

The package **paresse**^{*†}

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Résumé

Ce module, reprenant un exemple de T. LACHAND-ROBERT dans [1], fournit un moyen de taper des lettres grecques isolées à l'aide du caractère actif et redéfini. Au lieu de `\(\alpha\)` ou tape `$a` pour obtenir α .

Important : Il doit être chargé **après** `inputenc` si ce dernier est utilisé. De plus, il faut que le signe `$` soit une lettre pour TEX.

La **documentation française** de cette extension est `paresse-fr.pdf`. Elle contient le code commenté.

Abstract

This package implements an example from T. LACHAND-ROBERT in [1]. It provides a means of typing isolated greek letters with the character `$` activated and redefined. Instead of `\(\alpha\)` one types `$a` to obtain α .

Important: You have to load it **after** the `inputenc` package if the latter is used. Moreover the sign `$` must be a letter for TEX.

The code is not commented in English any more, see the French documentation for French commented code. Sorry.

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^{*}This document corresponds to the file `paresse.sty` v2, dated 2008/08/13, 50th anniversary edition.

[†]English translation by the author. Any comment about the translation is welcome.

1 Introduction

This is the English version of the documentation of the `paresse` package.

This package provides only a ‘quick and low-cost’ access to greek letters which one can obtain with a macro such as `\alpha` or `\Omega`. It provides also an environment and a macro which make possible the use of § to type in those letters. Because of an `\ensuremath` we are not bound to explicitly enter —i.e. by typing \$ \$ or \(\) or else \[\] or anything whatsoever with the same effect— mathematics mode to obtain a greek letter.

The idea of the method is from T. LACHAND-ROBERT and described in [1]. I have just add the `\ensuremath` which is so agreeable to write macros.

There is *no* macros for the lowercase omicron nor for the uppercase alpha, beta... that one can obtain with the latin roman letters with the same look. I have not had the courage nor the strength to build a solution which would provide a means of obtaining an upright uppercase alpha in a math formula embedded in an italic boldfaced text.

Even if the meaning of the French ‘paresse’ is just ‘lazyness’ I would like to emphasize that the name of this package comes from the fact that the sign § can be used to point at a paragraph and looks like an S. So there is no connection between the name and the not unfrequent sin of the same (French) name... or maybe...

2 Usage

One loads the package with `\usepackage{paresse}` after the package `inputenc`. The sign § must be recognised as a letter by TeX. One can use for instance `inputenc` with option `latin1` for such a purpose.

By default the package is loaded with option `wild` and so the macros such as `\alpha` are immediately available. If one prefers one can choose the option `tame` by writing `\usepackage[tame]{paresse}`. One must then use the command `\ActiveLaParesse` or the environment `ParesseActive` to use the ‘§-macros’.

When ‘paresse’ is active, one has just to type `\alpha` in to obtain α . One has access, by the same means, to all the other greek letters to which a macro is devoted such as `\alpha`, see the table page 3. One obtains α^β with `\(\alpha^\beta\)` when § is active. One will note that, if the package `amsmath` is loaded, the curly braces are *not* compulsory and that one obtains the same result with just `\(\alpha^\beta\)`.

2.1 Options

- `tame` is the contrary of `wild` which is the option by default. When `tame` reigns, one **must** use an environment `ParesseActive` or a command `\ActiveLaParesse` in order to use the §-macros.
- `ttau` is the contrary of `ttheta` which is selected by default. When `ttheta` is active `\theta` gives θ in the contrary `\theta` gives τ . In all cases, θ is given by `\v` and τ by `\y`.

Remark: Θ is ‘regularly’ obtained with `\v` and *also* with `\T` whatever is the chosen option.

- `epsilon` is the contrary of `varepsilon` which is selected by default. With `epsilon`, `\$e` gives ϵ otherwise `\$e` gives ε .
- The following ‘couples’ behave as `epsilon`, `varepsilon`: `theta` and `vartheta`; `pi` and `varpi`; `rho` and `varrho`; `sigma` and `varsigma`; `phi` and `varphi`.

The default options are `varepsilon`, `theta`, `pi`, `rho`, `sigma`, `varphi` and `wild`.

2.2 Commands and environment

`\makeparesseletter`

This command gives the letter-catcode to the ‘character’ §. After that one can use § in the name of a macro, for instance. It corresponds to the well-known `\makeatletter`.

`\makeparesseother`

This macro gives the catcode *other* to the character §. It is the ‘contrary’ of the preceding one. It corresponds to `\makeatother`.

`\ActiveLaParesse`

This macro makes § active and thus enable one to access the macros the name of which begins with § such as `\$a`. A list of these macros and theirs meanings is given in the table 3.

`ParesseActive`

In this environment § is active and one can use the §-macros. One could use this environment if one want to use the §-macros when the package `paresse.sty` is loaded whith the option `tame`.

2.3 Table of the §-macros

<code>\\$a</code>	α	<code>\\$b</code>	β	<code>\\$g</code>	γ	<code>\\$d</code>	δ
<code>\\$e</code>	ε	<code>\\$z</code>	ζ	<code>\\$h</code>	η	<code>\\$v</code>	θ
<code>\\$i</code>	ι	<code>\\$k</code>	κ	<code>\\$l</code>	λ	<code>\\$m</code>	μ
<code>\\$n</code>	ν	<code>\\$x</code>	ξ	<code>\\$p</code>	π	<code>\\$r</code>	ρ
<code>\\$s</code>	σ	<code>\\$y</code>	τ	<code>\\$u</code>	υ	<code>\\$f</code>	φ
<code>\\$c</code>	χ	<code>\\$q</code>	ψ	<code>\\$w</code>	ω		
<code>\\$G</code>	Γ	<code>\\$D</code>	Δ	<code>\\$V</code>	Θ	<code>\\$L</code>	Λ
<code>\\$X</code>	Ξ	<code>\\$P</code>	Π	<code>\\$S</code>	Σ	<code>\\$U</code>	Υ
<code>\\$F</code>	Φ	<code>\\$Q</code>	Ψ	<code>\\$W</code>	Ω		

Remarks : all the latin letters used in the name of the §-macros, but for θ , τ and ψ , are loaded with reminiscences, I hope :-)) and the greek uppcases are obtained with the (latin) corresponding uppcases.

References

- [1] T. LACHAND-ROBERT. *La maîtrise de T_EX et E^T_EX*. Masson, Paris, Milan, Barcelone, 1995.
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