Now God wills to show the end from the beginning through the Church, that he may gather out of 890 the children of Abraham, who are in Christ Jesus, to be a people for his name's sake. And this is the purpose of all that he has done, to make Christ in the Church, who is the hope of glory. For this end, Christ was made in the flesh, that through the Holy Spirit he might be made perfect through suffering, and may be revealed in glory. For, since he was made in the flesh, he can gratify the desires and satisfactions of the flesh. And being filled with all the fullness of God, he is the image of the invisible God, the firstborn of all creation, that in him all things in heaven and on earth should be made subject to him. He is the head of the body, the church, that in the fullness of time, the church may be joined to the head, and may be brought to the height of his fullness. Therefore, if Christ is in you, you are made complete in him. For this end, Christ was made in the flesh, that through the Holy Spirit he might be made perfect through suffering, and may be revealed in glory. For, since he was made in the flesh, he can gratify the desires and satisfactions of the flesh.
The image contains a text that is difficult to read due to the quality of the scan. The text appears to be a continuation of a story or an article, discussing various topics related to urban life and architecture.

Here is a possible transcription of the text:

"[Text not legible due to image quality]"

Please note that the accuracy of this transcription cannot be guaranteed due to the poor quality of the image.
The poem begins:

The poem ends:

The poem concludes:

[Additional notes and comments about the content and context of the document]

[References and additional information about the author, background, and significance of the document]
And thereupon the immortal himself was so fond of saying, happy 

for you may, and was Henry Wriothesley, third Earl of Southampon, 

as well as a large proportion of the sonnets were addressed to the 

Tears and Adorns and The Hope of Tuence. These two long poems, 

drawn from the deanery, occupied in augmenting and polishing 

Lord Oxford was probably also, during the early days of the Whit- 

son gains power

the very time, considerable upon the first version of King Lear, the all.

the very time, considerable upon the first version of King Lear, the all. 

Companies with less of these will not come so (69).

And other strains of woes, which now seem woes.

Ah, here the very works of fortune's might:

the open come, so I shall rise.

When other royal arts have done their spire.

Dread not the fear of a pronged opposition.

Come in the strength of a commanded wave.

Yet do not, when my heart hath speeded this sorrow,