

Mutterliebe

("Mother Love")

Austria : 1939 : dir. Gustav Ucicky :

: 106 min

prod: : scr: : dir.ph.:

[Norbert Rohringer](#)

Käthe Dorsch; Paul Hörbiger; Wolf Albach-Retty; Hans Hotter; Hans Holt; Rudolf Prack;

Susi Nicoletti; Siegfried Breuer

Ref:	Pages	Sources	Stills	Words	Ω	□	≠	Z	⚡	Copy on VHS	Last Viewed
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Speelfilm Encyclopedie review:

"A widow, working herself into the ground for her four children, only finds herself valued once she sacrifices an eye for her eldest, who has become blind. A melodrama on the verge of kitsch, but it still enthrals, thanks to superb performances, especially from Käthe Dorsch. Naturally, as an ode to motherhood, the film suited the purposes of the nazis, whereby it was certified as *staatspolitisch besonders wertvoll*. (= of exceptional value to national politics). **1½ "

The Moving Picture Boy entry on Rohringer:

"Yet another non-German who became an Aryan pin-up. The wavy blond hair and dazzling blue eyes of the Austrian Rohringer were seen exclusively in German films from 1939. (He had already adorned the Viennese stage.)

His leading role in "JAKKO" showed him as a successor to the "sensitive" Claus Detlef Sierck: a circus child (artistic, wilful) whom fate throws at the world's mercy, saved – lucky chap! – by falling in with sea cadets of the Hitler Youth. Rohringer had a lot of charm and deserved better than such rubbish."

[no listing in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. Rohringer, 12, presumably plays the eldest son of Dorsch, who benefits from the eye transplant. Her three other children (two boys, one girl) remain unidentified. In one episode of the superb documentary series "The World at War" – "Inside the Reich" – which followed the effects of the war on the German domestic population, a brief clip from this film is shown at a special Berlin premiere, attended by hand-picked mothers of large families each sporting a party medal (a Mother's Cross) for their services to the nation. The reich was exceptionally keen to promote fecundity among good aryan stock, to which end Hitler resisted mobilising German women to work in the factories – they had more important duties in the bedrooms and nurseries. It would be interesting to know whether these Nazi-period films are ever shown today in German-speaking countries, or are available on video. However repellent their political messages might be, they remain of historical interest.

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