Following Nietzsche and Oswald Spengler, Heidegger sees existential pain as our only weapon against the unfeeling machines of technological modernity. Whereas the Stoics sought to avoid pain, there is a trajectory within 19th and 20th century (Western) thinking that sees pain not as a necessary evil, but as an affirmative mode of existence. This essay compares Aby Warburg’s Denkraum and Heidegger’s Weltbild with André Malraux’s musée imaginaire through Warburgian iconology.