

War and Peace a Review and Discussion

by

Leo Tolstoy

A dissertation submitted in partial satisfaction of the
requirements for the degree of

Doctor of Philosophy

in

Engineering-Nuclear Engineering

in the

Graduate Division

of the

University of California, Berkeley

Committee in charge:

Professor Vasili Kuragin, Chair

Professor Abbe Morio

Professor Andrew Bolkonski

Spring 2010

The dissertation of Leo Tolstoy, titled War and Peace a Review and Discussion, is
approved:

_____	_____
Chair	Date

_____	_____
	Date

_____	_____
	Date

University of California, Berkeley

War and Peace a Review and Discussion

Copyright 2010
by
Leo Tolstoy

Abstract

War and Peace a Review and Discussion

by

Leo Tolstoy

Doctor of Philosophy in Engineering-Nuclear Engineering

University of California, Berkeley

Professor Vasili Kuragin, Chair

Well, Prince, so Genoa and Lucca are now just family estates of the Buonapartes. But I warn you, if you don't tell me that this means war, if you still try to defend the infamies and horrors perpetrated by that Antichrist I really believe he is Antichrist I will have nothing more to do with you and you are no longer my friend, no longer my 'faithful slave,' as you call yourself! But how do you do? I see I have frightened you sit down and tell me all the news.

It was in July, 1805, and the speaker was the well-known Anna Pavlovna Scherer, maid of honor and favorite of the Empress Marya Fedorovna. With these words she greeted Prince Vasili Kuragin, a man of high rank and importance, who was the first to arrive at her reception. Anna Pavlovna had had a cough for some days. She was, as she said, suffering from la grippe; grippe being then a new word in St. Petersburg, used only by the elite.

All her invitations without exception, written in French, and delivered by a scarlet-liveried footman that morning, ran as follows:

If you have nothing better to do, Count (or Prince), and if the prospect of spending an evening with a poor invalid is not too terrible, I shall be very charmed to see you tonight between 7 and 10 Annette Scherer.

Heavens! what a virulent attack! replied the prince, not in the least disconcerted by this reception. He had just entered, wearing an embroidered court uniform, knee breeches, and shoes, and had stars on his breast and a serene expression on his flat face. He spoke in that refined French in which our grandfathers not only spoke but thought, and with the gentle, patronizing intonation natural to a man of importance who had grown old in society and at court. He went up to Anna Pavlovna, kissed her hand, presenting to her his bald, scented, and shining head, and complacently seated himself on the sofa.

Heavens! what a virulent attack! replied the prince, not in the least disconcerted by this reception. He had just entered, wearing an embroidered court uniform, knee breeches, and shoes, and had stars on his breast and a serene expression on his flat face. He spoke in that refined French in which our grandfathers not only spoke but thought, and with the gentle, patronizing intonation natural to a man of importance who had grown old in

society and at court. He went up to Anna Pavlovna, kissed her hand, presenting to her his bald, scented, and shining head, and complacently seated himself on the sofa.

A dedication goes here. Edit in frontmatter.tex

Contents

List of Figures	iii
List of Tables	iv
1 Writing Using L^AT_EX	1
1.1 Some Helpful Pointers	2
1.2 Equations	2
1.3 Figures	2
2 Theory	5
2.1 Foundations	6
2.2 Additional Theory	6
2.3 Even More Theory	9
3 Modeling	11
3.1 Information on Modeling	12
3.2 Additional Modeling Information	12
3.3 Even More Modeling	13
3.4 Modeling Results	14
Bibliography	17
A Derivation of Something	18
B Additional Discussion	20

List of Figures

1.1	This is the abbreviated text that will appear in the List of Figures.	3
1.2	An example image created using Adobe Illustrator	4
2.1	Another Picture to look at.	7
2.2	An Atom!	9
3.1	Computer!	15

List of Tables

2.1	A Table with some information	7
2.2	Another Table with some information	8
3.1	Table in Chapter 3 with numbers	14
3.2	Another table in Chapter 3 with numbers	15

Acknowledgments

Each visitor performed the ceremony of greeting this old aunt whom not one of them knew, not one of them wanted to know, and not one of them cared about; Anna Pavlovna observed these greetings with mournful and solemn interest and silent approval. The aunt spoke to each of them in the same words, about their health and her own, and the health of Her Majesty, "who, thank God, was better today." And each visitor, though politeness prevented his showing impatience, left the old woman with a sense of relief at having performed a vexatious duty and did not return to her the whole evening.

