Diogenes

Book factsheet

Donna Leon
Unto Us a Son Is Given

Published by Diogenes as *Ein Sohn ist uns gegeben*
Original title: *Unto Us A Son Is Given*



Unto Us a Son Is Given is a delicate matter that calls for all of Brunetti's tact and precision.
Venice: city of wealth – and of greed . . . Gonzalo Rodríguez de Tejeda – originally from Spain – has made a fortune as an art dealer. Now he is spending his sunset years in Venice. And then? Should his conservative family, who never approved of his permissive lifestyle, inherit his treasures? Or who is his chosen heir? Commissario Brunetti's father-in-law has a strong sense of foreboding and asks the Commissario for help – plunging Brunetti into the depths of the human heart.

Crime Fiction, Contemporary Literature
320 pages
11.6 × 18.4 × 2.5 cm
June 2019

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Translation rights currently sold:
Catalan (Edicions 62)
Dutch (De Bezige Bij)
English/UK (William Heinemann)
English/USA (Grove /Atlantic)
Finnish (Otava)
French (Calmann-Lévy)
Polish (Noir sur Blanc)
Spanish/world (Seix Barral)

Bestseller

1 Spiegel bestseller list
4 Spanish bestseller list
#12 New York Times bestseller list

Movie adaptations

2019: Ewige Jugend
Director: Sigi Rothemund
Screenplay: Jens-Frederik Otto
Cast: Mit: Uew Kockisch, Julia Jäger, Annett Renneberg, Karl Fischer, Michael Degen. In Episodenrollen: Max von Thun, Nadja Bobyleva, Hildegard Schmahl, Andreas Pietschmann, Nina Kronjäger.

2019: Stille Wasser
Director: Sigi Rothemund
Screenplay: Stefan und Florian Iwersen Holtz
Cast: Uwe Kockisch, Julia Jäger, Karl Fischer, Annett Renneberg, Marie Leuenberger,Suzanne von Borsody

2018: Endlich mein
Director: Sigi Rothemund
Screenplay: Stefan Holtz und Florian Iwersen
Cast: Uwe Kockisch, Julia Jäger, Michael Degen, Annett Renneberg. In Episodenrollen Leslie Malton, Edin Hasanovic und Jürgen Tarrach.

2017: Tod zwischen den Zeilen
Director: Sigi Rothemund
Screenplay: Stefan und Florian Iwersen Holtz
Cast: Uwe Kockisch, Karl Fischer, Annett Renneberg, Michael Degen und Julia Jäger. In Episodenrollen: Jenny Schily, Thorsten Merten, Harald Schrott.

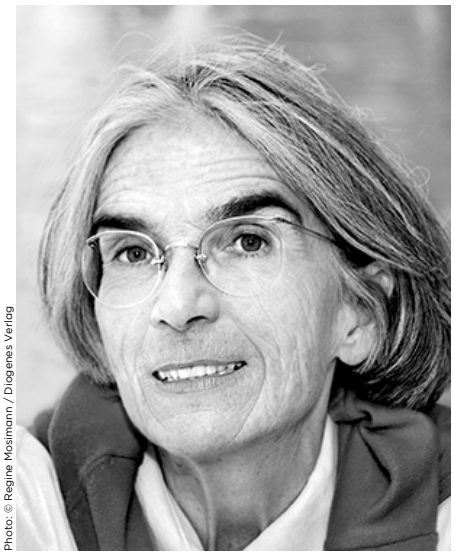
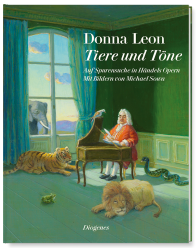


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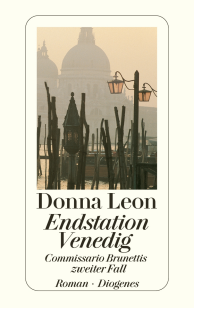
Donna Leon, born in New Jersey in 1942, has worked as a travel guide in Rome and as a copywriter in London. She taught literature in universities in Iran, China, and Saudi Arabia. The Brunetti novels brought her to world-wide fame. Donna Leon lived in Italy for many years, and although she now lives in Switzerland, she often visits Venice.



