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## The Mirth of Girth: Don Quixote's Stout Squire

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It would be difficult, if not impossible, to find a more fitting foil for Cervantes's Don Quixote than his plump squire. Sancho's girth has not gone unnoticed since he first appeared in the 1605 novel. A search on the Cervantes Project website, established in 1995 and edited by Eduardo Urbina, offers seventy-one digital pages containing 1,403 items, many with iconographic reproductions pertaining to *Don Quixote*—a dearth of images, however, is noticeable for some recent entries. Of the hundreds of depictions of Sancho featured, none better captures the essence of the rotund sidekick than Pablo Picasso's famous 1955 silhouette of knight and squire. A. G. Lo Ré describes it as an “insightful, sassy, ubiquitous, black on white drawing of Don Quixote [and Sancho]” (105) with both standing in a field where windmills abound. Lo Ré describes the figure of Sancho as “*a black mass vaguely defining his round body, and sitting on Dapple*” (105; emphasis added).

Sancho's images amassed by the Project offer iconic testimony to his appearance and expand on what Picasso captures and Lo Ré describes as Sancho's “round body,” by focusing on this aspect of his portrayal.<sup>1</sup> Even when Cervantes indirectly describes Sancho, as the squire appears in the drawing included in the Arabic continuation, he is rotund. He is thus surnamed “Panza” from the Latin *pantex*, also the root of “paunch.”<sup>2</sup> Remarkably, however, whereas iconography depicts his physique, only words can detail his non-physical traits. Narration, therefore, provides a more thorough picture that deemphasizes Sancho's bulkiness. Iconography may also be misleading; today's viewers, as well as today's artists, often perceive Sancho's depictions through a modern lens, and thus not see or understand the Sancho of his time.

Contemporary views on obesity find scrutiny in Fat Studies which, according to Marilyn Wann, is a “new interdisciplinary field of intellectual inquiry” (ix). Wann adds, from a post-structural perspective (a post Sausseurean one) that, “defined in part by what it is not” (ix), it is an endeavor “[l]ike feminist studies, queer studies, and disability studies, which consider gender, sexuality, or functional difference” to “show us who we are via the lens of weight” (21-22). The prescriptivism of Fat Studies probably hinders a literary examination of what girth meant to Cervantes.<sup>3</sup> Therefore, our approach is not per se a “fat study” but, to the degree possible, we include Fat Studies precepts when these provide a point of departure toward Cervantes's attitude toward Sancho's stoutness. In addition, our excursus does not

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dispute male and female girth differences, though it allows for the formulation of perspectives concerning female girth in the novel, not the least of which are those regarding Dulcinea. Furthermore, it does not purposely explore Sancho's bulk in contrast to Quixote's skinniness; when it does, it does so only to examine Sancho's corpulence.

In using a Fat Studies perspective as a starting point, we go to Lesleigh J. Owen's "Consuming Bodies: Fatness, Sexuality, and the Protestant Ethic," where she asserts that "fat persons are stigmatized" (2) and, if asked, many of her students might produce these descriptors to characterize fat people: "'slovenly,' 'dumb,' 'pathetic,' 'lonely,' 'working class,' 'lazy,' and 'loud'" (9). Viren Swami and Martin J. Tovée share this negative view (89), as do Laura S. Brown and Esther D. Rothblum in their anthology's introduction (1). A cursory glance at the several study titles in this "new field of intellectual inquiry" (Wann ix) reveals justifiable defensiveness against current attitudes toward the heavyset.

Does this negativism hold true in the field of literature, particularly in a work like Cervantes's? Moving from the sociocultural to the literary and pondering this query, John Mullan, in his "Ten Best Series" in the *Guardian*, lists male characters marked by mass: from Shakespeare's Falstaff (Sancho Panza's contemporary) to Alexander Finch in Peter Carey's *The Fat Man in History* (1974). For Mullan, Falstaff is "at ease with his bulk." A fat medieval man, Friar Tuck appears in Sir Walter Scott's nineteenth-century *Ivanhoe* (1821). Mullan claims that Tuck sports his heft as testimony "to his *joie de vivre*." Besides these two characters, however, authors of other characters listed portray corpulence rather negatively. For example, a nineteenth-century character, Joseph Sedley in Thackeray's *Vanity Fair*, does not fare as well as Tuck. Rather, Joseph is cowardly and given to eating, sleeping, and drinking. Other massive males, disparagingly described, include "a smooth-talking sadist who brutalizes his own daughter" (Casper Gutman); "a sadistic monster who tyrannizes the scullions" (Abiatha Swelter); and another one whose "bulk declares the exorbitance of his appetites and his prejudices" and who "latches (often to consummating effect), boozes and stuffs his face while on a trip to America" (Roger Micheldene). Peter Carey, short of declaring it himself, has "a post-revolutionary government" declare "obesity to be reactionary and antisocial," which returns us to the sociocultural milieu that Owen and other proponents of Fat Studies scrutinize and deplore.

Although some of these later labels, descriptive of the listed characters, may similarly apply to Sancho Panza today, and indeed were applied to him by Cervantes, none denoted "terror and loathing" (Owen 2), or the "fat admiration" described in Swami and Tovée's study as well as in Samantha Wostear's. Certainly,

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Sancho shares little in common with the later bulky characters—Casper Gutman, Abiatha Swelter, Roger Michelden—as ranked by Mullan. Rather, Sancho more resembles Shakespeare’s Falstaff and Scott’s Friar Tuck. Cervantes purpose in regard to weight was humor, not derisiveness.

A recent study by Elena Levy-Navarro provides information that compares how Cervantes treats his fat character with how four English authors treat theirs: John Skelton, who antedates Cervantes, and three of the Spaniard’s contemporaries—Shakespeare, Ben Jonson and Thomas Middleton. Levy-Navarro observes that, lest we align ourselves with the privileged man, the thin courtier, we can appreciate Skelton’s rejection of the new “bodily aesthetic of civilité” (64) that is taking hold. The characters in Skelton’s poem, *The Tunnying of Elynour Rummyng*, “are, indeed, defiant in their bulging and even in their fat bodies” that are still “not seen as revolting” as such a perspective “will need a further development of the ideal of civilité” (64). Shakespeare, however, moves toward *civilité* ambiguously; for him, according to Levy-Navarro, “fat is not a self-evident natural bodily category” given “the multiple and even conflicting ways he represents it” (69). Middleton, like Skelton, promotes (*A Game at Chess*) *civilité*, but couched in terms of Catholic bodily excess versus privileged Protestant control, “a Puritan bodily style” in which “individual boundaries must be policed and protected” (111). Jonson’s repeated grotesque descriptions of his body make him the target of people biased against girth (147). In his *Everyman Out of His Humor*, Jonson presents Macilente as an unstable, skinny character “without a stable and essential being apart from how the audience understands him” (158). In short, Levy-Navarro argues that “No body, including the fat body, has for Jonson any meaning in and of itself” (190). She also points out that neither Shakespeare nor Jonson makes it clear that alignment with the privileged thin body is not inevitable as both seem to remain suspicious of the “dynamic by which the fat body is made the emblems of excess . . . showing how it is used for dehumanizing ends” (146).