The young Princess Bolkonskaya had brought some work in a gold embroidered velvet bag. Her pretty little upper lip, on which a delicate dark down was just perceptible, was too short for her teeth, but it lifted all the more sweetly, and was especially charming when she occasionally drew it down to meet the lower lip. As is always the case with a thoroughly attractive woman, her defect the shortness of her upper lip and her half open mouth seemed to be her own special and peculiar form of beauty. Everyone brightened at the sight of this pretty young woman, so soon to become a mother, so full of life and health, and carrying her burden so lightly. Old men and dull dispirited young ones who looked at her, after being in her company and talking to her a little while, felt as if they too were becoming, like her, full of life and health. All who talked to her, and at each word saw her bright smile and the constant gleam of her white teeth, thought that they were in a specially amiable mood that day.

Chapter 1

Writing Using L_YX

1.1 Some Helpful Pointers

This section is to help those of you new to L_AT_EX and provide some (hopefully) helpful pointers that will save you time when writing.

1.2 Equations

There are several different equation formats that can be used in L_AT_EX.

Inline Formula

If you run at 20 km/h for 5 h you will have run 100 km.

Displayed Formula

$$C(T) \frac{dT(t)}{dt} = I(t)V(t) + P_{tn}(t) + P_{\gamma}(t)$$

Eqnarray Environment

$$\begin{aligned} \Delta T &= \frac{T}{IR\alpha} ((V_{cn}(t) - V_{dn}(t) - R_L I_{cn}(t)) - (R_L + R(1 + \alpha_{\beta})) \Delta I) \\ &= \frac{T}{IR\alpha} (V_{cn}(t) - R_L I_{cn}(t) - V_{dn}(t)) - \frac{TR}{IR\alpha} \left(1 + \alpha_{\beta} + \frac{R_L}{R}\right) \Delta I \\ &= \frac{T}{V\alpha} (V_{cn}(t) - R_L I_{cn}(t) - V_{dn}(t)) - \frac{T}{I\alpha} \left(1 + \alpha_{\beta} + \frac{R_L}{R}\right) \Delta I \end{aligned}$$

AMS Multiline Environment

$$\begin{aligned} \frac{T}{V\alpha} (V_{cn}(t) - R_L I_{cn}(t) - V_{dn}(t)) &= \alpha_{\beta} + \frac{R_L}{R} + 1234 + I(t)V(t) + P_{tn}(t) + P_{\gamma}(t) - \chi I(t)V(t) + \\ &\quad \frac{1}{\Lambda} (I(t)V(t) + P_{tn}(t)) + \frac{T}{I\alpha} \left(1 + \alpha_{\beta} + \frac{R_L}{R}\right) \Delta I \end{aligned}$$

1.3 Figures

When adding a figure use the Insert>Float>Figure option. An abbreviated description of the figure to appear in the the List of Figures can be set using the Insert>Short Title option. This is an example figure and an example reference[2]. Note that references will

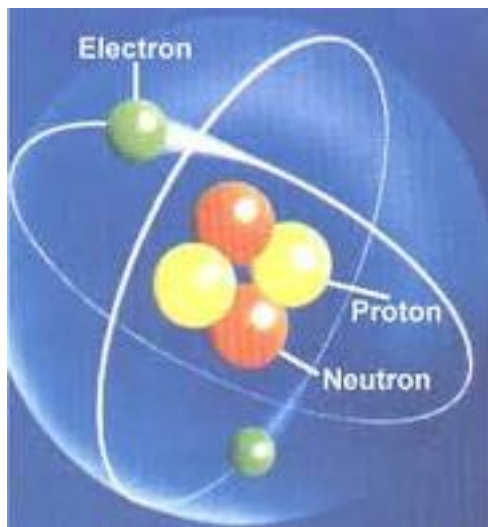


Figure 1.1: This is an example figure. LyX will automatically convert the imported image to the correct format! An abbreviated description of the figure to appear in the the List of Figures can be set using the Insert>Short Title option.

appear as [?] when this file is rendered separately. These will appear correctly when the entire document is rendered from the Thesis.lyx file.

Some have asked about correctly formatting images so that they appear correct when rendered as a PDF. Figure 1.2 shows the maximum pixel size that can be used in a figure when imported into LyX.