Handel's Bestiary
144 pages
2010



Brunetti's Venice
368 pages
2008



Death in a Strange Country
400 pages
1995
Movie Adaptation



Death at La Fenice
352 pages
1993
Award winner
Movie Adaptation

Movie adaptations (cont'd)

2016: Das goldene Ei
Director: Sigi Rothemund
Screenplay: Florian & Stefan Holtz Iwersen
Cast: Uwe Kockisch, Julia Jäger, Michael Degen, Juliane Köhler, Imogen Kogge

2015: Tierische Profite
Director: Sigi Rothemund
Screenplay: Florian Iwersen
Cast: Uwe Kockisch, Julia Jäger, Annett Renneberg, Karl Fischer, Michael Degen, Alice Dwyer, Florian Bartholomäi, Max Hopp, Walter Kreye

2014: Reiches Erbe
Director: Sigi Rothemund
Screenplay: Florian Iwersen
Cast: Neben dem beliebten Stammensemble um Uwe Kockisch, Julia Jäger, Annett Renneberg, Karl Fischer und Michael Degen spielen in Episodenrollen David Rott, Lisa Wagner, Tilo Prückner, Renate Delfs und Liv Lisa Fries.

2013: Auf Treu und Glauben
Director: Sigi Rothemund
Screenplay: Holger Joos
Cast: Mit der bewährten Besetzung rund um Uwe Kockisch, in Episodenrollen u.a. Jeanette Hain, Stephan Grossmann und Nicole Heesters

2012: Schöner Schein
Director: Sigi Rothemund
Screenplay: Holger Joos
Cast: Uwe Kockisch, Karl Fischer, Annett Renneberg, Michael Degen, Julia Jäger. In Episodenrollen u.a Michael Mendl, Esther Schweins und Merab Ninidze.

2011: Das Mädchen seiner Träume
Director: Sigi Rothemund
Cast: Uwe Kockisch, Julia Jäger, Michael Degen Annett Renneberg, Jasmin Tabatabai, Martin Feifel, Valerie Niehaus

2010: Lasset die Kinder zu mir kommen (TV)
Director: Sigi Rothemund
Cast: Uwe Kockisch, Karl Fischer, Annett Renneberg, Michael Degen und Julia Jäger. In Episodenrollen u.a.: Nadeshda Brennicke, Michael Gwisdek und Gregor Törzs

2009: Wie durch ein dunkles Glas
Director: Sigi Rothemund
Cast: Uwe Kockisch, Julia Jäger, Michael Degen und Annett Renneberg. In Episodenrollen Heikko Deutschmann, Katharina Wackernagel und Birge Schade.

2008: Die dunkle Stunde der Serenissima
Director: Sigi Rothemund
Cast: Uwe Kockisch, Karl Fischer, Annett Renneberg, Michael Degen, Julia Jäger, Axel Milberg, Katrin Sass, Bettina Zimmermann, Rike Schmid

Movie adaptations (cont'd)

2008: Blutige Steine
Director: Sigi Rothemund
Cast: Uwe Kockisch, Karl Fischer, Annett Renneberg, Michael Degen, Julia Jäger, Helmut Zierl, Ernest Allan Hausmann, Rosel Zech

2006: Endstation Venedig
Director: Sigi Rothemund
Cast: Uwe Kockisch, Julia Jäger, Esther Schweins, Heiner Lauterbach, Monica Bleibtreu

2006: Das Gesetz der Lagune
Director: Sigi Rothemund
Cast: Uwe Kockisch, Julia Jäger, Tim Bergmann, Laura-Charlotte Syniawa

2005: Beweise, dass es böse ist
Director: Sigi Rothemund
Cast: Uwe Kockisch, Julia Jäger u.a.