Where then does Cervantes fall on these issues? Does he privilege the thin or the heavy body, or does he, like Shakespeare, not hold fatness as “a self-evident natural bodily category”? A study by Sander L. Gilman, perhaps the only study to examine Cervantes’s treatment of fat Sancho, provides a start to answering these questions. In *Fat Boys: A Slim Book*, Sander L. Gilman places Cervantes on the side that privileges thinness. He claims that gluttony provides a challenge that “one must face each and every day—and as often as not Panza succumbs” (75). Gluttony, as defined, goes beyond satiety into excess. Gilman seems to agree with this definition when he asserts that “repletion, as we all know, is bad for the body because it leads to fat and disease” (77). Further supporting this view, he observes

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that “Cervantes is careful to have the doctor [Pedro Recio de Agüero] use the technical term for ‘adiposa,’ obesity, for Sancho Panza (‘rolliza’), indicating that his fat is much more than merely a reflection of his character. It can be read only as disease” (77). The flaw in this observation is that doctor Pedro Recio de Agüero never mentions *rolliza*. Furthermore, *rolliza* is not the technical term for obesity, as we will discuss subsequently. His footnote 18 fails to clarify his point; it rather contradicts it. The note, referring to Harold López Méndez’s *La medicina en el Quijote*, states that the term “is synonymous with ‘gorda,’ but ‘rolliza’ connotes the notion of health and taut flesh which the other word (more imprecise and general) does not” (345).<sup>4</sup> Finally, a search in the novel for Sancho eating to surfeit yields nothing, thus Gilman’s conclusion is unsupported. Satiating hunger, which is what Sancho does, is not gluttony.

In this regard, Don Quixote gives this advice to Sancho when he is to assume the governorship of the island of Barataria: “Don’t show yourself to be (even though you might be, *which I don’t believe*) greedy, a chaser of women, or a *glutton*” (732; emphasis added).<sup>5</sup> His disbelief regarding Sancho’s gluttony is important, especially if we recall that he contradicts himself in the episode when Sancho, having just awakened, compliments the wondrous smells arising from the pots of Camacho’s wedding. Don Quixote quips: “Acaba, glotón” (II.20.556; “Stop, you glutton” 542). Later, when Sancho shows eagerness in accepting Tosilos’s offer of drink and cheese while en route to Barcelona, Don Quixote again calls him “el mayor glotón del mundo,” along with “el mayor ignorante del mundo” (II.66.830; “the biggest glutton in the world,” “the greatest fool on earth” 821), because Sancho refuses to believe that the rich farmer’s son was turned into Tosilos. It is Don Quixote’s exasperation at Sancho’s love of food that leads him to call Sancho a *glotón*. However, these occasions no more show that Don Quixote believes Sancho to be a glutton than he believes the squire to be a heretic when he calls him one. This chiding is no different than the many other times when the frustrated knight hurls invectives at his squire. Yet, recalling the iconic representation of a fat Sancho throughout the ages, we should now examine how Cervantes describes him.

Not until his second sally does the newly knighted Don Quixote, following the advice of the innkeeper who knights him, decide to find a squire to accompany him on his chivalric meanderings. The person he chooses is “a peasant, a neighbor of his who was poor and with children, but who was very well-suited for the occupation of squire to a knight” (35).<sup>6</sup> Consequently, three chapters on, Cervantes writes that “don Quixote made overtures to a neighbor of his, a peasant and honest man . . . not very smart . . . Sancho Panza—for that was the peasant’s name” (55).<sup>7</sup> Given that most literary critics and artists consider fatness as essential to the character

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Sancho, it is notable that Cervantes's approach to and description of the squire exclude this condition.

Sancho is, in the novel, a peasant with children and not very intelligent. With this in mind, Howard Mancing offers as Sancho's literary predecessors, taken from "the buffoons of Roman theater, and the wise fool" (2:651). Anthony J. Close's study, "Sancho Panza: Wise Fool," amply discusses this characterization stating that "simplemindedness . . . as [W.S.] Hendrix long ago observed, is one of the attributes which Sancho inherits from the stupid comic types, the *bobos* or *simples*, of sixteenth-century Spanish theatre, along with such other stock traits as forgetfulness, impertinence, laziness, cowardice, greed, and vulgarity" (344). Neither Hendrix, in Close's assessment, nor Francisco Márquez Villanueva, who also looks at Sancho's literary lineage, includes "fatness" as a characteristic. This absence argues for an attitude toward girth that is antithetical to the one found in current Fat Studies.

It is also noteworthy that the term *gordo* ("fat") does not appear in *Don Quixote* until the second chapter referring, not to Sancho, but to the first innkeeper who "por ser muy gordo, era muy pacífico" (I.2.30; "being quite fat, was very easy-going" 27). This opinion coincides with Alfonso Martínez de Toledo's: "a very corpulent man, friend of all happiness . . . enemy of all anger, who takes pleasure in everything joyous and well done" (181), a favorable description much corroborated by the innkeeper's demeanor.<sup>8</sup>

"Corpulence" reappears in Part II, Chapter 66, as Don Quixote and Sancho return home after the knight's defeat by the Caballero de la Blanca Luna. They enter a village that is in uproar because a weighty villager has challenged a smaller fellow to a race. The large man is "tan gordo que pesa once arrobas" (828; "so fat that he weighs eleven *arrobas*" 820)<sup>9</sup> thereby weighing more than twice the challenged man's five. To balance this disparity, the large man suggests that his adversary carry six *arrobas* of additional weight while racing. The lighter fellow counters by proposing that the challenger lose six *arrobas*. They entreat the two newcomers to decide their case. Don Quixote says nothing because his recent defeat has left him distressed. Sancho, on the other hand, having just served as governor of the pseudo-island of Barataria—given to him by the Duke and Duchess; not by Don Quixote as Gilman contends (76)—promptly says that "lo que el gordo pide no lleva camino" (828; "what the fat man asks is improper" 820). He rules that the large man lose the six *arrobas* because, as challenger, he has no right "to choose the weapon." "Fatness" is so muted in this episode that Thomas Lathrop simply translates "gordo desafiador" (828) as "challenger" (820); he completely ignores the qualifier *gordo*—not so others, e.g., John Ormsby (794)

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and Edith Grossman (895). The villagers, praising their astuteness (they reason that, if wise is the servant, wiser is the master), call off the race. In the descriptions of the innkeeper and of the hefty villager, Cervantes treats fatness matter-of-factly and, according to Owen, is unaware of the “terror and loathing” it causes today (2).

