

Unscaled

Laplace–Runge–Lenz vector

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In classical mechanics, the Laplace–Runge–Lenz vector (LRL vector) is a vector used chiefly to describe the shape and orientation of the orbit of one astronomical body around another, such as a binary star or a planet revolving around a star. For two bodies interacting by Newtonian gravity, the LRL vector is a constant of motion, meaning that it is the same no matter where it is calculated on the orbit; equivalently, the LRL vector is said to be conserved. More generally, the LRL vector is conserved in all problems in which two bodies interact by a central force that varies as the inverse square of the distance between them; such problems are called Kepler problems.

Thus the hydrogen atom is a Kepler problem, since it comprises two charged particles interacting by Coulomb's law of electrostatics, another inverse-square central force. The LRL vector was essential in the first quantum mechanical derivation of the spectrum of the hydrogen atom, before the development of the Schrödinger equation. However, this approach is rarely used today.

In classical and quantum mechanics, conserved quantities generally correspond to a symmetry of the system. The conservation of the LRL vector corresponds to an unusual symmetry; the Kepler problem is mathematically equivalent to a particle moving freely on the surface of a four-dimensional (hyper-)sphere, so that the whole problem is symmetric under certain rotations of the four-dimensional space. This higher symmetry results from two properties of the Kepler problem: the velocity vector always moves in a perfect circle and, for a given total energy, all such velocity circles intersect each other in the same two points.

The Laplace–Runge–Lenz vector is named after Pierre-Simon de Laplace, Carl Runge and Wilhelm Lenz. It is also known as the Laplace vector, the Runge–Lenz vector and the Lenz vector. Ironically, none of those scientists discovered it. The LRL vector has been re-discovered and re-formulated several times; for example, it is equivalent to the dimensionless eccentricity vector of celestial mechanics. Various generalizations of the LRL vector have been defined, which incorporate the effects of special relativity, electromagnetic fields and even different types of central forces.

Blenheim Palace

Blenheim Palace, unscaled plan of the piano nobile. An enfilade of 9 state rooms runs the length of the southern façade of the palace (marked "N" to "G";

Blenheim Palace (BLÉN-im) is a country house in Woodstock, Oxfordshire, England. It is the seat of the Dukes of Marlborough. Originally called Blenheim Castle, it has been known as Blenheim Palace since the 19th century. One of England's largest houses, it was built between 1705 and 1722, and designated a UNESCO World Heritage Site in 1987.

The palace is named after the 1704 Battle of Blenheim. It was originally intended to be a reward to John Churchill, 1st Duke of Marlborough for his military triumphs against the French and Bavarians in the War of the Spanish Succession, culminating in the Battle of Blenheim. The land was given as a gift, and construction began in 1705, with some financial support from Queen Anne. The project soon became the subject of political infighting, with the Crown cancelling further financial support in 1712, Marlborough's three-year voluntary exile to the Continent, the fall from influence of his duchess, and lasting damage to the reputation of the architect Sir John Vanbrugh.

Designed in the rare, and short-lived, English Baroque style, the palace receives architectural appreciation as divided today as it was in the 1720s. It is unique in its combined use as a family home, mausoleum and national monument. The palace is notable as the birthplace and ancestral home of Sir Winston Churchill.

Following the palace's completion, it became the home of the Churchill (later Spencer-Churchill) family for the next 300 years, and various members of the family have wrought changes to the interiors, park and gardens. At the end of the 19th century, the palace was saved from ruin by funds gained from the 9th Duke of Marlborough's marriage to American railroad heiress Consuelo Vanderbilt.

Complex number

$a^2 + b^2 = 1$ $\{\displaystyle |a+ib|=\sqrt{a^2+b^2}\}=1\}$, gives (unscaled) rotation matrices. The study of functions of a complex variable is known

In mathematics, a complex number is an element of a number system that extends the real numbers with a specific element denoted i , called the imaginary unit and satisfying the equation

i

2

$=$

$?$

1

$\{\displaystyle i^2=-1\}$

; every complex number can be expressed in the form

a

$+$

b

i

$\{\displaystyle a+bi\}$

, where a and b are real numbers. Because no real number satisfies the above equation, i was called an imaginary number by René Descartes. For the complex number

a

$+$

b

i

$\{\displaystyle a+bi\}$

, a is called the real part, and b is called the imaginary part. The set of complex numbers is denoted by either of the symbols

C

$\{\displaystyle \mathbb{C}\}$

or C. Despite the historical nomenclature, "imaginary" complex numbers have a mathematical existence as firm as that of the real numbers, and they are fundamental tools in the scientific description of the natural world.