Here are some more equations with labels. Right clicking on the equation will bring up a menu with options to add numbering and a label. The 'Equation Label' option is used when referencing an equation in the text.

$$\frac{4}{5}\alpha \iint \frac{1}{\sigma\vartheta} \quad (1.1)$$

$$\oint 12\varrho \quad (1.2)$$

To reference Equation 1.1 or 1.2, use the Insert>Cross-Reference option.

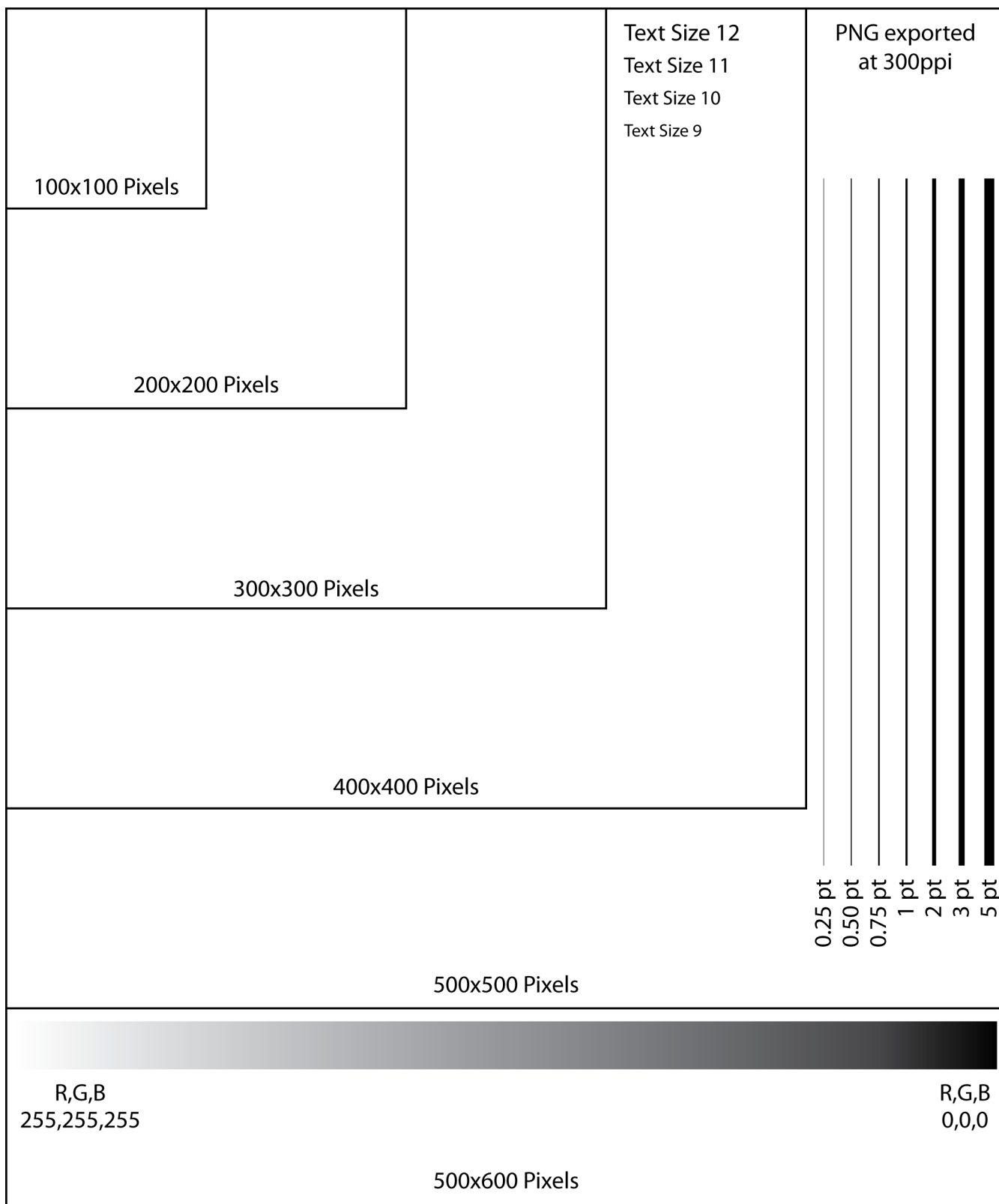


Figure 1.2: An example figure created using Adobe Illustrator. Avoid scaling images in L^AT_EX, instead generate the image at the proper resolution in Illustrator (or your image editing program of choice) and export at a fairly high DPI, 300ppi or greater is recommended.