2005: Verschwiegene Kanäle
Director: Sigi Rothemund
Cast: Uwe Kockisch, Julia Jäger u.a.

2004: Sanft entschlafen
Director: Sigi Rothemund
Cast: Uwe Kockisch, Julia Jäger u.a.

2004: Acqua Alta
Director: Sigi Rothemund
Cast: Uwe Kockisch, Julia Jäger u.a.

2003: Venezianisches Finale
Director: Sigi Rothemund
Cast: Uwe Kockisch, Julia Jäger u.a.

2003: Feine Freunde
Director: Sigi Rothemund
Cast: Uwe Kockisch, Julia Jäger u.a.

2002: Nobiltà
Director: Sigi Rothemund
Cast: Joachim Krol , Barbara Auer

2001: In Sachen Signora Brunetti
Director: Sigi Rothemund
Cast: Joachim Krol , Barbara Auer

2001: Davon stirbt man nicht
Director: Christine Hartmann
Cast: J. Prochnow

2000: Vendetta
Director: Christian Castelberg
Cast: Joachim Krol, Barbara Auer

2000: Venizianische Scharade
Director: Christian Castelberg
Cast: Joachim Krol, Barbara Auer

Awards

2024 ›Ehrenpreis des Bayerischen Ministerpräsidenten‹ für ihr Werk
2024 ›Ripper Award‹ von der Jury des Europäischen Preises für Kriminalliteratur

Awards (cont'd)

2021 ›Gaudium Award‹ des Breukelein Institutes
2019 ›Lifetime Achievement Award‹ vom *Strand Magazine*
2019 *Ein Sohn ist uns geboren* war auf der Shortlist des ›Golden Dagger Award‹
2018 ›B.Z.-Kulturpreis‹ (Berliner Zeitung)
2016 ›Premio Pepe Carvalho‹ anlässlich des Krimifestivals BCNegra von der Stadtregierung Barcelonas
2006 Das Hörbuch *Mein Venedig* ist auf den 1. Platz des österreichischen Publikumspreises ›Buchliebling‹ gewählt worden, der Roman *Verschwiegene Kanäle* erzielte den 3. Platz in der Rubrik ›Krimis und Thriller‹
2005 ›Silver Award‹ in der Kategorie ›Krimi/Thriller‹ des britischen Hörbuchpreises ›Spoken Word Awards‹ für das englische Hörbuch *Blood from a Stone*

(dt. Blutige Steine)
2003 Donna Leon erhält den ›Corine – Internationaler Buchpreis‹ für *Die dunkle Stunde der Serenissima*
2000 Donna Leon ist im Rahmen der Veranstaltungen zum Welttag des Buches für *Nobiltà* mit dem ›Goldenen Buch‹ des Österreichischen Hauptverbandes des Buchhandels ausgezeichnet worden.
2000 Donna Leon erhält den ›Silver Dagger‹ der Crime Writers' Association für *Friends in High Places* (dt. *Feine Freunde)*
1997 3. Platz für *Venezianische Scharade* in der Internationalen Sparte beim 13. ›Deutschen Krimi-Preis‹
1991 Japans renommierter ›Suntory‹-Preis für *Death at la Fenice* (dt. *Venezianisches Finale)*

Praise

Unto Us a Son Is Given

»With each installment of the series, [Leon] continues to find and reveal new layers to her familiar characters and to Venice.« – Book Reporter, New York

»[...] this cop [. . .] has that rare quality Italians would call *un cuore d'oro,* a heart of gold.«
– Marilyn Stasio / New York Times Book Review

»Along the way, murder and perfidy abound, providing Brunetti with numerous investigative challenges. Ultimately, Brunetti muses about the profound nature of family ties and the danger of family secrets, inviting readers to do likewise.« – Library Journal (starred review), New York

»An intriguing look at love [and] family life. There is a mystery and a murder here, but they appear very late in this intriguing yarn [. . .] The real focus is on the intricate social realities and old rich families of Leon's beautiful, mysterious and labyrinthine Venice.« – Providence Journal, Rhode Island