Robert M. Flores’s Appendix 13 (“Physique and Appearance”) in his *Sancho Panza through Three Hundred Seventy-five Years of Continuations, Imitations, and Criticism, 1605-1980* features Sancho’s physical characteristics (191-92). It lists twelve occasions when Sancho is described as regards age (3 items: 4, 5, 6), beard (4 items: 3, 7, 8, 11), and girth (5 items: 1, 2, 10, 11, 12). Is it not then significant that, of the twelve descriptions, fewer than half (five) refer to his dimensions and seven to his age and beard? A complete overview of the term *gordo* in *Don Quixote* reveals that it modifies a number of different physical entities—mules (I.16.113); chickens (II.7.476); pins/needles (II.32.637 and II.48.723); and acorns (II.50.736, twice)—all positively. Fatness in *Don Quixote* is not “discussed in punishing, condescending, [or] even condemning terms” (Owen 4) as it is in *Fat Studies*. As regards Sancho, is it an exception?

The first time Cervantes describes Sancho as fat he does so obliquely. The abrupt end to the story in Chapter 8 leaves readers in suspense as to the outcome of the mortal struggle between the Basque and Don Quixote. In Chapter 9, the sheaves of paper that contain the continuation of the story is found, written in Arabic but then translated into Castilian by a “Moor.” A sheaf displays a drawing of the Basque, the knight, and his squire. Ironically, the Basque, whose spoken Spanish is mocked in the previous chapter, has his proper name, “Don Sancho de Azpetia” (I.9.70), placed correctly below his image. The names of Don Quixote and Sancho, on the other hand, appear below their mounts’ depictions. This detail is not arbitrary. Cervantes deliberately links both men with their beasts, possibly alluding to the admonition of Psalm 31.9: “Nolite fieri sicut equus et mulus, Quibus non est intellectus” (*Biblia* 475; “Be ye not as the horse, or as the mule, which have no understanding” *The Holy Bible* 885-86).<sup>10</sup> As regards Sancho’s surname, “Zancas,” which appears below his donkey in the drawing, the narrator explains, “and I think the reason thereof was, that, *as his picture showed*, he had a great belly, a short stature, and thick legs; and therefore, I judge, he was called Panza, or Zancas; for both these names were written of him indifferently in history” (Shelton 71; emphasis added).<sup>11</sup> First, the words constitute a brief ekphrasis of a *picture* of Sancho included in the found papers and do not describe Sancho *himself*. Though “large belly” and “short stature” appear in this passage, the intention might have been to show a correspondence between Sancho’s physique

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and that of his donkey, just as it exists between Don Quixote's and that of his horse. Furthermore, we must stress that the description is not of Sancho in the flesh, but of an artistic representation of him, although presumably not without a degree of correspondence between the two.

Part I, Chapter 20, offers the next, though partial description of Sancho. Having reached at night a *locus amoenus* of sorts, both travelers hear a strange pounding noise—they did not know that it was being made by a fulling mill. The squire, standing next to the mounted Don Quixote, fearfully holds close to him and refuses to let go. It happens that, after what must have been a long day, “he suddenly felt like he needed to do what no one else could do for him” (141).<sup>12</sup> Sancho, without drawing attention to himself, dropped his pants that “fell down and were like fetters. After that he raised his shirt as well as he could, and stuck out his rear end—which was far from small” (141; emphasis added).<sup>13</sup> Still holding on to Don Quixote's leg, Sancho “lets go”—not just of the leg. This humorous passage emphasizes his large buttocks, which undoubtedly are in proportion to his corpulence. The description also raises the humor level by detailing the squire's anguish while trying to relieve himself without alerting Don Quixote. Of course, his failure to do so maintains the mirth in this potty vignette, a type of account popular during the period.<sup>14</sup> Sancho's bulk again does not produce disgust or revulsion; this is not so, however, with the bulging bodies of the tavern women in Skelton's *Elynour* (Levy-Navarro 54). Levity here owes more to the preposterousness of the vignette than to Sancho's fat derriere. Emphasis on the large proportions of his buttocks augments the scatological humor, but only in the sense of “laughing with” and not “laughing at” the squire.

In the Second Part, published ten or almost eleven (Flores 1) years after the First, as Sancho takes leave of Don Quixote and the ducal palace to govern the *insula*—the island not surrounded by water—that the Duke and the Duchess give him as part of their manipulation of both characters, Don Quixote gives parting advice to Sancho. His admonitions perhaps reveal certain envy at the squire for having achieved his goal of governing an island, the same lure that he used to get Sancho to join him as his squire. Don Quixote, wishing he had warned the Duke of Sancho's incompetence, tells the squire that “*the little fat person* that you are is nothing more than a sack filled with proverbs and mischief” (681; emphasis added).<sup>15</sup> Lathrop conflates “*toda esa gordura y esa personilla*” (“all that fatness and that little person”) into “that little fat person” made synonymous with a “sack filled with proverbs and mischief.” While a *costal* (“sack”) may evoke a number of images, when filled, it is round and not square. Stress is placed on the roundness of *gordura* (“fatness”), not on the weight, nor on other potentially negative

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characteristics possibly associated with being overweight. Let us also recall that it is not only *gordura* that Don Quixote recognizes, but also Sancho's condition as a person, even though it is a low one given the diminutive suffix *-illa*. For "person," Sebastián de Covarrubias gives Boethius's definition of "person" as "*Persona est naturae rationalis individua substantia*" (818) or "an individual substance of a rational nature" (Geddes). Humor is caused by the skinny knight's chagrin and consternation at the fact that this "little fat person," this little "sack of proverbs and mischief" is to become, perhaps undeservedly, governor, and only because Don Quixote did not warn the Duke of Sancho's true nature.

The contrast between *gordura* and *personilla* ("little person") is aptly encapsulated in Lathrop's "little fat person," which provides a humorous juxtaposition of opposites. The purpose here is humor, not "terror or loathing." Don Quixote's uneasiness, as a scrawny knight, adds to the wit of an observation not intended to disparage Sancho's stoutness.

When in Part II Cervantes's narrator describes Sancho directly—"The dress, beard, plumpness, and shortness of the new governor, amazed everyone who was not in on the secret, and even those who were (and they were many)"<sup>16</sup> (690)—he again does not stress the squire's "plumpness," including it among several other characteristics, none of which holds any preponderance. Furthermore, *gordura* appears with *pequeñez* ("smallness"), as it did in the picture's verbalization in Chapter 9. Again, no cacomorphobia is evident.