Chapter 2

Theory

2.1 Foundations

It has been an easy, and a popular expedient, of late years, to deny the personal or real existence of men and things whose life and condition were too much for our belief. This system—which has often comforted the religious sceptic, and substituted the consolations of Strauss for those of the New Testament—has been of incalculable value to the historical theorists of the last and present centuries. To question the existence of Alexander the Great, would be a more excusable act, than to believe in that of Romulus. To deny a fact related in Herodotus, because it is inconsistent with a theory developed from an Assyrian inscription which no two scholars read in the same way, is more pardonable, than to believe in the good-natured old king whom the elegant pen of Florian has idealized[1]

Scepticism has attained its culminating point with respect to Homer, and the state of our Homeric knowledge may be described as a free permission to believe any theory, provided we throw overboard all written tradition, concerning the author or authors of the Iliad and Odyssey. What few authorities exist on the subject, are summarily dismissed, although the arguments appear to run in a circle. "This cannot be true, because it is not true; and, that is not true, because it cannot be true." Such seems to be the style, in which testimony upon testimony, statement upon statement, is consigned to denial and oblivion.[3]

It is, however, unfortunate that the professed biographies of Homer are partly forgeries, partly freaks of ingenuity and imagination, in which truth is the requisite most wanting. Before taking a brief review of the Homeric theory in its present conditions, some notice must be taken of the treatise on the Life of Homer which has been attributed to Herodotus.

2.2 Additional Theory

According to this document, the city of Cumae in Æolia, was, at an early period, the seat of frequent immigrations from various parts of Greece. Among the immigrants was Menapolus, the son of Ithagenes. Although poor, he married, and the result of the union was a girl named Critheis. The girl was left an orphan at an early age, under the guardianship of Cleanax, of Argos. It is to the indiscretion of this maiden that we "are indebted for so much happiness." Homer was the first fruit of her juvenile frailty, and received the name of Melesigenes, from having been born near the river Meles, in Boeotia, whither Critheis had been transported in order to save her reputation.

"At this time," continues our narrative, "there lived at Smyrna a man named Phemius, a teacher of literature and music, who, not being married, engaged Critheis to manage his household, and spin the flax he received as the price of his scholastic labours. So satisfactory was her performance of this task, and so modest her conduct, that he made proposals of marriage, declaring himself, as a further inducement, willing to adopt her son, who, he asserted, would become a clever man, if he were carefully brought up."

They were married; careful cultivation ripened the talents which nature had bestowed,

Table 2.1: A Table with some information

A	34
A	1234

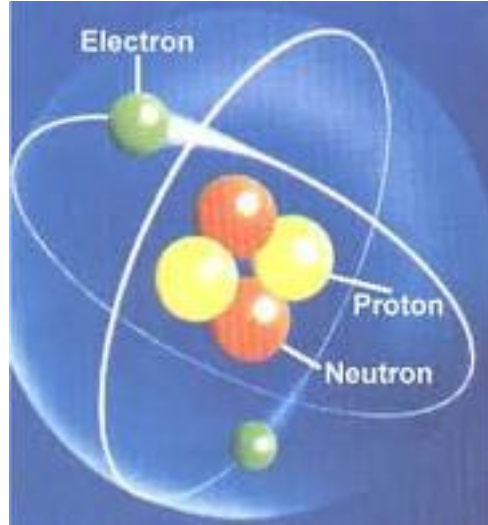


Figure 2.1: Another Picture to look at.

and Melesigenes soon surpassed his schoolfellows in every attainment, and, when older, rivalled his preceptor in wisdom. Phemius died, leaving him sole heir to his property, and his mother soon followed. Melesigenes carried on his adopted father's school with great success, exciting the admiration not only of the inhabitants of Smyrna, but also of the strangers whom the trade carried on there, especially in the exportation of corn, attracted to that city. Among these visitors, one Mentès, from Leucadia, the modern Santa Maura, who evinced a knowledge and intelligence rarely found in those times, persuaded Melesigenes to close his school, and accompany him on his travels.

