

## Chapter 111 : Silvia Sommerlath (V) – The professional.

Carl Gustaf's immediate family was initially anxious for a genteel bride so that he did not risk losing his succession rights. The noble blood appears, however, to have been a bigger issue in the newspapers than among the relatives. Princess Birgitta's position was that Carl Gustaf himself was noble and that was enough. There was some disappointment that Carl Gustaf had not held on to any of his former girlfriends of whom some actually were born into what was then left of the Swedish high nobility, mainly Titti Wachtmeister. That would have simplified things. Sibylla hoped that Carl Gustaf would marry a Swedish girl so that the bride did not have the same troubles as herself.<sup>1</sup>

Carl Gustaf's situation was initially similar to that of Crown Prince Harald of Norway, who had to fight for nine years before he could marry a woman from the bourgeoisie, Sonja Haraldsen, with his father's consent. In that respect Carl Gustaf and Silvia were lucky. The Swedish law of succession was such that when Carl Gustaf in 1973 ascended the throne he could marry whoever he pleased. It was not until 1976 that he decided on who. The reasons were several:

- The reactions from Swedish court circles and those close showed resistance to him marrying someone outside the nobility. Carl Gustaf received a large number of protest letters from various quarters and a large number of letters to the editor on the subject were published. Carl Gustaf was at this time (even within royalist circles) perceived as a generally irresponsible philander and Silvia as further evidence of his indifference to the future of the Swedish monarchy.
- It was long unclear where the Swedish people stood on the matter. If he were to be accepted as king, he must also behave like a king, i.e. fulfil their expectations. Opinion polls were eventually carried out on. This showed that 91 percent of the Swedes believed that the king should marry for love rather than for reasons of state.
- It was not clear to either of them whether Silvia was capable of coping with the role of Queen. The selection process to such official positions has through the ages been very social Darwinistic, only those best fit for the task survive. In addition Silvia's views on the subject were very serious: Marriage was forever - or not at all. Did they really love each other that much?
- Silvia was actually 33. Maybe too old to give birth? There are reports that she had to be 'pregnancy tested' as a condition of her marriage. It is reported that this occurred three times since she had a urinary tract infection in the first two tries.<sup>2</sup>

In 1969, Carl Gustaf reflected on marrying somebody royal, with a certain lack of enthusiasm though:

VJ: Is there a princess that you can fall in love with?

CG: The supply is not large. You have to go out and fight in Europe.

(He laughs. I try to pressure him.)

VJ: The prince is waiting to marry until after accession - when there is complete freedom to choose a partner?

<sup>1</sup> Margit Fjellman. Intervju med prinsessan Sibylla. Året Runt, 1972:38.

<sup>2</sup> Hänt i Veckan, 1975:45. Citat ur: den finska veckotidningen Wseura. Odaterad.

CG: Full freedom, you never have. There's always a mother who should think too...  
VJ: Yes, but does the prince feel that it is right not to choose his wife freely?  
CG: Equal children play best. That is what the constitution says. Then I have to think so too.  
VJ: But can you feel like a constitution?  
CG: No.  
VJ: Did Crown Prince Harald do the right thing?  
CG: There are many who are dissatisfied in Norway.  
VJ: How would the Swedes react if the Prince did the same?  
CG: Many would dislike it.<sup>3</sup>

Mother Sibylla's attitude during the Crown Prince period was that Carl Gustaf should not despair that Swedish girls were excluded, there were "so many delightful, talented and sweet girls out in the world". It was all about finding them. The press frequently suggested Princess Anne of England (1950-), Chantal of the old royal house of Bourbon-Parma of France (1946-), Anne-Marie of Denmark (1946-), Margherita of Romania (1949-), Xenia of Prussia (1949-), Friederike Elisabeth of Hanover (1954-) and Caroline of Monaco (1957-); Persons at the court favoured Princess Marie-Christine (1947-), daughter of Leopold III of Belgium; Carl Gustaf's aunt, Queen Ingrid of Denmark (1910-2000), suggested Countess Desirée von Rosenborg (1955-1956). Numerous other names were mentioned. If you include Marquis and Count daughters, the European high nobility was very large, but they were not royal.

