

Chapter 1 : On All Counts or On All Accounts? | WordThoughts

All on Account of You is the simply- and heartwarming-told story of two talented, intelligent, straightforward people who grew to love one another through mutual respect, shared spiritual and human values and a young man's persistence, communicated tenderly and with an open heart.

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Chapter 2 : Account | Define Account at calendrierdelascience.com

on account of (someone or something) Because of or for the benefit of someone or something. Please, don't stop the class on account of me. I'll just observe from the back. On.

A primary particle of conditionality; if, whether, that, etc. All, the whole, every kind of. Including all the forms of declension; apparently a primary word; all, any, every, the whole. From skandalon; to entrap, i. Trip up transitively or entice to sin, apostasy or displeasure. A primary preposition denoting position, and instrumentality, i. The person pronoun of the second person singular; thou. I, the first-person pronoun. A primary pronoun of the first person I. From oude and pote; not even at any time, i. Mark place the boast of Peter, and the prediction of his denial, after the disciples had left the guest-chamber; St. Pulpit Commentary Verse This self-confident answer seems to have been made after he had received the warning recorded by St. The addition of "men" in the Authorized Version alters the intended meaning. Peter contrasts himself with his fellow disciples. Though they all should fall away, he, at any rate, would remain steadfast. Commenting on his offence, St. Chrysostom says, "The matters of blame were two: There is a proneness in all of us to be over-confident. But those fall soonest and foulest, who are the most confident in themselves. Those are least safe, who think themselves most secure. Satan is active to lead such astray; they are most off their guard: God leaves them to themselves, to humble them.

a. A formal banking, brokerage, or business relationship established to provide for regular services, dealings, and other financial transactions.

Features of the Mail Collector Service from mail. The Mail Collector Service from mail. Whether you have a demanding life that requires a high level of multitasking or you merely like to have an overview of everything and ensure that it all remains neatly organized, keeping all of your email in one place allows you to coordinate and simplify your life. Gone are the days of logging in and out of separate email accounts from different providers; save yourself time and hassle: Complete control over your multiple accounts For those who are managing multiple email accounts with mail. Universal access allows you to have complete accessibility and control from anywhere and from any device. If you are on the go, you can easily access multiple email accounts and your online calendar from your mobile device , and then when you get home or to the office, you can switch over and have full access from your laptop or desktop as well. Our Mail Collector Service helps you consolidate all of your email in one location, whether business or personal, which allows you to more easily manage your correspondence. Moreover, this impeccable service is all offered through our secure connection. Whether one email or multiple email accounts, security is important to everyone for all of their communications. How the Mail Collector Service works In order to be able to use the Mail Collector Service, you first have to create an email account with mail. You can then import your email addresses from other services to your mail. Your existing email history will all be retrieved after the Mail Collector has been set up; afterward, the Mail Collector will only retrieve the new emails that you receive. The emails are accessed with SSL encryption and then checked for spam. In addition, you can define rules for how the collected emails are sorted. You have the following options when using the Mail Collector to manage multiple email accounts: Delete emails from the other mailbox after they are retrieved by your mail. When you are logged into your mail. Just click on the wrench tool icon to open up editing options to make and save the relevant changes. Alternatively, you can also completely delete the email addresses from the Mail Collector by clicking the delete icon. Write your auto-response message and set a time period for the message and click save. Stress-free, quick and efficient; with so many features and time-saving functions, the mail.

Chapter 4 : NPR Choice page

But you can squeeze in a sense of account as a narrative and use it with a different preposition: "By all accounts, you are correct/you are correct by all accounts." In that sense, an account is something you have read or heard that describes something.