He promised not only to pay his expenses, but to furnish him with a further stipend, urging, that, "While he was yet young, it was fitting that he should see with his own $\frac{4}{5}$ eyes the countries and cities which might hereafter be the subjects of his discourses." Melesigenes consented, and set out with his patron, "examining all the curiosities of the countries they visited, and informing himself of everything by interrogating those whom he met." We may also suppose, that he wrote memoirs of all that he deemed worthy of preservation. As seen in 2.1. Having set sail from Tyrrhenia and Iberia, they reached Ithaca.

$$\frac{4}{5}\alpha \leq \omega\xi \tag{2.1}$$

Here Melesigenes, who had already suffered in his eyes, became much worse, and Mentès, who was about to leave for Leucadia, left him to the medical superintendence of

a friend of his, named Mentor, the son of Alcinor. Under his hospitable and intelligent host, Melesigenes rapidly became acquainted with the legends respecting Ulysses, which afterwards formed the subject of the Odyssey.

$$Q_{max} = \frac{4mME_n}{(M+m)^2} \quad (2.2)$$

The inhabitants of Ithaca assert, that it was here that Melesigenes became blind, but the Colophomans make their city the seat of that misfortune. He then returned to Smyrna, where he applied himself to the study of poetry.

Table 2.2: Another Table with some information

4563465	6789
465	879

"Those who maintain the Homeric poems to have been written from the beginning, rest their case, not upon positive proofs, nor yet upon the existing habits of society with regard to poetry—for they admit generally that the Iliad and Odyssey were not read, but recited and heard,—but upon the supposed necessity that there must have been manuscripts to ensure the preservation of the poems—the unassisted memory of reciters being neither sufficient nor trustworthy.

$$Q_{max} = \frac{4 \cdot 1 \cdot 1 \cdot 1\text{MeV}}{(1+1)^2} \quad (2.3)$$

But here we only escape a smaller difficulty by running into a greater; for the existence of trained bards, gifted with extraordinary memory. From equations 2.2 and 2.3 even more science! Is far less astonishing than that of long manuscripts, in an age essentially non-reading and non-writing, and when even suitable instruments and materials for the process are not obvious. [5]

Moreover, there is a strong positive reason for believing that the bard was under no necessity of refreshing his memory by consulting a manuscript; for if such had been the fact, blindness would have been a disqualification for the profession, which we know that it was not, as well from the example of Demodokus, in the Odyssey, as from that of the blind bard of Chios, in the Hymn to the Delian Apollo, whom Thucydides, as well as the general tenor of Grecian legend, identifies with Homer himself. The author of that hymn, be he who he may, could never have described a blind man as attaining the utmost perfection in his art, if he had been conscious that the memory of the bard was only maintained by constant reference to the manuscript in his chest."

The loss of the digamma, that crux of critics, that quicksand upon which even the acumen of Bentley was shipwrecked, seems to prove beyond a doubt, that the pronunciation of the Greek language had undergone a considerable change. Now it is certainly difficult to suppose that the Homeric poems could have suffered by this change, had written copies been preserved. If Chaucer's poetry, for instance, had not been written, it

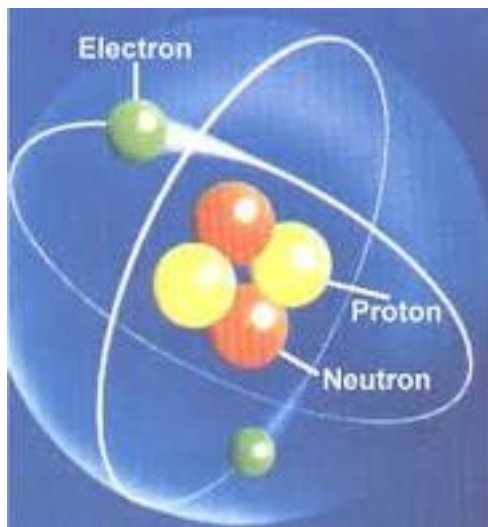


Figure 2.2: An Atom!

could only have come down to us in a softened form, more like the effeminate version of Dryden, than the rough, quaint, noble original.

2.3 Even More Theory

The count went in first with Marya Dmitrievna, the countess followed on the arm of a colonel of hussars, a man of importance to them because Nicholas was to go with him to the regiment; then came Anna Mikhaylovna with Shinshin. Berg gave his arm to Vera. The smiling Julie Karagina went in with Nicholas. After them other couples followed, filling the whole dining hall, and last of all the children, tutors, and governesses followed singly. The footmen began moving about, chairs scraped, the band struck up in the gallery, and the guests settled down in their places. Then the strains of the count's household band were replaced by the clatter of knives and forks, the voices of visitors, and the soft steps of the footmen.

