This section offers examples of three key methods of reading women’s journals, or any other genre of periodicals. Julia F. Andrews reads the covers particularly of *The Ladies’ Journal* over the span of two decades. Rather than simply employing a vertical reading, she uses the horizontal method in reading cover art against the respective journals’ contents. In so doing, she not only traces an artistic trajectory but also highlights shifting editorial objectives over time. Liying Sun uses an integrated approach. Closely examining one particular family of journals, she demonstrates that “editorial agency” can only be fully understood if we read journals not as discrete works but as part of a larger constellation of publications. Michel Hockx offers a situated reading, which demonstrates the ways particular journals illuminate their broader historical context and the ways cultural politics have informed the historical reading of particular periodicals. His focus is on censorship and pornography: he specifically probes what the censorship of one allegedly obscene journal, *Eyebrow Talk*, tells us about the cultural politics of the time and enduring perceptions of pornography in China.

The brief reflection by Ellen Widmer that concludes this section of the book proposes another intertextual method of approaching women’s journals. She does not focus on the content of actual women’s periodicals but instead uses another genre of materials altogether – novels – to probe questions related to the perception, reception, and actual production of women’s journals.

The method Ellen Widmer explores could potentially be used across the period covered in the volume – from the turn of the twentieth through the turn of the twenty-first century. Her focus is, however, on one brief moment at the beginning of this longer history. At this time, as later chapters by Grace Fong and Nanxiu Qian demonstrate, the Chinese “women’s journal” was quite radical in tone and thus opened up and closed off certain spaces for women’s reading and writing. Widmer uses three “women’s novels” to gain insight into how this type of women’s magazine was received.