On a private London visit in spring 1972 Carl Gustaf denied that he might marry an "ordinary" girl: "The monarchy as an institution has a different structure in Sweden than in Norway. I do not believe that such a choice would be entirely fortunate. I am fully aware that because of my position I have to bend to certain - sometimes unwritten - rules."<sup>4</sup> Unclear what unwritten rules he meant. The criticism of Silvia was that she lacked royal or even noble background and that she was too old. The Royal Court was most concerned about Silvia's background. If the court lost its gloss, they might lose their jobs. In retrospect, they should rather have been concerned about Carl Gustaf.

In early 1974, Carl Gustaf still doubted whether it was a good idea to marry outside his own circle of high nobility:

I have been asked whether I will choose someone from "my own circles". I cannot answer that question yet. But I can say so much that I do not demand that the person I am going to marry has a certain background! It's the same with my friends. I'll befriend anybody. But I demand one thing: loyalty. By loyalty, I mean that you should be able to tell each other all sorts of truths. And one shall always support one another. Friendship and love require complete trust. My friends all have that quality: loyalty.

As for the background of the woman I'm marrying, I can say the following: It makes things easier if she comes from a circle that is used to a life similar to what I live. I.e. a life that is quite ceremonial. It would probably be unfair to choose a woman who has no experience of such a life.

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<sup>3</sup> Stefan Andhé. Kronprinsen mot väggen i exklusiv intervju. Vecko Journalen, 1969:17.

<sup>4</sup> Svensk Damtidning, 1972:16.

Of course, a woman should be able to choose [between career and homework]. But in my particular case, she will be required to stay at home and participate in all official assignments. I do not think she will have time for anything else. I can honestly say that I also personally prefer my wife staying at home. The explanation is simple: Because of my many representation duties I will be away from home for much of my time. This means that I will not be able to devote myself to my children. That is why it is my wife's task to care for them - although I will certainly do my part when I am at home! In other words, it will be a natural thing for me to help when I can, but I will not have as much time left over for that as I might wish.<sup>5</sup>

There appears to have been at least one serious attempt to “marry off” Carl Gustaf. This was by Carl Gustaf's relative Lord Louis Mountbatten (1900-1979) who, on one of his visits, probably in 1963, had also invited some appropriate marriage prospects. Nothing came out of it. The interest in marrying Carl Gustaf off as soon as possible after his training was allegedly due to a fear from the court of the “Republican onslaught”. A beautiful wife and a baby would increase the monarchy's popularity. Behind the coded language probably hides Gustaf VI's fears.

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Since Silvia had no ancestry, she had to live entirely on her qualifications. These were:

- She spoke several languages with varying skill: (1) Portuguese with Brazilian accent. (2,3) German (High German) and Spanish; both languages a bit literary as the translator she actually was. (4) Swedish with German accent. Her grammar and vocabulary have been widely criticized. She did not spend long enough time studying Swedish. (5,6) English and French with approximately high school proficiency which is enough for a general conversation. (7,8) Sometimes Italian and sign languages are also mentioned. She has never studied Italian, but she has lived in the country. For a while she followed the teaching of sign language at the Manila School.
- She had worked as a clerk (secretarial duties), as chief hostess (administration) and as vice-protocol director (marketing): (1) As a clerk she had basic secretarial skills, i.e. could type and keep track of things. (2) As an administrator, she advanced to project manager: Establish schedules and checklists; Then “start the countdown and be prepared for everything!” She was known not to lose her head even if nothing worked as it should - but to always be able to improvise a solution. (3) In marketing a great deal is required, among them presentation techniques and “stage experience”. Silvia 1972 was still spontaneous. No longer in 1976. Then everything was about the effect on the auditorium.

In professional terms, Silvia was thus a PR woman, project manager, sales representative and communicator. Why did Carl Gustaf want her? Ingrid Hedström commented in 2004 on the matter:

The fact that Silvia Sommerlath was welcomed where Erika Patzek [millionaire daughter, married to Sigvard Bernadotte 1934-1943] was cold shouldered is not only because Europe's court have become more romantic. It's about royal strategies for a

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<sup>5</sup> Susanna Kaufman. Kungen till Vecko Revyn om sin blivande hustru: Det enda som är viktigt är att vi älskar varandra. Vecko Revyn, 1974:7.

time when the monarchy has entered the entertainment business, when its survival depends on popular popularity rather than on alliances with foreign royal houses, the Church and the military. Then it is more important to look well in pictures and be socially skilled than to have blue blood and royal ancestry.

