In 1992 royal biographer, Andrew Morton, published *Diana: Her True Story*, a book which claimed to tell, with Diana, Princess of Wales’s tacit approval, the ‘true’ story of her unhappy marriage for the first time. The book’s publication caused a sensation, sparking heated debates about the book’s validity and veracity. In 1992 alone, the text sold 2 million hardback copies, and the paperback version sold in the millions as well. The re-packaging of the book (with extra material) as *Diana: Her True Story in Her Own Words* in 1998 after the princess’s death sold a further 2 million copies.

My paper will contend that Andrew Morton’s structuring of *Diana: Her True Story* as a fairytale narrative is one that attracts the reading subject and involves ‘her’ in the fantasies it perpetuates, while at the same time acts as a vehicle for the positioning of Morton as royal champion of the princess because of his role in her ‘rescue’ and salvation. Morton’s placement of himself as the champion of the princess’s cause lends itself to a reading of *Her True Story* as romance, both in terms of its content and its structural origins.

From the chapter headings of *Her True Story*, through to the use of photographs and page layout (particularly of the 1998 edition), the princess’s life as fairytale narrative is stressed. Throughout this biography Diana’s ‘royal-ness’ is emphasized while the institution of royalty is critiqued and re-evaluated. The book contains an internal tension between trying to maintain Diana’s royal status and suitability, while undermining and attacking the royal establishment. As royal suitor (and as suitor deemed ‘unsuitable’) Morton engages in emphasizing Diana’s ‘royalty’ while tacitly suggesting that she is ‘of the people’ and open to be loved by them. Diana is special, but available, and Morton’s book positions him as her greatest fan. Further, Morton’s position as royal ‘outsider’ aligns the biographer with Diana’s own positioning as outsider within the royal system. The book of *Her True Story* is positioned, too, as a ‘stand-out’ ‘tell-all’ biography in that (perhaps for the first time) it has been constructed with the approval of, ironically, a royal ‘insider’. As it turned out, Diana’s involvement in the construction of this book further cemented her outsider status, while for his part Morton was subjected to unprecedented levels of vitriol from the establishment press for his ‘dabbling in the stuff of fairytales’.

Morton’s positioning as royal champion will extend to his covering for the princess after the book’s publication and circulating the story that the princess had no involvement in its creation. Morton agrees to Diana’s stipulation that their involvement together remain covert and Morton grants her ‘complete deniability’. After the publication of *Her True Story* Diana had nothing further to do with Morton and consigned him to the bin of disused ‘beaux’, reporting to friends that she regretted the relationship. The biographer was left answering the charge from the establishment press that he was unqualified to tell Diana’s story or have access to the details of her life. Such conditions, I argue, furnish a reading of this relationship as a ‘sexualized’ one while creating interesting ways of re-examining the attacks on Morton after the publication of *Her True Story* in terms of their classed inferences.

I will also examine how *Her True Story*, as a text about the ‘grand narrative’ of Diana’s life that traces her rise from obscurity to the world stage, can be juxtaposed with the humble origins of the Morton text itself. The evolution of this book parallels Diana’s (and Morton’s) own meteoric rise in the public domain and has paved the way for Morton’s being able to command huge fees for his celebrity biographies.
(Madonna and Monica Lewinsky were his next subjects). Morton is an interesting subject of study because he, too, has been ‘fictionalized’ in a 2001 dramatization of his writing of *Her True Story* in a telemovie called ‘The Biographer’. Andrew Morton as ‘star’ biographer and royal knight in ‘shining Armani’ should prove an interesting object of study.