Recalling that Flores lists four references to Sancho's beard and five to his girth in the novel, we should address why his beard plays a prominent role in his description. Spain's most renowned medieval hero, Rodrigo Díaz de Vivar, was known for his beard. Then, it represented virility, increased honor, and wealth with its growth.<sup>17</sup> Sancho's beard may grow, but not in the medieval sense. His beard's unkemptness, if anything, is noted throughout as a sign of poor character and immaturity. For example, Don Quixote advises him to maintain his beard: "You'll look good . . . but you'll have to keep your beard trimmed, because the way you have it now, so thick, tangled, and unkempt, if you don't have it taken care of every other day at least, they'll be able to tell what you are from a musket shot away" (155).<sup>18</sup>

Cervantes undoubtedly believed that a beard's condition revealed the extent of a man's civility. As regards this passage, Francisco Márquez Villanueva observes that Sancho and the buffoon in Sebastián de Horozco's *Representación de la historia de Ruth* "wear their beard long and unkempt, a lack of care which in the sixteenth century was attributed to one of a character of intolerable crassness" (134), an appearance unsuitable for a governor.<sup>19</sup> The number of times that beard and size

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constitute Sancho's description could suggest that Sancho's slovenly fatness is the issue. This point, though plausible, does not apply in this novel because Cervantes deflates the significance of *gordura*; he primarily contextualizes it in his fuller depiction of Sancho.

The term *gordura* reappears, this time in Sancho's beam-in-the-eye response that readers condone because of its humor. In Don Quixote's final defeat, he and Sancho consider becoming shepherds since Don Quixote has been forced to renounce knighthood. In their enthusiasm, they devise and select pastoral names for their neighbors who will play a part in this fantasy. Stout Sancho decides to change his wife's name, Teresa, simply by adding the augmentative suffix *-ona* to it and thus calling her "Teresona, which fits in well with her stoutness and her own name, since she is called Teresa" (824).<sup>20</sup> Sancho's myopia, by now accepted and appreciated by readers, produces levity with this name of "Tubby Tess"—a plausible English equivalent of "Teresona"—as one given to dedicatees of amorous, pastoral verses. Don Quixote had schooled Sancho on the pretentious pseudonyms given to women in poetry: "las Amariles, las Filis, las Silvias, las Dianas, las Galateas, las Alidas" (I.25.195). Cervantes pokes fun at life by mimicking it in his novel that is to end chivalric novels. His catholic, tongue-in-cheek approach to his characters is intended to make readers laugh with them and not at them.

The adjective *gordo* and the noun *gordura* are not the only terms used to express portliness. The mentioned *rollizo*, defined today as "plump" and related etymologically to being "round," is another term. It appears seven times in the novel, but never alone. Twice with the word *sano* ("healthy"), referring once to Dulcinea when, in her sung poem, Altisidora describes Dulcinea as "rolliza y sana" (II.44.701), i.e., "plump and lusty" (688). *Rollizo* and *sano* also refer to a proposed fiancé for Sancho's daughter (II.5.467). In describing Dulcinea at the beginning of the Second Part in the introductory verses, the author uses *rollizo* to characterize her flesh—"aunque de carnes rolliza, / la volvió en polvo y ceniza / la muerte espantable y fea" (I.52.418; "plump was she and robust, / Now she is ashes and dust: / The end of all flesh that dies" 415).<sup>21</sup> The antithetical juxtaposition of the prepositional phrases "de carnes rolliza / . . . en polvo y ceniza" suggests that corpulence at this point is not itself as important as the demise of this plump object of amorous affection that death will reduce to dust and ashes, the *carpe diem* theme.

Sancho employs the term to describe Torralba, the shepherdess protagonist in his anecdote: "a plump, wild girl who was a bit mannish because she had a little teeny mustache" (139).<sup>22</sup> The word denoting rotundity does not exclusively carry semantic impact. Instead the adjectives "wild" and "mannish" add to the humor

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by detracting from what may be considered a positive plumpness, and by stressing instead this woman's masculinity—the “teeny mustache” is an extra enhancement. Cervantes toys with his characters who “were conceived as the subjects of a satirical manner exposing the facts of human nature, but virtuous and loveable characters . . . never degraded [since] the effects of humour confirmed that the intentions of Cervantes were not hostile toward his characters” (Murillo 47).

In a yarn told by the old knight to address Sancho's surprise at learning that none other than “the daughter of Lorenzo Corchuelo is the lady Dulcinea del Toboso, also known as Aldonza Lorenzo” (188),<sup>23</sup> is the object of his affection and to justify not choosing a princess as the object of his amorous intents, Don Quixote recounts the anecdote of a desirable and carefree widow who bestows her affection on “un mozo motilón, rollizo y de buen tomo” (I.25.194; “a young lay brother, plump and corpulent” 189). Using the mentioned adjectives, Sancho's Teresa refers to “Lope Tocho, el hijo de Juan Tocho, mozo rollizo y sano” (II.5.467; “Lope Tocho, the son of Juan Tocho, a plump and healthy lad” 455). The attribute “plump” suggests a certain physical, if not sexual, attractiveness—a far cry from the repulsion of the fetishized view that conflates consuming with consummation (Owen 7). Thomas A. Einhorn, who has studied the relationship between bone mass and obesity, notes that “[t]hroughout history, a voluptuous or husky body habitus has been associated with affluence, beauty, and, in many societies health. It was not until the middle of the twentieth century that Western civilizations began to express a cosmetic preference for a slender body build” (1782). According to Levy-Navarro, that which began as a moral preference in the seventeenth century is now reduced to a cosmetic preference. Peter Paul Rubens's zaftig *Venus at the Mirror* or Eve in *The Fall of Man*, for example, corroborates that fleshiness must have once been considered beautiful. Employment of the adjective “plump” in these quotations fits well in a milieu that could value fatness as a positive characteristic (Servadio 238).<sup>24</sup> Let us recall the minimally neutral attitude of Shakespeare toward Falstaff and, later, the positive connotations of Scott's medieval character, Friar Tuck. Still, as Levy-Navarro points out, not all premodern views of heft that she examines are equally as sanguine. Even in Spanish literature, Quevedo, for example, presents this characteristic grotesquely (Iffland 62-64, 146; Gerassi-Navarro and Medina-Bañón 563-64).

At another point in the narrative, Sancho spies an actor disguised as a devil who is “rollizo de carnes” (“a bit plump” 375), but who “huele a ámbar de media legua” (I.47.382; “smells of perfume half a league away” 375). This smell does not coincide with Sancho's conception of the devil<sup>25</sup> who supposedly reeks of sulfur. It matters little whether the devil is fat or thin, but he must smell like sulfur.