Therefore, the trend is the same throughout Europe. The male heir to the throne of Europe chooses his future queen from the middle class, from among professional women in their 30s with a corresponding life experience.

- The royal houses in Europe are in the process of acquiring new legitimacy, says Norwegian political scientist and former court official Carl-Erik Grimstad.

- It is no longer enough just to tip your hat and wave your flower bouquet. You have to be able to make a speech, you have to be able to relate to the mass media, you have to be able to express sensible views about things like peace and poverty.

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But even more important for future royal marriage strategies was the marriage of Swedish King Carl Gustaf to Silvia Sommerlath in 1976. There is no doubt that the "Swedish experiment" was followed with great interest by other European royal houses, says Danish historian Claus Björn, lecturer at Copenhagen University.

- And the Swedish experiment has proved to be very successful as a contribution to the continued existence of the monarchy in Sweden, he says.

In fact, the beautiful Olympic hostess Silvia Sommerlath had the perfect qualifications to become queen in a modern media monarchy - photogenic, linguistically competent, socially competent and accustomed to dealing with big events.

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Many of Europe's married princesses also come from countries other than their husbands. Claus Björn is "absolutely convinced" that this too is based on a conscious strategy, at least for the Danish royal house whose princes brought their brides as far away as Hong Kong and Australia. Choosing a spouse from Denmark would create problems that you do not have with a spouse from abroad. A foreign-born princess does not have a Danish family able to speak out in the weekly press, nor does a Danish home town feel to have special claims. She can be above Danish society and fully assume her role as a princess for all Danes.

In Norway, on the other hand, Crown Princess Mette-Marits's relatives and old acquaintances have caused problems.

- Sweden will have the same problem as Norway if the bodybuilder joins the royal house, predicts Carl-Erik Grimstad.<sup>6</sup>

The English experts on royalty Andrew Norton and Harold Brooks-Baker spoke a few years later about the reason why Silvia was doing so well: "She seems to be born with the qualities that a royal person who is constantly in the eye must have. ... She was older, more mature, knew what to expect [and] was guided by Alice Trolle-Wachtmeister and others. Carl Gustaf got, when compared to the English royal children, quite an unroyal upbringing. [Prince] Charles was raised in the old way without any human warmth, he would be seen but not be

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<sup>6</sup> Ingrid Hedström. Skönhet viktigast för kungliga brudar. Dagens Nyheter, 2004-05-13.

heard. [He was raised to be a figure head.] As to the woman it was not enough [like Diana Spencer and Sarah Ferguson] to be nobility and upper class, to be queen is to be alone.”<sup>7</sup>

Silvia thought it was good for her self-confidence to have passed the baccalaureate and have had a profession. The profession was very important to her. Every time she was asked how it felt to give up her professional ambitions, she replied “I’m not giving up work, I’m just changing jobs.” If she had not married Carl Gustaf, she would have continued working, probably in the “Olympic” area. It was in line with her call for idealism. Neither then nor later does she seem to have been completely comfortable with her new role, however. She saw it alternately as a profession, a calling, a symbol and an aesthetic approach. She wanted to remain who she was. And who was she? In 1977 she participated in a personal interview - here in double translation: German to Swedish, Swedish to English.

Question: Vecko Journalen had for many years a series called “Self-portrait” with questions that went back to a kind of “questionnaire” compiled by Marcel Proust. Here is a selection of them:

Question: Which is the worst you can imagine?

Answer: When people disappoint me. And the suspicions that follow.

Question: Which errors in others do you have the hardest to forgive?

Answer: If someone abuses my trust.

Question: What is your favourite romantic hero?

Answer: Egmont (in Goethe's play about the Dutch freedom fighter, who was executed by the Spanish in 1568). [Egmont is a portrait of the gloomy fate of a man who trusts the goodwill of the surrounding world.]

Question: Who's your favourite heroine from real life?

Answer: There are many. In principle, I would like to say people who are committed to a humanitarian task and are prepared to push it through even at a very high price.

