

My book therefore navigates a long and hazardous journey, though with a clear destination to aim for. For those who get lost along the way, I have provided two integrating devices. Readers who lose their moorings are encouraged to consult either of these compasses. First, I include a brief glossary at the end of this book. This lays out the main terms which I use in the analysis and indicates where in the book these terms are elaborated. I hope readers will be able to use this if they need advice about my underpinning arguments.

My second device is indeed a thread, along the lines of Theseus's thread when finding a way out of the Minotaur's labyrinth. I deliberately emphasize the way that inequality researchers have used innovative visualizations to make their arguments. This use of visuals is at the heart of the appeal of inequality research. In different chapters, I consider how visual motifs are central to the arguments that inequality researchers make, and that we learn a great deal by understanding the affordances that visualizations offer. I hope this will be a golden thread that offers a way through the labyrinth of issues that I discuss.

These reflections on what visualizations can and can't convey is not meant to be a presentational device, or a means to dumb down the argument. Instead, they presage a new kind of social scientific narrative that proves highly resonant. I will analytically use different kinds of visualizations to pose big issues about how time and space are treated in different schools of inequality research. Here, I take heart from the words of the great Victorian cultural critic, John Ruskin, whose own brand of Tory radicalism proved fundamental in challenging the economic logic of industrializing capitalism in the later nineteenth century: "the greatest thing a human soul ever does in this world is to *see* something, and tell what it *saw* in a plain way" (Ruskin 1856: chap. XVI). In thinking about how to elaborate the significance of the inequality paradigm, it struck me that the lever that researchers had been pulling to remarkable effect was that of the telling visualization. The differing chapters of this book show how this visual repertoire is a major and telling feature of this new social science, and I hope that readers will reflect on the power of visuals to construct this new sensitivity.

This is important, because conventional social science has characteristically downplayed the role of visualizations (see Jay 1993). Here again is a