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Finally, only once does *rollizo* apply to Sancho in a seemingly gratuitous and fairly neutral matter given the context. After the incident with the peasant who is representing Clara Perlerina and his own diabolically possessed child, the narrator claims Sancho held his own against the perpetrators of this farce although he was “tonto, bronco y rollizo,” (II.49.726; “unlettered, coarse, and pudgy” 712). In addition to connoting health, as López Méndez posited, this scholar includes another positive nuance for the term: “la idea de redondez o eburneidad” (345), i.e. roundness or density. In support, the 1737 *Diccionario de autoridades* provides a positive denotation for “rollizo”: “Fuerte, duro y redondo” (“strong, hard and round”), adding that “[s]e aplica tambien al hombre robusto, y fuerte de miembros” (3: 633-34; “it is also applied to a robust man of strong limbs”). This definition is more positive than “plump” or “pudgy,” except that “pudgy” works well in the list of descriptors where it appears. Again, as seen throughout this essay, the particular contextual constellation in which a word occurs largely determines its specific connotation.

To close this section on *rollizo*, no loathing or negativism toward bulk appears in *Don Quixote*. As with the term *gordo*, *rollizo* does not reflect a dim view; instead tubbiness is included with several other descriptors that, as a group, create a descriptive seam, a laugh-provoking cluster.

Closely related to Sancho’s girth is his fondness for eating. After Gilman unfoundedly alleges the presence of gluttony, he quotes a phrase in the novel out of context: “Sancho Panza’s ‘stomach was full’ with eats and drinks while his master fasts” (70). The wording suggests that this is the norm throughout the work; however, the context is that Don Quixote maintained vigil thinking of his lady, as knights do, while Sancho slept soundly because he was not hungry. The contrast made is not that one fasted while the other had a full stomach, but rather that one kept vigil while the other slept:

That whole night don Quixote never slept, thinking about his lady Dulcinea, in order to conform with what he’d read in his books about the many sleepless nights knights spent . . . sustained by memories of their ladies.

Sancho didn’t spend it that way. Since his stomach was full, and not of chicory water, he slept the whole night through. . . .<sup>26</sup> (60)

In a preceding chapter, after Don Quixote was beaten by the mule boy accompanying the Toledan merchants on their way to Murcia, he claims that he must eat and sleep—“he refused to answer but rather asked for something to eat and to be allowed to sleep” (44).<sup>27</sup> No one takes notice, no one accuses the knight of gluttony; his behavior is viewed as normal. Cervantes mentions Sancho’s

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hunger as he does the knight's. Both eat, but it is the squire's delight in breaking fast that is emphasized. This is repeated twice in Part II: at Camacho's wedding and when Sancho almost becomes governor of Barataria. In the first instance, Sancho's hunger is satisfied more because of the cook's generosity than because of his edacity. In response to his request to dip a piece of bread into a pot, the cook "grabbed a pot, immersed it into one of the cauldrons, and scooped out three chickens and two geese" (544).<sup>28</sup> In the second instance, the good graces of Doctor Pedro Recio de Agüero, native of Tirteafuera, ultimately shatter Sancho's belief that, as governor, he will enjoy a satisfying repast.<sup>29</sup> Gilman's claim that this scene (Doctor Recio denies Sancho the satiation of his hunger) is but "a brutal form of irony aimed against the cult of moderation" (77) must be questioned. Given the novel's contents, are we to agree with Gilman's assessment that, in the Second Part, "Sancho has become unhealthy" (75)? Sancho is no more or no less unhealthy in Part II than he is in Part I. Gilman does suggest that Cervantes, as a "son of a physician . . . may well have had some medical education" (78). A search through studies on the role of medicine in Cervantes's life does not support this supposition, though several of these studies reach the same conclusion. By not focusing on obesity, they do not mention that this condition was not then the medical concern that it is today. Instead, they limit themselves to addressing the knight's psychological affliction. Both Roberto Puig's and Raúl Soulés Baldó's studies, for example, place Don Quixote and Sancho in the categories developed by Ernst Kretschmer, a distinguished German psychiatrist (1888-1964). As concerns doctor Pedro Recio specifically, Javier Puerto believes that his function is to elicit laughter, whereas Soulés Baldó views the doctor's role more seriously, i.e., as an example of a Cervantine focus on "the then emerging dietological principles and practices, a fact that once again allows us to witness his multifaceted genius and his expertise in medical matters" (498).<sup>30</sup> In short, studies on medicine in *Don Quixote* do little to help determine the author's attitude toward obesity. Their purpose is mostly to determine the cause or causes of the knight's mental aberrations.

In addition to *glotón* used to describe Sancho, we also find *comedor*, *comilón*, *goloso*, *golosazo*, *tragón*, *tragantón*. The *Diccionario de la Real Academia Española*, the *Diccionario de autoridades*, and Covarrubias's *Tesoro de la lengua* help to understand that these words coincide within a semantic cluster with minor connotative variations. The three sources agree that *comedor* and *comilón* emphasize excessive eating, with the latter term connoting "sloppy eating." *Glotón* is one who eats excessively and anxiously (*DRAE*), or eats much in a disorderly manner (*Autoridades*, *Tesoro*). *Golosazo* combines *goloso*—a person who favors pleasing the palate over eating healthily—and the augmentative, pejoratively used

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suffix *-azo*. *Goloso* is applied once to Sancho. It is also used in a humorous simile describing how Don Quixote ineptly attacks one hundred armed men, i.e., “como un muchacho goloso á media docena de badeas” (II.4.4621; “like a sweettoothed boy will attack half a dozen watermelons” 450). *Tragón* and *tragantón* stress the swallowing of large amounts of solids or liquids. *Tragón* is included in the three dictionaries; *tragantón*, only in the first two. Both words have similar meanings, according to *Autoridades*, but *tragantón* denotes a lower style.

Reference to how Sancho’s eats first occurs in Chapter 2 of Part II when he is trying to enter the knight’s house to try to get an island to govern. The housekeeper and the niece do not want to let him in; a shouting match ensues in which *ama* and *sobrina* call Sancho *comilón* and *golosazo* (II.2.49). These invectives cannot be taken more seriously than what Sancho calls the housekeeper, “ama de Satanás” (II.2.449; “Satan’s housekeeper” 437). The exaggerated intensity of this exchange is crucial and the source of the scene’s hilarity. The other times that Sancho is called *comilón* (II.59.791 and II.72.854) and *comedor* (II.59.790) occur when Sancho and other characters disagree with these descriptors as provided by Alonso Fernández de Avellaneda in his preemptive sequel to Cervantes’s Part I of *Don Quixote*. In II.62.804, Sancho defends himself against the accusation in Avellaneda’s work that he is so fond of creamed chicken and meat balls that he hoards them inside his shirt. Sancho takes pride in being “más de limpio que de goloso” (II.62.804; “more of a clean person than a glutton” 793). Ormsby translates *goloso* as “greedy” (768). Edith Grossman coincides with Lathrop and translates it as “gluttonous” (865). In what follows, Don Quixote calls Sancho *tragón* after corroborating that Sancho is a clean person, except when he is hungry, because he is likely to eat fast and chew with full cheeks.

