número de jinetes, ganaderos y aficionados ha permitido al PRE escalar altos puestos en la alta competición internacional e, incluso, plantearse su participación en disciplinas deportivas jamás imaginadas a lo largo del siglo pasado. Es la nueva cultura del Caballo Español. □



Despite their majestic history, in the late eighties and early nineties of the last century, the Spanish Horse only represented a very small portion of Spanish equestrian culture. Converting their myths and legends into history, closely linked to the western area of Andalucía, and making Sevilla and Jerez their geographical landmarks; at the same time when their image (their manes and tails) had become their truest value. This was because, beyond the morphological contests, few people very, very few...practiced or knew the contents of the High School. They were, to put it in words, a symbol of aesthetic expression and social distinction that was paraded in fairs and pilgrimages, and whose usefulness barely went further than what was a visual manifestation.

However, behold, in the nineties there was a revolution in the world of the Purebred Spanish Horse. A revolution of which the Royal Andalusian School of Equestrian Art with its founder and director, Álvaro Domecq Romero, greatly contributed, but without forgetting the ever continuing efforts of Cría Caballar and the Yeguada Militar de Jerez. The realization that something was in motion on the surface and that many things were profoundly changing occurred at the Olympic Games in Atlanta, USA, in 1996, where the horse Evento, and Escuela Real rider Ignacio Rambla, achieved a feat that automatically became the flag and reference of the possibilities of the breed. Those Olympics changed the history and course of the Spanish Horse, discovering unexplored skills and deploying a range of possibilities for the PRE horse that have finally opened the doors of what we are now calling in this book, the Culture of the Spanish Horse.



Eliseo Ferrer

The High School allowed those pioneers to reach Classic Dressage and the Atlanta Olympics... Since then, the tenacity of a number of riders, breeders and fans of the PRE has allowed them to climb to top positions in the International High Competition and to participate in sports that were never imagined possible over the last century. This is the new culture of the Spanish Horse. □

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