Complex numbers allow solutions to all polynomial equations, even those that have no solutions in real numbers. More precisely, the fundamental theorem of algebra asserts that every non-constant polynomial equation with real or complex coefficients has a solution which is a complex number. For example, the equation

(

x

+

1

)

2

=

?

9

$\{\displaystyle (x+1)^{2}=-9\}$

has no real solution, because the square of a real number cannot be negative, but has the two nonreal complex solutions

?

1

+

3

i

$\{\displaystyle -1+3i\}$

and

?

1

?

3

i

$$\{-1-3i\}$$

.

Addition, subtraction and multiplication of complex numbers can be naturally defined by using the rule

i

2

=

?

1

$${i^2=-1}$$

along with the associative, commutative, and distributive laws. Every nonzero complex number has a multiplicative inverse. This makes the complex numbers a field with the real numbers as a subfield. Because of these properties, ?

a

+

b

i

=

a

+

i

b

$${a+bi=a+ib}$$

?, and which form is written depends upon convention and style considerations.

The complex numbers also form a real vector space of dimension two, with

{

1

,

i

}

$\{\displaystyle \{1,i\}\}$

as a standard basis. This standard basis makes the complex numbers a Cartesian plane, called the complex plane. This allows a geometric interpretation of the complex numbers and their operations, and conversely some geometric objects and operations can be expressed in terms of complex numbers. For example, the real numbers form the real line, which is pictured as the horizontal axis of the complex plane, while real multiples of

i

$\{\displaystyle i\}$

are the vertical axis. A complex number can also be defined by its geometric polar coordinates: the radius is called the absolute value of the complex number, while the angle from the positive real axis is called the argument of the complex number. The complex numbers of absolute value one form the unit circle. Adding a fixed complex number to all complex numbers defines a translation in the complex plane, and multiplying by a fixed complex number is a similarity centered at the origin (dilating by the absolute value, and rotating by the argument). The operation of complex conjugation is the reflection symmetry with respect to the real axis.

The complex numbers form a rich structure that is simultaneously an algebraically closed field, a commutative algebra over the reals, and a Euclidean vector space of dimension two.

Buckingham Palace

defined by shaded walls represent lower minor wings. Note: this is an unscaled sketch plan for reference only. Proportions of some rooms may differ slightly

Buckingham Palace (UK:) is a royal residence in London, and the administrative headquarters of the monarch of the United Kingdom. Located in the City of Westminster, the palace is often at the centre of state occasions and royal hospitality. It has been a focal point for the British people at times of national rejoicing and mourning.

Originally known as Buckingham House, the building at the core of today's palace was a large townhouse built for the Duke of Buckingham and Normanby in 1703 on a site that had been in private ownership for at least 150 years. It was acquired by George III in 1761 as a private residence for Queen Charlotte and became known as The Queen's House. During the 19th century it was enlarged by architects John Nash and Edward Blore, who constructed three wings around a central courtyard. Buckingham Palace became the London residence of the British monarch on the accession of Queen Victoria in 1837.

The last major structural additions were made in the late 19th and early 20th centuries, including the East Front, which contains the balcony on which the royal family traditionally appears to greet crowds. A German bomb destroyed the palace chapel during the Second World War; the King's Gallery was built on the site and opened to the public in 1962 to exhibit works of art from the Royal Collection.

The original early-19th-century interior designs, many of which survive, include widespread use of brightly coloured scagliola and blue and pink lapis, on the advice of Charles Long. King Edward VII oversaw a partial redecoration in a Belle Époque cream and gold colour scheme. Many smaller reception rooms are furnished in the Chinese regency style with furniture and fittings brought from the Royal Pavilion at Brighton and from Carlton House. The palace has 775 rooms, and the garden is the largest private garden in London. The state rooms, used for official and state entertaining, are open to the public each year for most of August

and September and on some days in winter and spring.