Finally, en route to Barcelona, Sancho and Don Quixote arrive at an inn. When the innkeeper offers Sancho the choice of whatever he wished to eat, Sancho thinks, perhaps spoiled by his good fortune at Camacho’s wedding, that a couple of roasted chickens will suffice because his master does not eat much and he is not a “tragantón en demasía” (II.59.788; “not overly gluttonous” 776). The level of humor caused by the oxymoron of being moderately gluttonous is raised by Sancho’s frustration at the innkeeper’s reply that he cannot meet his request because the inn’s larder, like his offer, is empty. Instead of roasted chicken, Sancho must settle for what is available: cow’s feet cooked with onions, garbanzos, and bacon (II.59.788-89).

Sancho eats to satiety; however, he at times stuffs his mouth. He undoubtedly enjoys eating and, though he may be “unhealthy” by today’s standards as Gilman observes, Cervantes gives us a corpulent character that, like Falstaff, exhibits a

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*joie de vivre* or, perhaps better, a *joie de manger* that aims to amuse, not to depict gluttony.

As regards humor in *Don Quixote*, Daniel Eisenberg has suggested that, while “[t]here is a certain consistency to *Don Quixote*, however contradictory his personality” (153), the same cannot be said of Sancho who “is much less consistent, and therefore intended to be funnier; we can conclude from the treatment of Sancho that Cervantes favored the creation of humor over consistency of characterization” (153). It may then be argued that Cervantes’s presentation of human inconsistencies goes to the core of Sancho’s “moderate gluttony.” James Wood posits that Cervantine comedy is a “comedy of forgiveness” that “laughs with” in contrast to a “comedy of correction” that “laughs at” (25).<sup>31</sup> He further asserts that comedy of forgiveness is “based on the management of our incomprehension rather than on the victory of our knowing” (26). Wood explains thus:

The trick of the unreliable narrator . . . can only work, can only be funny, if we think initially that we know more about a character than he knows himself—thus we are lulled at first into the comedy of correction—only to be taught that we finally know less about that character than we thought we knew at the outset; thus we are lulled into the comedy of forgiveness. Reliably unreliable narrators are not funny or interesting, in the end; unreliably unreliable narrators are endlessly comic and endlessly moving. (26)

Any seam created by Cervantes’s comic genius becomes a Barthian “interstice of bliss” (13). Even C. S. Lewis, hardly a poststructuralist, espouses the enjoyment created by juxtaposing disparate texts (1-3). Cervantes’s description of Maritornes, the half-blind servant at the inn, reveals this seam:

An Asturian girl . . . wide in the face, flat at the back of her head, with a wide nose, blind in one eye, and not very sound in the other. The truth is that the gracefulness of her body made up for her other defects; she was only seven palms tall from head to foot, and her shoulders weighed her down a bit, making her look at the ground more than she would like.<sup>32</sup> (106-07)

Cervantes groups a number of exaggerated deformities under the label of “gracefulness of her body.” Leaving the physical seam, Cervantes adds an ethical one in the tryst that Maritornes arranges with a mule driver lodged at the inn. He makes it clear, tongue in cheek, that, as a good Christian, she never broke her word; he thereby creates whimsy by distorting the virtuousness of keeping one’s word. Likewise, the distribution of fisticuffs that occurs when Maritornes seeks refuge from her employer in the bed of a sleeping Sancho—Maritornes gives as

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good as she receives—also augments the hilarity. But after Sancho is blanketed and is recovering, he rejects water and asks for wine when offered. Maritornes brings him his choice, which she pays from her earnings. Readers, witnessing this unexpected kindness, experience an attitude change toward Maritornes. She is not the deformed, mischievous, promiscuous inn servant; she becomes a generous, empathetic human being who changes a “comedy of correction” into “comedy of forgiveness.” Likewise with Sancho: he *is* fat, but not *just* fat.

It is unthinkable that Cervantes was capable of a baroque, extreme sense of humor. For example, readers learn that the character Clara receives the surname Perlerina because she comes from a line of “perláticos” (II.47.717; “paralytics” 704)—not a lineage to be extolled. Her facial pockmarks are “graves” for her many rejected suitors, her turned-up nostrils seem “to flee her mouth,” a big mouth that is missing ten or twelve teeth and molars, with eggplant-color lips “jaspados de azul y verde” (II.47.717; “mottle of blue, green” 704). Her impoverished suitor also elicits laughter when he is told that he is not only bleary-eyed and parchment-faced—scars resulting from a fall into a fire—but also “possessed by the devil” (II.47.717; 705).

The type of slapstick that the American Three Stooges made famous on the screen (eye poking, hitting each other on the head with hammers, tweaking noses with pliers) may only be enjoyed by intellectual disassociation. This happens with Clara Perlerina’s description, a parody of female beauty. The grotesque distortion of Clara, as well as that of her fiancé and Maritornes, is so significant that it disallows empathy and causes laughter; its absurdity requires emotional distancing. The distance created by these women’s baroque eccentricities allows for laughter. Adrienne Martín explains that “[w]hile satirists refuse to forgive or to see in themselves the ‘vices’ they castigate and instead remain at a critical distance, humorists use ironical distance to allow them to include themselves in the collective object of their humor. This is one of Don Quixote’s most important lessons to readers: the recognition that all of us are to an extent quixotic or pancine” (165). But laughter does not end with these “lesser” women—Clara Perlerina and Maritornes included—for even the three beauties (Luscinda, Dorotea and Zoraida) in Juan Palomeque’s inn, are exaggerated to the point of risibility. Luscinda is “a blonde heaven on earth”; Dorotea is “a blonde cascade of hair from head to toe”; Zoraida is “a mesh of pearls, a curtain of beads made out of pearls” (Cárdenas-Rotunno 64). Beauty is so exaggerated that it triggers laughter as it does when Don Quixote describes Dulcinea:

Her beauty superhuman, since in her are made real all the impossible and chimerical attributes of beauty that poets give to their ladies: her hair is gold, her

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forehead is the Elysian Fields, her eyebrows rainbows, her eyes suns, her cheeks roses, her lips coral, pearls her teeth, alabaster her neck, marble her bosom, ivory her hands, her whiteness snow, and the parts that decency has hidden from human view are such, according to what I think and understand, as only circumspect contemplation can extol but not compare. (88)<sup>33</sup>

This baroque scopophilia is the verbal equivalent of Giussepe Arcimboldo's mannerist painting of the Holy Roman Emperor Rudolph II as Vertumnus, the Roman God of the seasons, (c.1590) that is today housed in Sweden's Skokloster Castle. The point, however, is not whether women are viewed as fat or not, but rather whether Cervantes pokes fun at female beauty. Fatness in the novel elicits the most laughter with Maritornes, Clara, Luscinda, Dorotea, and Zoraida. The only described woman of girth (besides Teresona in Sancho's musings) is Dulcinea; not in the narrative proper, but in the introductory poetry. Furthermore, as regards to Dulcinea, Cervantes focuses attention on her condition of being *rolliza*, a delectable sexual morsel, a lusty, robust lass falling corporally somewhere between the emaciated skeletal models of today and Rubens's zaftig figures. Appropriate here are Erich Auerbach's concluding lines of Chapter 14 "The Enchanted Dulcinea": "So universal and multilayered, so noncritical and non-problematic a gaiety in the portrayal of everyday reality has not been attempted again in European letters" (358). Little fat Sancho also constitutes a part of the reality that Cervantes non-critically and non-problematically depicts.