Praise (cont'd)

»Brunetti's humane police work is disarming, and his ambles through the city are a delight.« – NYT Book Review, New York

Donna Leon

»Brilliant.« – Sunday Times, London

»A splendid series . . . with a backdrop of the city so vivid you can almost smell it.« – The Sunday Telegraph, London

»Donna Leon can paralyze the reader with joyful suspense.« – The Mail on Sunday, London

»[Donna Leon] has never become perfunctory, never failed to give us vivid portraits of people and of Venice, never lost her fine, disillusioned indignation.« – Ursula K. LeGuin / The New York Times

»The most obvious appeal of Donna Leon's novels about Commissario Guido Brunetti is that they are so supremely civilized. For readers with a certain mindset—distaste for violence, love of Italy's cultural and sensual pleasures and scorn for officialdom — Donna Leon's novels are always a pleasure.« – Patrick Anderson / The Washington Post

»Donna Leon guides us through Venice like James Ellroy through Los Angeles or Manuel Vázquez Montalbán through Barcelona: with an eye used to detect what lies behind the façade.« – Le Figaro, Paris

»Donna Leon is a top thriller writer, on a par with Agatha Christie, Dorothy L. Sayers, Patricia Highsmith and Ruth Rendell. Women, so it would seem from literary history, have always been in their element with the genre of murder and violence.« – Sonntags Zeitung, Zurich

»Brilliantly evokes Venetian atmosphere. The characters of Brunetti and his family continue to deepen throughout this series.« – The Times, London

»Donna Leon is the undisputed crime fiction queen.« – Sarah Weinman / Baltimore Sun

»In the footsteps of Brunetti, endowed with a ruthless humor and a healthy appetite, Donna Leon's readers discover Venice better than with a guide book.« – Le Monde, Paris

»Brunetti's humane police work is disarming, and his ambles through the city are a delight.« – The New York Times, Book Review

»Brunetti remains unique – an everyman who's also extraordinary.« – Publishers Weekly

»Donna Leon's Venetian mysteries never disappoint, calling up the romantic sights and sound of La Serenissima even as they acquaint us with the practical matters that concern the city's residents.« – Marilyn Stasio / The New York Times Book Rreview

»Donna Leon's books are a joy.« – The Guardian, London

Praise (cont'd)

»When writing about her beloved Venice, Donna Leon can do no wrong.« – The New York Times

»[Leon] has never become perfunctory, never failed to give us vivid portraits of people and of Venice, never lost her fine, disillusioned indignation.« – Ursula K. Le Guin / New York Times, New York

»Hers is an unusually potent cocktail of atmosphere and event.« – The New Yorker, New York

»[Leon] uses the relatively small and crime-free canvas of Venice for rips about Italian life, sexual styles and - best of all - the kind of ingrown business and political corruption that seems to lurk just below the surface.« – Chicago Tribune, Chicago

»Leon started out with offhand, elegant excellence, and has simply kept it up.« – The Guardian, London

»Leon whips up a brilliant narrative storm.« – Sunday Times, London

»Her depiction of Venice, its crimes and beauties, villains and heroes, high and low and the character of Brunetti and his family and friends has long been a delight for discerning readers. The warmth, understanding and shrewdness with which Leon's elegant, witty prose depicts this particular part of Italy is a joy. She is one of the best European novelists around, and her unflinching address to current affairs makes her worthy of the highest regard.« – Amanda Craig

»She has reinvented Venice.« – Kristina Maidt-Zinke / Süddeutsche Zeitung, Munich

»Her love for this city shines through from every line of her crime novels.« – Maria Wiesner / Frankfurter Allgemeine Zeitung, Frankfurt

»Leon's pedagogical eros is akin to that of Mary Poppins. Who could resist it?« – Simone Dattenberger / Münchner Merkur, Munich

»To read her is to restore the soul.« – Mark Sanderson / The Times, London