Question: Your favourite heroine in literature?

Answer: Ifigenia on Tauris (also a play by Goethe, on the classic theme of Agamemnon's daughter who becomes a priestess on Tauris and later reaches personal happiness through, among other things, absolute love of truth. May all literary experts forgive this simplified presentation!) [A more accurate description is that Ifigenia is sacrificed by the family for the common good.]

Question: Your favourite painter?

Answer: Brothers Hubert and Jan van Eyck (Flemish painters from the late 14th and early 15th centuries). I specifically asked - during the visit to Belgium - that we look at their work in Ghent. As a young girl, I had seen their artwork in Ghent and it was

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<sup>7</sup> Svensk Damtidning, 1993:10.

an indelible memory. It was a great experience for me to see them (including a famous altar) in the city cathedral.

Question: Who is your favourite composer?

Answer: Ludwig van Beethoven. (Interviewer: ... (mumbling) there I guessed wrong.

The Queen: Oh, yeah. Who would you have thought? Mozart, maybe?

Interviewer: Well, I was thinking more of Bach.

The Queen: Yeah, sure. Bach, too. But he is very difficult. I can only experience him when I am in a certain mood. I can always enjoy Beethoven. That's how I feel.

Question: What qualities do you prefer in a man?

Answer: I don't prefer any special qualities in a man - but in a human. I prefer people who can respect their fellow human beings. It is much harder than it sounds, requires much more. It is a question of both feeling and knowledge. The quality requires the ability to hold back one's own person and personality, to respect others. But it is a demand that I make of myself as well as of others.

Question: What virtue do you prefer?

Answer: Which of the seven? (The Queen speaks here of the seven so-called cardinal virtues, from ancient Greece: moderation, bravery, wisdom and righteousness plus the main virtues of Christianity, faith, hope and love.) I think they go hand in hand - can we really distinguish between them? How would you respond yourself?

(Interviewer: ... maybe to love the truth.

The Queen: Yes - but is it enough to be true? Is it enough as an isolated virtue?

Interviewer: Well. It can be a fine line to tactlessness ...

The Queen: Yes, that's right!)

Question: What do you like best about doing?

Answer: To socialize with people. That is what gives me the greatest pleasure.

Question: What is the dominant feature of your character?

Answer: That is difficult to answer. If I say something positive, it sounds like self-praise.

Question: Which colour do you prefer?

Answer: Green. Generally speaking, pastel colours.

Question: What flower?

Answer: Lilies of the Valley. Oh. By the way. Now I'm probably only receive such in the future...

(Interviewer: We could say Lilies of the Valley, and several others as well.

The Queen: Yes please!)

Question: What bird?

Answer: The Hummingbird.

Question: Who is your favourite author?

Answer: I am happy to read Schiller and Goethe. This is just to mention a couple. And so Selma Lagerlöf of course, e.g. Gösta Berlings saga.

Question: Who is your hero in real life.

Answer: Hard to say. I have admired Albert Schweitzer, for example, but I would not call him "my hero".

Question: Which historical figures do you like the worst?

Answer: To be honest, very many!

Question: What talent would you like to have?

Answer: I would love to be able to play music.

(Interviewer: Yes, but I have been told that Your Majesty is plays very well. Piano, for example.

The Queen: Well, for house needs - but I wish I could play better!

Interviewer: You play the organ, too, don't you?

The Queen: No, that's my brother.

Interviewer: There was speculation in West German newspapers that you would play the organ at your own wedding.

The Queen: Hilarious! Is it really true? It would have been a little difficult technically speaking!

The Queen has a lot of fun at the thought.)<sup>8</sup>

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<sup>8</sup> Michael Jägerblom. En dag med drottning Silvia. Vecko Journalen, 1977:14.