At one end of the table sat the countess with Marya Dmitrievna on her right and Anna Mikhaylovna on her left, the other lady visitors were farther down. At the other end sat the count, with the hussar colonel on his left and Shinshin and the other male visitors on his right. Midway down the long table on one side sat the grownup young people: Vera beside Berg, and Pierre beside Boris; and on the other side, the children, tutors, and governesses.

$$N_T = \frac{mN_A}{M} = \frac{127\text{g} \cdot 6.02 \cdot 10^{23}\text{atoms/mol}}{23\text{g/mol}} = 3.325 \cdot 10^{24}\text{atoms} \quad (2.4)$$

From behind the crystal decanters and fruit vases the count kept glancing at his wife

and her tall cap with its light-blue ribbons, and busily filled his neighbors' glasses, not neglecting his own. The countess in turn, without omitting her duties as hostess, threw significant glances from behind the pineapples at her husband whose face and bald head seemed by their redness to contrast more than usual with his gray hair. At the ladies' end an even chatter of voices was heard all the time, at the men's end the voices sounded louder and louder, especially that of the colonel of hussars who, growing more and more flushed, ate and drank so much that the count held him up as a pattern to the other guests.

$$\omega = \frac{(\omega\sigma\varphi)}{\hbar} \quad (2.5)$$

Berg with tender smiles was saying to Vera that love is not an earthly but a heavenly feeling. Boris was telling his new friend Pierre who the guests were and exchanging glances with Natasha, who was sitting opposite. Pierre spoke little but examined the new faces, and ate a great deal. Of the two soups he chose turtle with savory patties and went on to the game without omitting a single dish or one of the wines. These latter the butler thrust mysteriously forward, wrapped in a napkin, from behind the next man's shoulders and whispered: "Dry Madeira"... "Hungarian"... or "Rhine wine" as the case might be. Of the four crystal glasses engraved with the count's monogram that stood before his plate, Pierre held out one at random and drank with enjoyment, gazing with ever-increasing amiability at the other guests. Natasha, who sat opposite, was looking at Boris as girls of thirteen look at the boy they are in love with and have just kissed for the first time. Sometimes that same look fell on Pierre, and that funny lively little girl's look made him inclined to laugh without knowing why.

Nicholas sat at some distance from Sonya, beside Julie Karagina, to whom he was again talking with the same involuntary smile. Sonya wore a company smile but was evidently tormented by jealousy; now she turned pale, now blushed and strained every nerve to overhear what Nicholas and Julie were saying to one another. The governess kept looking round uneasily as if preparing to resent any slight that might be put upon the children. The German tutor was trying to remember all the dishes, wines, and kinds of dessert, in order to send a full description of the dinner to his people in Germany; and he felt greatly offended when the butler with a bottle wrapped in a napkin passed him by. He frowned, trying to appear as if he did not want any of that wine, but was mortified because no one would understand that it was not to quench his thirst or from greediness that he wanted it, but simply from a conscientious desire for knowledge.

Chapter 3

Modeling

Though he did not see why it was necessary for him to go to the count at all, still less why he had to go by the back stairs, yet judging by Anna Mikhaylovna's air of assurance and haste, Pierre concluded that it was all absolutely necessary. Halfway up the stairs they were almost knocked over by some men who, carrying pails, came running downstairs, their boots clattering. These men pressed close to the wall to let Pierre and Anna Mikhaylovna pass and did not evince the least surprise at seeing them there.

3.1 Information on Modeling

And indeed everybody in the room looked with a smile of pleasure at the jovial old gentleman, who standing beside his tall and stout partner, Marya Dmitrievna, curved his arms, beat time, straightened his shoulders, turned out his toes, tapped gently with his foot, and, by a smile that broadened his round face more and more, prepared the onlookers for what was to follow. As soon as the provocatively gay strains of Daniel Cooper (somewhat resembling those of a merry peasant dance) began to sound, all the doorways of the ballroom were suddenly filled by the domestic serfs—the men on one side and the women on the other—who with beaming faces had come to see their master making merry.