My son was born in and as I was carrying a teddy bear home, and happening that day to be wearing a white linen suit, I was astonished by the number of passers-by in Washington DC who shouted "Hi Sebastian! The directors Charles Sturridge and Michael Lindsay-Hogg achieved their success by gorgeous photography, of course, and also by generally inspired casting. The locations, plainly, required little or no embellishment. And the music was suitably Graham Greene once wrote that, in his own memory, that same inaugural passage had seemed very long and elaborate, and that he was surprised on rereading it to find how brief it was. He intended this as a compliment. I, too, find that *Brideshead* is oddly capacious and elastic, disclosing new depths and perspectives with each reading. Why does this novel have such a tenacious hold on the imagination, even of people who have never been to England or never visited a country house? Well, to answer that first and easiest question, it is entirely possible to feel nostalgia for homelands, and for periods, which one has never experienced oneself. This applies to imagined times and places as well as to real ones: Waugh uses the phrase "secret garden" and also - alluding to the Oxford of Lewis Carroll - to an "enclosed and enchanted garden" reachable by a "low door in the wall". Now, that summer term with Sebastian, it seemed as though I was being given a brief spell of what I had never known, a happy childhood, and though its toys were silk shirts and liqueurs and cigars and its naughtiness high in the catalogue of grave sins, there was something of nursery freshness about us that fell little short of the joy of innocence. This sentence, incidentally, puts the quietus on the ridiculous word "platonic" that for some peculiar reason still crops up in discussion of the story. Critics have differed sharply here. Sebastian is a doomed and sometimes vicious alcoholic, his elder brother, the devout Bridey, is an honest but ineffectual crank, his little sister Cordelia a sweet little frump who goes off to work for General Franco, and their mother a sort of ultra-glamorous witch, while all the priests are represented as either silly or simple. And as for Julia: He died as the full horror of the Second Vatican Council, with its abolition of the Latin or "Tridentine" mass, was becoming fully apparent to him. The recent rise of Josef Ratzinger might have struck him as another of the operations of divine grace. Fatally perhaps for his own cause, he thus identified the esoteric "elitism" of his religion with the "snobbery" that attached to the Marchmain lineage and its lovely country home. Sebastian Flyte describes the English Catholics as a series of "cliques", while Lord Marchmain freely allows that he himself is a caricature of "all that the socialists would have me be". At least Waugh was unapologetic about this, saying that "the novelist deals with the experiences which excite his imagination", and adding that "class consciousness, particularly in England, has been so much inflamed nowadays that to mention a nobleman is like mentioning a prostitute 60 years ago. The new prudes say: The test is not characters so much as characterisation. Ryder plays a word-game with his name, changing the fashionable word "Youth" in modern discourse to the word "Hooper" and thus coming up with "Hooper Rallies", "Hooper Hostels" and suchlike. He was magically beautiful, with that epicene quality which in extreme youth sings aloud for love and withers at the first cold wind. Or this, during the stolen summer holiday that leaves the naughty boys with *Brideshead Castle* all to themselves: The languor of Youth - how unique and quintessential it is! How quickly, how irrecoverably, lost! The zest, the generous affections, the illusions, the despair, all the traditional attributes of Youth - all save this - come and go with us through life In this rather sickly passage the word is even capitalised, but I doubt that Waugh wanted us, while the golden lads were splashing and romping, to substitute the word "Hooper" for it. So, if you must seek a conviction for "elitism", look to the language and not to the sociology. It comes as a shock to discover that Waugh nearly called Charles Ryder by the surname of Fenwick, and almost gave Cordelia the first name Bridget. Such is the power of a great novel to make us feel that we own it almost as private property, as it were, and must resent any intrusion on our intimacy with it. But evidently he gave some care and reflection to nomenclature. In one of his literary essays on sacred subjects, Father Robert Barron proposes that because "St Paul told the