Perhaps not so easy for the readers to interpret. Was she serious or was she just showing off? This habit of leading with her chin she soon abandoned. Despite this, many court employees were deeply provoked. Nothing really seemed to faze her: "Stage fright? I didn't even have that for my wedding."<sup>9</sup> - "Nervous? No, I've never been that. I am what I am. Whether it is because of genes, traits or a fine childhood."<sup>10</sup> Did she not at least feel like Cinderella? No, she felt like the Queen of Sweden. "Being Queen didn't scare me. I liked the idea of a lifetime commitment. There are no short-term goals in my work, no beginning or end. I believe in fate."<sup>11</sup>

Her father: "Silvia has an iron self-discipline. She never shows if she is tired or sad and prefers a positive outlook on life."<sup>12</sup> A journalist: "She is strictly raised and has strong self-discipline and high ambitions."<sup>13</sup> Silvia herself: "I have a lively temperament but I have learned self-discipline. To have a negative attitude I think is destructive."<sup>14</sup> The only time the surroundings have seen Silvia waver is when her during pregnancies. After a state visit to Belgium in 1977, she was so tired that she had to lie down for a few hours.<sup>15</sup> The papers claimed that she fainted in Brother Ralph's arms but Silvia indignantly rejected this version. "He would have liked that!" There seems to have been a competition between the siblings over who could handle the worst. A state visit to West Germany in 1977 had to be postponed and when it took place in 1979 she went down after 150 handshakes and had to continue sitting. During a visit to Heidelberg in 1982, she reportedly lost her composure in front of all the people who crowded around her.<sup>16</sup> Princess Christina has replaced her on a couple of occasions when she was pregnant or too sick to get out of bed. Otherwise, she has appeared even when set in plaster or on crutches. (It happened after an accident in Storlien in the winter of 1990. Carl Gustaf drove a snow scooter. Silvia and the children towed. She fell, damaged the cruciate ligament and walked with crutches for almost a year.) Silvia shares Queen Louise's view that "A royal person should be healthy or dead".

Somewhere along the line, Silvia had also learned first aid. When Marshal of the Realm Sten Rudholm had a cardiac arrest during a Christmas dinner at Djurgården in 1997, she managed to keep him alive with the heart-lung method until the ambulance arrived.

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Silvia came to have a conflicted attitude towards the media. They were necessary but a threat and a nuisance. The uproar surrounding Crown Princess Victoria's birth on July 14, 1977, she interpreted as a conspiracy to deprive her of her peace of mind and privacy: They wanted a picture of a haunted person being transported to the hospital. "And my medical records were published, even though the body, like the soul, must be my property." The press conference with the obstetrician was so disorganized that a photographer from Expressen managed to get behind the doctor and photograph the journal. The publication was reported by a private individual to JO who closed the case. No picture of a haunted Silvia was ever published, as she was transported to the hospital wearing a blonde wig and sunglasses. None of the photographers recognized her.

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<sup>9</sup> Michael Jägerblom. En dag med drottning Silvia. Vecko Journalen, 1977:14.

<sup>10</sup> Lasse Granstrand. Drottning Silvia saknar att kunna vara spontan. Dagens Nyheter. 2009-03-22.

<sup>11</sup> Christine Samuelsson. Silvia - Drottningen. Svensk Damtidning, 1981:15. [Intervju med drottning Silvia.]

<sup>12</sup> Svensk Damtidning, 1976:48.

<sup>13</sup> Christine Samuelsson. Silvia - Drottningen. Svensk Damtidning, 1981, nr 15. [Intervju med drottning Silvia.]

<sup>14</sup> Christine Samuelsson. Silvia - Drottningen. Svensk Damtidning, 1981, nr 15. [Intervju med drottning Silvia.]

<sup>15</sup> Svensk Damtidning, 1977:14.

<sup>16</sup> Svensk Damtidning, 1985:4.



Several similar incidents followed. Like Princess Christina before her, Silvia wanted to be appreciated for what she did for Sweden, not for her looks and clothes. On Wednesday, November 21, 1979, she was on her first own representation assignment to inaugurate the new children's section at Uppsala Akademiska Hospital. Large numbers of staff, parents, children and other interested persons had gathered at the entrance to catch a glimpse of her. Silvia declared without much ceremony the children's section inaugurated, it was her first public speech, she received a mandatory flower bouquet of an assigned girl and was shown around. The news value was deemed very low. The county council's staff journal and Uppsala Nya Tidning were there. There was no national or weekly newspaper present. Some time later, Silvia protested about her treatment in an interview that is much referred to but hard to localize: that the papers were more interested in her hats than in her duties as queen - more of what she had on her head than in it.