3.2 Additional Modeling Information

The count danced well and knew it. But his partner could not and did not want to dance well. Her enormous figure stood erect, her powerful arms hanging down (she had handed her reticule to the countess), and only her stern but handsome face really joined in the dance. What was expressed by the whole of the count's plump figure, in Marya Dmitrievna found expression only in her more and more beaming face and quivering nose. But if the count, getting more and more into the swing of it, charmed the spectators by the unexpectedness of his adroit maneuvers and the agility with which he capered about on his light feet, Marya Dmitrievna produced no less impression by slight exertions—the least effort to move her shoulders or bend her arms when turning, or stamp her foot—which everyone appreciated in view of her size and habitual severity. The dance grew livelier and livelier. The other couples could not attract a moment's attention to their own evolutions and did not even try to do so. All were watching the count and Marya Dmitrievna. Natasha kept pulling everyone by sleeve or dress, urging them to "look at Papa!" though as it was they never took their eyes off the couple. In the intervals of the dance the count, breathing deeply, waved and shouted to the musicians to play faster. Faster, faster, and faster; lightly, more lightly, and yet more lightly whirled the count, flying round Marya Dmitrievna, now on his toes, now on his heels; until, turning his partner round to her seat, he executed the final pas, raising his soft foot backwards, bowing his perspiring head, smiling and making a wide sweep with his arm, amid a thunder of applause and laughter

led by Natasha. Both partners stood still, breathing heavily and wiping their faces with their cambric handkerchiefs.

"That's how we used to dance in our time, *ma chere*," said the count.

"That was a Daniel Cooper!" exclaimed Marya Dmitrievna, tucking up her sleeves and puffing heavily.

3.3 Even More Modeling

The count went in first with Marya Dmitrievna, the countess followed on the arm of a colonel of hussars, a man of importance to them because Nicholas was to go with him to the regiment; then came Anna Mikhaylovna with Shinshin. Berg gave his arm to Vera. The smiling Julie Karagina went in with Nicholas. After them other couples followed, filling the whole dining hall, and last of all the children, tutors, and governesses followed singly. The footmen began moving about, chairs scraped, the band struck up in the gallery, and the guests settled down in their places. Then the strains of the count's household band were replaced by the clatter of knives and forks, the voices of visitors, and the soft steps of the footmen. At one end of the table sat the countess with Marya Dmitrievna on her right and Anna Mikhaylovna on her left, the other lady visitors were farther down. At the other end sat the count, with the hussar colonel on his left and Shinshin and the other male visitors on his right. Midway down the long table on one side sat the grownup young people: Vera beside Berg, and Pierre beside Boris; and on the other side, the children, tutors, and governesses. From behind the crystal decanters and fruit vases the count kept glancing at his wife and her tall cap with its light-blue ribbons, and busily filled his neighbors' glasses, not neglecting his own. The countess in turn, without omitting her duties as hostess, threw significant glances from behind the pineapples at her husband whose face and bald head seemed by their redness to contrast more than usual with his gray hair. At the ladies' end an even chatter of voices was heard all the time, at the men's end the voices sounded louder and louder, especially that of the colonel of hussars who, growing more and more flushed, ate and drank so much that the count held him up as a pattern to the other guests. Berg with tender smiles was saying to Vera that love is not an earthly but a heavenly feeling. Boris was telling his new friend Pierre who the guests were and exchanging glances with Natasha, who was sitting opposite. Pierre spoke little but examined the new faces, and ate a great deal. Of the two soups he chose turtle with savory patties and went on to the game without omitting a single dish or one of the wines[4]. These latter the butler thrust mysteriously forward, wrapped in a napkin, from behind the next man's shoulders and whispered: "Dry Madeira"... "Hungarian"... or "Rhine wine" as the case might be. Of the four crystal glasses engraved with the count's monogram that stood before his plate, Pierre held out one at random and drank with enjoyment, gazing with ever-increasing amiability at the other guests. Natasha, who sat opposite, was looking at Boris as girls of thirteen look at the boy they are in love with and have just kissed for the first time. Sometimes that

same look fell on Pierre, and that funny lively little girl's look made him inclined to laugh without knowing why.

Table 3.1: Table in Chapter 3 with numbers

A	34
A	1234

Nicholas sat at some distance from Sonya, beside Julie Karagina, to whom he was again talking with the same involuntary smile. Sonya wore a company smile but was evidently tormented by jealousy; now she turned pale, now blushed and strained every nerve to overhear what Nicholas and Julie were saying to one another. The governess kept looking round uneasily as if preparing to resent any slight that might be put upon the children. The German tutor was trying to remember all the dishes, wines, and kinds of dessert, in order to send a full description of the dinner to his people in Germany; and he felt greatly offended when the butler with a bottle wrapped in a napkin passed him by. He frowned, trying to appear as if he did not want any of that wine, but was mortified because no one would understand that it was not to quench his thirst or from greediness that he wanted it, but simply from a conscientious desire for knowledge.