Corinthians that Christ is the Head of His Body the Church and, shifting the metaphor, that Jesus is the Bridegroom and the Church the Bride", it follows that Waugh fuses these two Pauline images of Head and Bride to create the gracious mansion that lies at the core of the story. In the very name of Sebastian Flyte there is either a very great ingenuity or a very strong subliminal element. Recall the way in which Anthony Blanche says to him, with obvious flirtatiousness: Here the reference to the martyrdom of St Sebastian is obvious enough, and then it might occur to you - as it only did to me after several rereadings - that the word "flight" also happens to be the collective noun for a shower of arrows. They also include Sebastian, whose three beloved uncles were all slain in the hecatombs "between Mons and Passchendaele", and whose dominating mother is consecrated to upholding their memory. Once you start to notice it, the fields of Flanders and Gallipoli begin to pervade the story. In Venice, Sebastian looks up at the statue of the mercenary Bartolomeo Colleoni and says: Other chaps fought, millions of them dead. It is, surely, the martyrdom of young men. Or the "Anthem for Doomed Youth", as the title of one imperishable poem has it defying anybody to replace that last word with "Hooper". His sexual ambivalence, just like his bitter loathing for his first wife and his distinctly angular attitude to the British army, is latent and sometimes blatant in the novel. His elder brother Alec, in whose shadow as an author he had to dwell for some time, had been a valiant soldier in France when young Evelyn was a stripling schoolboy, and had also written a once-famous novel of early homosexual attachment called *The Loom of Youth*. It is death, and the skull beneath the skin. And not only people expire, but concepts. In the opening paragraphs, for Charles, "My last love died. There was nothing remarkable in the manner of its death. Sebastian writes to Charles on black-edged mourning paper, lamenting his "lost innocence. It never looked like living. The doctors despaired of it from the start. Children like that always are. Should we say that this treatment of such an old and inescapable subject was It bore the motto *Et in Arcadia ego* inscribed on its forehead". This Latin tag is also the title of the whole first section of the novel. One can translate it in two ways. There are venial sins, and then there are mortal ones. Waugh was famously inclined to confuse the two. The adaptation coming to cinemas is barely a travesty. Important minor characters such as Mr Samgrass and Nanny Hawkins are thrown away with scarcely a cameo. The question of homosexuality is handled in a dismally queenly manner. Charles looks like a rather gormless young Tory MP of an earlier vintage. As for the recreation of manners and class: Michael Gambon might as well be called Michael Jambon in this lazy role. The dialogue is abysmal as well as anachronistic: Lady Marchmain is represented as a blazing-eyed fanatic, capable of compelling a male guest to attend a Catholic service at which, laughably, she herself officiates. Julia does something that neither a true aristocrat nor a true Catholic would do, by asking whether this same guest is "one of us". Her crucial later monologue on sin is badly truncated. The rather subtle way in which Waugh makes Charles feel that perhaps there is something banal about his own "agnosticism" - miscast in the film as atheism - is at no point even acknowledged. The deathbed scene is grotesquely hammed or jambonned up, but then, to be fair, this is faithful enough to the original and Orwell was probably correct in saying that it is the low point of the book. Yet you would never know, at the clumsily handled close, that Ryder had become a "convert". To get all this so wrong, and to put in so much that is extraneous, and then to leave out TS Eliot Ah well, perhaps at least it will send people back to the novel, or make them open it for the first time. Looking back over the achievement of *Brideshead*, I find it above all remarkable to reflect that it was written between periods of active service, when Waugh was "on leave" in The year as well as the location may be significant: Waugh had known that he was writing an elegy for a dying class, and also a warning against the disillusionments that would accompany "the century of the common man". He did not, as his more spiteful critics allege, simply take refuge in the country seat or the all-male Pall Mall club, because he firmly believed that this world is not and can never be our true home. Still, he might have been somewhat bucked up to think that his masterpiece and not just his masterpiece, but a good half-dozen of his other novels would outlive the "angry young men" and the levelling tendencies of half a century, and still be popular on celluloid - albeit in a form that would be most painful to him - at just the moment when the boys from Christ Church and the Bullingdon Club appear to be making their comeback.

'All You Can Ever Know' Offers A Personal Account Of Transracial Adoption Nicole Chung's memoir is never myopic and, ultimately, it's universal: a story about families, learning to grapple with.

Chapter 6 : All on Account of You: A True WWII Love Story von Elaine Luddy Klonicki (Paperback) â€“ Lu

New International Version Peter replied, "Even if all fall away on account of you, I never will." New Living Translation Peter declared, "Even if everyone else deserts you, I will never desert you."

Chapter 7 : Anmelden â€“ Google Konten

Get YouTube TV Best of YouTube Music Sports Gaming Movies TV Shows News Live Spotlight Å° Video Browse channels Sign in now to see your channels and.

Chapter 8 : Create your Google Account

Sign in - Google Accounts.

Chapter 9 : Account | Definition of Account by Merriam-Webster

If you want to access each Gmail account for each of the Google accounts, all you need to do is open up a browser, go to calendrierdelascience.com, and sign in using each of your Google accounts. You will be signed into the Gmail account for which ever Google account you just logged in with.