The original interview<sup>17</sup> is not quite so aggressive. She wanted the newspapers to also take the opportunity to tell the readers something about the activities that were inaugurated. One gets the feeling that the whole thing it was self-inflicted however. It has always been more fun to watch Silvia than to listen to her:

An intense love affair began ten years ago. Silvia said yes to the king, but above all captured the people's love. This razor-sharp intelligence, this genius in marketing that understood that the monarchy works in the "have a good time" industry, saved the Swedish kingdom. Or rather replaced it with a queenly monarchy. ... Popularity is not something that grows by itself. The Queen is spontaneous and warm as a mother but economizes with her assets. Never a hint of interest in emancipation. With all her energy she goes in for the old-fashioned bourgeois duties of a queen... duty, family and children.<sup>18</sup>

Vitality, joy of life and enthusiasm are normally not the virtues of a queen. But this Queen Silvia's new approach to the royal role of women - most recently emphasized in the anniversary book *Bilder ur mitt liv* (Pictures from my Life) - also explains a popularity that year in and year out, makes her the woman the Swedes admire most alongside Astrid Lindgren.<sup>19</sup>

The genius of the Queen's image is that she manages both to be "in our time" and at the same time awaken associations to an almost archetypal picture of what a queen should look like and be; as in the fairy tale as in the literature. It's all about her dresses, her sparkling jewellery and her beautiful eyes. That is how a queen should be, and that is how our queen is.<sup>20</sup>

Silvia [Sommerlath], 91-68-92, size 38, length 165 cm and with 39 in shoe number came, was seen and won the day.<sup>21</sup>

Alice Trolle-Wachtmeister recalled Silvia's initial period: "For years she was on the cover of various newspapers, and she used to wonder if people would not get tired of her face. There were people who worshipped the grounds where she stepped, and women who would dress

<sup>17</sup> Kerstin Vinterhed. Intervju med Silvia. Dagens Nyheter, 1979-12-23.

<sup>18</sup> Kerstin Hallert. Drottningmonarkin. Svenska Dagbladet, 1986-06-15.

<sup>19</sup> Kerstin Hallert. Kungliga distansens historia. Svenska Dagbladet, 1993-12-19.

<sup>20</sup> Mats Gellerfelt. Älskarna fler för varje år. Svenska Dagbladet, 1993-12-19.

<sup>21</sup> Svenska Dagbladet, 1993-12-19.

like she, with 'Silvia shawls' and 'Silvia turbans'. It became a cult of personality, and many soldiers had the Queen's portrait on their cupboards. ... She became 'Silvia' with the Swedish people, something that had never happened before in a royal context in Sweden."<sup>22</sup>

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As Queen, Silvia spent a lot of time on her looks. It was, as it were, part of the profession. In the beginning, it was necessary to braid the loose hair. After a few years, no longer. "Her Majesty's hair is wonderful to work with. It has such life and such elegance, says her hairdresser Björn Axén and gladly combs into braids, pouffes and chinjons."<sup>23</sup> - "I am fitting the hairstyle to the queen's jewellery and dresses. Queen Silvia has clean and beautiful features, which I like to emphasize by sweeping up the hair at the sides."<sup>24</sup> In everyday life, Silvia was sparse with makeup. For a party it was professional but unremarkable.<sup>25</sup> She received regular facial treatment at Dahlstrand's beauty institute. Otherwise it was moderate exercise, dry brushing, alternating shower and neither alcohol nor tobacco. Long time this was enough but in 1993 she turned 50. On a visit to Brazil in November 1994, she had plastic surgery:

The Swedish Women's magazine has spoken to three plastic surgeons who have looked closely at the latest images of the Queen. All three agree. She has removed excess skin from the eyelids, a piece of the nose tip, "lifted up" the nose and probably removed soft parts of the chin to give it a new line.<sup>26</sup> ... The adjustment took place during the month of November [1994], it then takes between half and whole year for the face to recover. The skin looks tense but it is due to swelling. She has probably also injected fat into the lines between the eyebrows.<sup>27</sup> [According to unconfirmed information, the operation of the chin was already carried out in 1986 or 1991. However, photographers who have studied images of Silvia deny that this is the case.<sup>28,29</sup>]

Beauty operations appear to stem from the intense concentration on appearance. Her body perception seems to have been disrupted. The painter Frank (?) Jakobsson, who in the spring of 1994 would do a 50-year portrait, later remarked that the Queen did not like her knees, considered herself having too big feet and also complained about narrow legs. He thickened her legs and placed a flower set in front. The features were so vague that she was difficult to recognize.<sup>30</sup> There is also a half-portrait of Fritz Jakobsson from the same time - probably based on photographs. Silvia stares straight ahead and looks a little aggressive. Maybe the same artist.

