The cinematic sacred is found wherever motion pictures depict something as worthy of reverent celebration, contemplation, remembrance, or protection, either by displaying its excellence positively or by evoking horror at its violation, destruction, or profanation. This lecture examines the ethical challenges of depicting and viewing the infliction of horrific suffering on victims regarded as sacred or saintly. Critics rank Dreyer’s film The Passion of Joan of Arc as one of the best films ever made. Alfred Hitchcock’s Psycho and Lars Von Trier’s Breaking the Waves echo Dreyer’s worries about voyeurism. Pasolini’s The Gospel According to Matthew and Burnett’s Killer of Sheep respond to those worries by directing attention away from the primary victim.