As stated, a Fat Studies approach, *sensu stricto*, is too limiting because its focus and its purpose are entirely different from the literary approach taken here to the subject in *Don Quixote*. Its prescriptive and exclusive use of "fat" to denote "girth" may, for example, work for its seriousness of purpose, but a literary analysis is different. Fat Studies has provided a backdrop, as it were, for a literary analysis of fatness, a point of departure to examine one of literature's best known fat characters, Sancho Panza. Cervantes treats bulk unlike Fat Studies, an approach taken by Mullan, which predominates in literature after Shakespeare. Two historians, Mark Bradley and Christopher E. Forth, working independently of each other, conclude that, throughout history, fatness has caused various perspectives. Bradley bases his observations on Romans' attitudes toward fatness through their art; Forth, on those revealed in ancient Greek, Roman, and Hebrew texts. Levy-Navarro's study of fatness in Shakespeare and in three of his contemporaries makes the point that reactions to fatness result from the reigning culture. Shakespeare, according to her, is really "fat" neutral. His neutrality is also that of Cervantes. The latter's allusions to Sancho's corpulence are mostly indirect; in fact, the first fat person presented in the work is the innkeeper for whom, like for Friar Tuck, bulk comes with a

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*joie de vivre* that overshadows it. Women in *Don Quixote* are not noted for their roundness. Whenever Dulcinea's size is mentioned, it is always with the positively charged descriptor *rolliza*. In poking fun at women like Claudia Perlerina and Maritornes, bulk is not an issue. The pictorial depiction of a fat Maritornes across the ages is a license taken by artists who do not base their illustrations on the short, hunchback described by Cervantes. If the novelist exaggerates the appearances of Claudia and Maritornes, he does likewise with the three beauties at the inn—Luscinda, Dorotea, and Zoraida—by exaggerating their beauty to the point of caricature. Even “Teresona” only exists in relation to Sancho's misguided creation of a pastoral ambience. Cervantes, like Shakespeare, is impartial toward fatness, a fact that seems to contradict Gilman's assessment of Sancho and of “mass in the work.

Focusing on the terms *gordo*, *gordura*, and *rollizo* as they appear in the novel, we do not detect the disdain, derision, and negativism toward *Don Quixote's* fat squire that he might face in today's world. This analysis has examined Cervantes's attitude toward weight by how he incorporated the topic in his chivalric parody. Consequently, he seems to convey that he felt a similar, ostensible benevolence toward fat Sancho as he did toward his other characters' human conditions.

To conclude, then, Cervantes's kind view of humanity and its foibles, made funny through his ingenious representations, permeates his work. Indeed, a criticism he levels at Avellaneda is his failure to incorporate humor and wit—e.g., Sancho's characterization—thereby creating a less pleasurable text (II.72.854). Cervantes's neutral openness and generosity in describing humankind's follies and silliness allows for corpulent and non-corpulent characters, both groups allowing us to enjoy the interstice, the seam that exists between them and us, not between our thinness and our fatness. Therefore, being physically attractive mattered as much to Cervantes as being deformed, pockmarked, paralytic, diabolically possessed . . . even fat.

## Notes

<sup>1</sup> An interesting project, which Eduardo Urbina's site could facilitate, would be to see whether earlier images have affected subsequent images, and whether textual descriptions of Sancho, beyond his obvious paunch, have influenced iconic depictions of him.

<sup>2</sup> The Spanish Royal Academy Dictionary offers this etymon and the definition “Barriga o vientre, especialmente el muy abultado” (1132; “Belly or abdomen, especially one that is very pronounced”). Translations are mine unless otherwise indicated.

<sup>3</sup> In her introductory “What Do You Say?” (xii), Wann asserts that “O-words”—“obese” and

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“overweight” are compromised and that the preferred term, because of its neutrality, is “fat.” She adds that “seemingly well-meaning euphemisms like ‘heavy,’ ‘plump,’ ‘husky,’ and so forth put a falsely positive spin on a negative view of fatness” (xii). Sander L. Gilman notes that “[t]he word *obesity* has an odd double meaning. The Latin *obesus* refers to a body that is eaten away and lean as well as one that has eaten itself fat. It is the past participle of *obedere*, to devour” (9). Joan Corominas and José A. Pascual corroborate Gilman’s excursus (2:158). *Obeso* does not appear in Sebastián de Covarrubias’s 1611 *Tesoro de la lengua castellana o española*, but it appears in the 1737 *Diccionario de autoridades* as a medical term.

<sup>4</sup> “[e]s sinónimo de ‘gorda’, pero ‘rolliza’ sugiere una noción de salud y carnes prietas, que no tiene la otra palabra (más imprecisa y general).”

<sup>5</sup> “No te muestres, aunque por ventura lo sea—lo qual yo no creo—codicioso, mujeriego ni glotón” (II.51.743-44). Citations are identified by Roman numeral (for Part I and II), chapter number, and page number as found in Thomas Lathrop’s excellent edition. English translations derive from his English version.

<sup>6</sup> “un Labrador vecino suyo, que era pobre y con hijos, pero muy a propósito para el oficio escuderial de la caballería” (I.4.38).

<sup>7</sup> “solicitó don Quijote a un Labrador vecino suyo, hombre de bien . . . de muy poca sal en la mollera . . . Sancho Panza, que así se llamaba el Labrador” (I.7.58-59).

<sup>8</sup> “onbre de muchas carnes e de toda alegría . . . amigo, de todo enojo enemigo, e ríe de grado, e toma plazer con toda cosa alegre e byen fecha.”

<sup>9</sup> Whereas it is difficult to pinpoint what these measurements would mean today, Covarrubias’s *Tesoro* indicates that an *arroba* equals twenty-five pounds, which would place the heavier man’s weight at 275 pounds as Lathrop estimates (828 n5). But Covarrubias states that a pound “[e]s peso comunmente de doce onzas, pero éstas varían a más o a menos, conforme el uso de la tierra y la calidad de las cosas que se pesan (714; “[a pound] is a weight of 12 ounces, but these vary more or less, according to the custom of the land and the quality of the item weighed”). Marcelo de Paiva Abreu and Luiz A. Corrêa do Lago indicate in their study that an *arroba* equals 14.69 kilos or 32.3 pounds so that 11 *arrobos* would equal 355.3 pounds. Their study does not specify how many ounces constitute a pound.