In 2004 she followed up with Botox treatments.<sup>31</sup> These consist of injecting a nerve toxin that weakens the muscles and thus smooths out the wrinkles. A treatment around her mouth in 2007 was so unfortunate that a journalist thought she resembled the batman villain "Joker".

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<sup>22</sup> Lundgren, 2013.

<sup>23</sup> Svensk Damtidning, 1979:40.

<sup>24</sup> Svensk Damtidning, 1982:3.

<sup>25</sup> Svensk Damtidning, 1980:2 & Svensk Damtidning, 1983:16.

<sup>26</sup> Monica Wadsted. Silvia har gett sig själv ett yngre ansikte. Svensk Damtidning, 1995:3.

<sup>27</sup> Svensk Damtidning, 1995:5.

<sup>28</sup> Året Runt, 1991:25.

<sup>29</sup> Cecilia Hagen. Bilaga om Silvia: Drottningen. Expressen, 1989-08-06.

<sup>30</sup> Expressen, 1994-03-24.

<sup>31</sup> Erik Pettersson. Här gör Silvia sina plastikoperationer. Expressen, 2004-10-29.

This gave rise to a number of nicknames for the other family members as well. (Carl Gustaf was already Knugen. The children became the Chin, Fork and Cigarette.) Fortunately, the effect disappeared after six months. There are also comments that for her age she is unnaturally thin.

The next attempt by the painter Urban Larsson at 70th birthday was more faithful but not very queenly. Larsson described her as warm, charismatic and friendly. However, this is not how she is depicted. In the portrait she looks apprehensive and somewhat subdued. She holds a white orchid from the wedding bouquet. On the wall hangs a portrait of Queen Victoria of Baden. On a table are four books in the colours white-red-blue-green, the flags of France and Brazil. The portrait is part of the Gripsholm portrait collection and was unveiled on June 11, 2013.

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After the wedding, Silvia had a lot of clothes made for state visits and national tours. Good quality was important so that the clothes did not wrinkle sitting for long stretches listening to speeches. It meant pure silk or fine wool. West, skirt, jacket and hat were sewn in the same preferably patterned fabrics. As much as possible of the wardrobe could be combined. Most notable were the hats. Silvia: "I love hats. I hide behind them."<sup>32</sup> The Hats would be colourful, preferably matching the dress or coat. However, accessories such as shoes, gloves and bags were mostly beige, white or black. In the beginning, Carl Gustaf, who wanted a classic cut, made the decisions. After a while, Silvia's more footloose style encroached. It ended in a compromise. Prêt-à-porter was changed by the store to sit perfectly. Gala clothing was sewn up by Queen Margarethe's tailor Jörgen Bender. Carl Gustaf spent much of his own money on Silvia's clothes, furs, bags, etc. It must both be and look expensive. Otherwise, the environment thought it would seem petty. She felt most comfortable in full-folded pure silk skirts. The jewellery was very important.

She and some lady-in-waiting could long move around freely. She was of course recognized, one curtsied or lifted the hat, but no one bothered her. When she went shopping, she was advised by the surroundings of best buy. The sales girls were sometimes unsure if she was to pay the full price but that she would. Sometimes she was tailed by curious children. The constant attention seems to have affected her: "In the beginning I wondered how the Swedish people, who are so advanced, could accept the idea of a monarchy. I've learned that the feeling for the monarchy is very deeply imbedded. The people not only accept the royal family but love it. And they accept you as a person. We are symbols for the country, a strong means of unifying the people."<sup>33</sup>

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<sup>32</sup> Svensk Damtidning, 1978:44.

<sup>33</sup> John Duka. Royal Couple: Private Lives in Public Eye. The New York Times, 1981-11-23.