John Gielgud

is a mountain of a part, and at the end of the evening the peak remains unscaled; in *The Manchester Guardian*, however, Brown wrote that Gielgud *is a match*

Sir Arthur John Gielgud (GHEEL-guud; 14 April 1904 – 21 May 2000) was an English actor and theatre director whose career spanned eight decades. With Ralph Richardson and Laurence Olivier, he was one of the trinity of actors who dominated the British stage for much of the 20th century. A member of the Terry family theatrical dynasty, he gained his first paid acting work as a junior member of his cousin Phyllis Neilson-Terry's company in 1922. After studying at the Royal Academy of Dramatic Art (RADA), he worked in repertory theatre and in the West End before establishing himself at the Old Vic as an exponent of Shakespeare in 1929–31.

During the 1930s Gielgud was a stage star in the West End and on Broadway, appearing in new works and classics. He began a parallel career as a director, and set up his own company at the Queen's Theatre, London. He was regarded by many as the finest Hamlet of his era, and was also known for high comedy roles such as John Worthing in *The Importance of Being Earnest*. In the 1950s Gielgud feared that his career was threatened when he was convicted and fined for a homosexual offence, but his colleagues and the public supported him loyally. When avant-garde plays began to supersede traditional West End productions in the later 1950s he found no new suitable stage roles, and for several years he was best known in the theatre for his one-man Shakespeare show *The Ages of Man*. From the late 1960s he found new plays that suited him, by authors including Alan Bennett, David Storey and Harold Pinter.

During the first half of his career Gielgud did not take the cinema seriously. Though he made his first film in 1924, and had successes with *The Good Companions* (1933) and *Julius Caesar* (1953), he did not begin a regular film career until his sixties. He appeared in more than sixty films between *Becket* (1964), for which he received his first Academy Award nomination for playing Louis VII of France, and *Elizabeth* (1998). As the acid-tongued Hobson in *Arthur* (1981) he won the Academy Award for Best Supporting Actor. His film work further earned him a Golden Globe Award and two BAFTAs.

Although largely indifferent to awards, Gielgud had the rare distinction of winning an Oscar, an Emmy, a Grammy, and a Tony. He was famous from the start of his career for his voice and his mastery of Shakespearean verse. He broadcast more than a hundred radio and television dramas between 1929 and 1994, and made commercial recordings of many plays, including ten of Shakespeare's and three recordings from his own *"Ages of Man"*. Among his honours, he was knighted in 1953 and the Gielgud Theatre was named after him in 1994. From 1977 to 1989, he was president of the Royal Academy of Dramatic Art.

576p

material has only the width scaled down to fit 720 pixels instead of an unscaled 1024 width. Television portal Enhanced-definition television (EDTV) List

576p is the shorthand name for a video display resolution. The p stands for progressive scan, i.e. non-interlaced, the 576 for a vertical resolution of 576 pixels (the frame rate can be given explicitly after the letter). Usually it corresponds to a digital video mode with a 4:3 anamorphic resolution of 720x576 and a frame rate of 25 frames per second (576p25), and thus using the same bandwidth and carrying the same amount of pixel data as 576i, but other resolutions and frame rates are possible.

ITU-R Recommendation BT.1358 allows the following resolutions, coded as R'G'B' or YCBCR, with timings compatible with BT.656:

1024 x 576p (16:9 square pixel format)

960 x 576p

936 x 576p (based on 960 x 576p, blanking the first and last 12 pixels of each line)

768 x 576p (4:3 square pixel format)

720 x 576p (4:3 anamorphic)

704 x 576p (based on 720 x 576p, blanking the first and last 8 pixels of each line)

544 x 576p

480 x 576p

576p is considered standard definition for PAL regions. It can be transported by both major digital television formats (ATSC and DVB) and on DVD-Video (if limited to 25 fps). It is defined as a valid enhanced-definition television resolution in the SMPTE standard 344M. SMPTE 344M defines a 576p50 standard with twice the data rate of BT.601, using 704×576 active pixels with 16×576 horizontal blanking pixels.