<sup>10</sup> See Cárdenas (“Horses and Asses”) for an extended discussion of equine imagery in *Don Quixote* as it applies to the knight himself.

<sup>11</sup> “debía de ser que tenía, a lo que mostraba la pintura, la barriga grande, el talle corto y las zancas largas; y por esto se le debió de poner nombre de Panza, y de Zancas, que con estos dos sobrenombres le llama algunas veces la historia” (I.9.71). Lathrop’s translation seems less suitable for my purposes when he translates “talle corto” as “a short waist” (66); it is not in keeping with other descriptions of Sancho as “fat and short” as discussed in this study.

Consequently, I opt for Thomas Shelton’s 1611 translation. Other translations also coincide with Shelton’s as, for example, John Ormsby’s 1885 translation (67).

<sup>12</sup> “le vino en voluntad y deseo de hacer lo que otro no pudiera hacer por él” (I.20.144).

<sup>13</sup> “dieron luego abajo, y se le quedaron como grillos. Tras esto alzó la camisa lo mejor que pudo, y echó al aire entrambas posaderas, que no eran muy pequeñas” (I.20.145).

<sup>14</sup> Anthony Close states that Cervantes does not even approximate “Quevedo’s so-called

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‘excremental obsession’, which, more than a peculiar trait, is a reflection of the age’s scatological humour” (*Cervantes and the Comic Mind* 29).

<sup>15</sup> “toda esa gordura y esa personilla que tienes no es otra cosa que un costal lleno de refranes y de malicias” (II.53.819).

<sup>16</sup> “[e]l traje, las barbas, la gordura y pequeñez del nuevo gobernador tenía admirada a toda la gente que el busilis del cuento no sabía, y aun a todos los que lo sabían, que eran muchos (II.45.705).

<sup>17</sup> Many critics have considered the influence of Rodrigo Díaz de Vivar’s beard. Among them are P. A. Bly (1978), John R. Burt (1981), and Anthony P. Esposito (1995).

<sup>18</sup> “Bien parecerás . . . pero será menester que te rapas las barbas a menudo; que, según las tienes de espesas, aborascadas y mal puestas, si no te las rapas a navaja, cada dos días por lo menos, a tiro de escopeta se echará de ver lo que eres” (I.21.158).

<sup>19</sup> “llevan la barba crecida y desarreglada, descuido al que en el siglo XVI se le atribuía un carácter de insoportable grosería.”

<sup>20</sup> “Teresona, que le vendrá bien con su gordura y con el propio que tiene, pues se llama Teresa” (II.67.833).

<sup>21</sup> It is her robust plumpness that should be emphasized, not the liberties required to reproduce the poetic medium where this appraisal takes place, as my more literal and prosaic translation shows: “although [Dulcinea was] plump in the flesh, death, frightful and ugly, turned her into dust and ashes.” Death, often personified as a skeleton, here stands in direct contrast to the once lively and fleshy Dulcinea.

<sup>22</sup> “una moza rolliza, zahareña y tiraba algo a hombruna, porque tenía unos pocos de bigotes” (I.20.43).

<sup>23</sup> “la hija de Lorenzo Corchuelo es la señora Dulcinea del Toboso, llamada por otro nombre Aldonza Lorenzo” (I.25.193).

<sup>24</sup> For the potential, alternative, negative view toward fat during this period, see J. Eric Oliver (65-66). It is not that a negative perspective did not exist, but that Cervantes did not share it.

<sup>25</sup> Artistic depictions of the devil provide a myriad of manifestations. John E. Keller’s and Richard P. Kinkade’s plates of the miniatures in the *Cantigas de Santa Maria* reveal relatively slender devils who possibly show that “slender,” while not associated with “ugly,” was not synonymous with “beauty” either. The same may be said for the plump and, at times, even obese devils in the same Alfonsine collection.

<sup>26</sup> “Toda aquella noche no durmió don Quijote, pensando en su señora Dulcinea, por acomodarse a lo que había leído en sus libros cuando los caballeros pasaban sin dormir . . . entretenidos con las memorias de sus señoras.”

No la pasó así Sancho Panza; que, como tenía el estómago lleno, y no de agua de chicoria, de un sueño se la llevó toda” (I.8.63).

<sup>27</sup> “a ninguna [pregunta] quiso responder otra cosa sino que le diesen de comer y le dejasen dormir” (I.5.48).

<sup>28</sup> “asíó de un caldero y, encajándole en una de las medias tinajas, sacó en él tres gallinas y dos gansos” (II.20.558).

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<sup>29</sup> What better name for this doctor than “Pedro Recio de Agüero” from “Tirteafuera”?—it may be translated as “Peter Ill Omen” from “Skedaddle.” The name is a harsh omen; it does not bode well for the satiating of Sancho’s hunger, so nothing would please Sancho more this character’s departure.

<sup>30</sup> “Los principios y la práctica de la dietología, tan en pañales en ese entonces, dejando ver una vez más el brillo de su polifacético ingenio y su pericia en cuestiones médicas.”

<sup>31</sup> Michael Scham observes that “Cervantes explored the satirical ‘comedy of correction’ in the uncompromising Licenciado Vidriera” (53) adding further that “[t]he reader of *Don Quijote* is described in very different terms, alone at home, involved in a possibly subversive activity: ‘estás en tu casa donde eres señor della . . . y sabes lo que comúnmente se dice, que debajo de mi manto, al rey mato’ (I, Prólogo). Given such freedom and lack of the homogenizing laughter of a surrounding community, the reader of *Don Quijote* may delightfully lose his or her bearings” (53).

<sup>32</sup> “una moza asturiana, ancha de cara, llana de cogote, de nariz roma, del un ojo tuerta y del otro no muy sana. Verdad es que la gallardía del cuerpo suplía las demás faltas: no tenía siete palmos de los pies a la cabeza, y las espaldas, que algún tanto le cargaban, la hacían mirar al suelo más de lo que ella quisiera” (I.16.110).

<sup>33</sup> “su hermosura, sobrehumana, pues en ella se vienen a hacer verdaderos todos los imposibles y quiméricos atributos de belleza que los poetas dan a sus damas: que sus cabellos son oro, su frente Campos Elíseos, sus cejas arcos del cielo, sus ojos soles, sus mejillas rosas, sus labios corales, perlas sus dientes, alabastro su cuello, mármol su pecho, marfil sus manos, su blancura nieve, y las partes que a la vista humana encubrió la honestidad son tales, según yo pienso y entiendo, que sólo la discreta consideración puede encarecerlas y no compararlas” (I.13.93).

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