3.4 Modeling Results

While in the Rostovs' ballroom the sixth anglaise was being danced, to a tune in which the weary musicians blundered, and while tired footmen and cooks were getting the supper, Count Bezukhov had a sixth stroke. The doctors pronounced recovery impossible. After a mute confession, communion was administered to the dying man, preparations made for the sacrament of unction, and in his house there was the bustle and thrill of suspense usual at such moments. Outside the house, beyond the gates, a group of undertakers, who hid whenever a carriage drove up, waited in expectation of an important order for an expensive funeral. The Military Governor of Moscow, who had been assiduous in sending aides-de-camp to inquire after the count's health, came himself that evening to bid a last farewell to the celebrated grandee of Catherine's court, Count Bezukhov.

The magnificent reception room was crowded. Everyone stood up respectfully when the Military Governor, having stayed about half an hour alone with the dying man, passed out, slightly acknowledging their bows and trying to escape as quickly as possible from the glances fixed on him by the doctors, clergy, and relatives of the family. Prince Vasili, who had grown thinner and paler during the last few days, escorted him to the door, repeating something to him several times in low tones.

When the Military Governor had gone, Prince Vasili sat down all alone on a chair in the ballroom, crossing one leg high over the other, leaning his elbow on his knee and covering his face with his hand. After sitting so for a while he rose, and, looking about him



Figure 3.1: Computer!

with frightened eyes, went with unusually hurried steps down the long corridor leading to the back of the house, to the room of the eldest princess.

Table 3.2: Another table in Chapter 3 with numbers

A	34
A	1234

Those who were in the dimly lit reception room spoke in nervous whispers, and, whenever anyone went into or came from the dying man's room, grew silent and gazed with eyes full of curiosity or expectancy at his door, which creaked slightly when opened.

Pierre well knew this large room divided by columns and an arch, its walls hung round with Persian carpets. The part of the room behind the columns, with a high silk-curtained mahogany bedstead on one side and on the other an immense case containing icons, was brightly illuminated with red light like a Russian church during evening service. Under the gleaming icons stood a long invalid chair, and in that chair on snowy-white smooth pillows, evidently freshly changed, Pierre saw—covered to the waist by a bright green quilt—the familiar, majestic figure of his father, Count Bezukhov, with that gray mane of hair above his broad forehead which reminded one of a lion, and the deep characteristically noble wrinkles of his handsome, ruddy face. He lay just under the icons; his large thick hands outside the quilt. Into the right hand, which was lying palm downwards, a wax taper had been thrust between forefinger and thumb, and an old servant, bending over from behind the chair, held it in position. By the chair stood the priests, their long hair falling over their magnificent glittering vestments, with lighted tapers in their hands, slowly and solemnly conducting the service. A little behind them stood the two younger princesses holding handkerchiefs to their eyes, and just in front of them their eldest sister, Catiche, with a vicious and determined look steadily fixed on the icons, as though declaring to all that she could not answer for herself should she glance round. Anna Mikhaylovna, with a meek, sorrowful, and all-forgiving expression on her face, stood by the door near the strange lady. Prince Vasili in front of the door, near the invalid chair, a wax taper

in his left hand, was leaning his left arm on the carved back of a velvet chair he had turned round for the purpose, and was crossing himself with his right hand, turning his eyes upward each time he touched his forehead. His face wore a calm look of piety and resignation to the will of God. "If you do not understand these sentiments," he seemed to be saying, "so much the worse for you!"

Bibliography

- [1] Richard B. Firestone. Periodic Table for the Table of Isotopes. http://ie.lbl.gov/elem/per00_c.pdf, November 1999.
- [2] Donald E. Knuth. The WEB System for Structured Documentation, Version 2.3. Technical Report STAN-CS-83-980, Computer Science Department, Stanford University, Stanford, California, September 1983.
- [3] Donald E. Knuth. Literate Programming. *The Computer Journal*, 27(2):97–111, May 1984.
- [4] Oren Patashnik. *BibTeXing*. Computer Science Department, Stanford University, Stanford, California, January 1988. Available in the BibTeX release.
- [5] Oren Patashnik. *Designing BibTeX Styles*. Computer Science Department, Stanford University, January 1988.

Appendix A

Derivation of Something

Additional Information can go here.

Appendix B

Additional Discussion

Even more additional Information can go here.