Partition of sums of squares

deviations or errors. Mathematically, the sum of squared deviations is an unscaled, or unadjusted measure of dispersion (also called variability). When scaled

The partition of sums of squares is a concept that permeates much of inferential statistics and descriptive statistics. More properly, it is the partitioning of sums of squared deviations or errors. Mathematically, the sum of squared deviations is an unscaled, or unadjusted measure of dispersion (also called variability). When scaled for the number of degrees of freedom, it estimates the variance, or spread of the observations about their mean value. Partitioning of the sum of squared deviations into various components allows the overall variability in a dataset to be ascribed to different types or sources of variability, with the relative importance of each being quantified by the size of each component of the overall sum of squares.

Computer font

Extremely fast and simple to render Easier to create than other kinds. Unscaled bitmap fonts always give exactly the same output when displayed on the

A computer font is implemented as a digital data file containing a set of graphically related glyphs. A computer font is designed and created using a font editor. A computer font specifically designed for the computer screen, and not for printing, is a screen font.

In the terminology of movable metal type, a typeface is a set of characters that share common design features across styles and sizes (for example, all the varieties of Gill Sans), while a font is a set of pieces of movable type in a specific typeface, size, width, weight, slope, etc. (for example, Gill Sans bold 12 point). In HTML, CSS, and related technologies, the font family attribute refers to the digital equivalent of a typeface. Since the 1990s, many people outside the printing industry have used the word font as a synonym for typeface.

There are three basic kinds of computer font file data formats:

Bitmap fonts consist of a matrix of dots or pixels representing the image of each glyph in each face and size. This technology is largely obsolete.

Vector fonts (including, and sometimes used as a synonym for, outline fonts) use Bézier curves, drawing instructions and mathematical formulae to describe each glyph, which make the character outlines scalable to any size.

Stroke fonts use a series of specified lines and additional information to define the size and shape of the line in a specific typeface, which together determines the appearance of the glyph.

Bitmap fonts are faster and easier to create in computer code than other font types, but they are not scalable: a bitmap font requires a separate font for each size. Outline and stroke fonts can be resized in a single font by substituting different measurements for components of each glyph, but they are more complicated to render on screen or in print than bitmap fonts because they require additional computer code to render the bitmaps to display on screen and in print. Although all font types are still in use, most fonts used on computers today are outline fonts.

Fonts can be monospaced (i.e. every character is plotted a constant distance from the previous character that it is next to while drawing) or proportional (each character has its own width). However, the particular font-handling application can affect the spacing, particularly when justifying text.

Company of the Ring

and green-screening to combine reduced images of hobbits and dwarf with unscaled images of the other members of the Company. To make the dwarf appear slightly

The Company of the Ring, also called the Fellowship of the Ring and the Nine Walkers, is a fictional group of nine representatives from the free peoples of Middle-earth: Elves, Dwarves, Men, and Hobbits; and a Wizard. The group is described in the first volume of The Lord of the Rings, itself titled The Fellowship of the Ring. The number nine is chosen, as the book's author J. R. R. Tolkien states, to match and oppose the nine Black Riders or Ringwraiths.

Scholars have commented that Tolkien saw community as the right way to live. They note, too, that the Company is diverse both in culture and in personal qualities, and bound together by friendship, a model very different from the western image of the lone hero. Tolkien uses the term "company" far more often than "fellowship", the word coming from Latin *companion*, a person who shares bread, suggesting a co-traveller on the road or a group with a shared purpose. The Company of the Ring has been likened to the Arthurian order of the Knights of the Round Table, a group that has many points of similarity including a person carrying the burden of a quest, a returning King, an accompanying Wizard, and a treacherous knight.

Q (number format)

default, the notation describes signed binary fixed point format, with the unscaled integer being stored in two's complement format, used in most binary processors

The Q notation is a way to specify the parameters of a binary fixed point number format. Specifically, how many bits are allocated for the integer portion, how many for the fractional portion, and whether there is a sign-bit.

For example, in Q notation, Q7.8 means that the signed fixed point numbers in this format have 7 bits for the integer part and 8 bits for the fraction part. One extra bit is implicitly added for signed numbers. Therefore, Q7.8 is a 16-bit word, with the most significant bit representing the two's complement sign bit.

There is an ARM variation of the Q notation that explicitly adds the sign bit to the integer part. In ARM Q notation, the above format would be called Q8.8.

A number of other notations have been used for the same purpose.

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