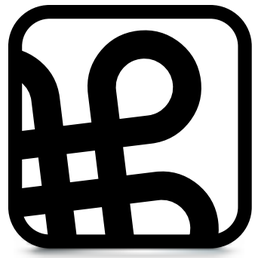


Macoun'11

Das iOS-Text Who-is-Who

Max Seelemann

~~Das iOS Text Who is Who~~

Max Seelemann

Das tägliche iOS-Text WTF

~~Das tägliche iOS-Text Who is Who~~

Max Seelemann

Das tägliche iOS-Text WTF

~~Das tägliche iOS-Text Who is Who~~

Max Seelemann

Welch **T**olle **F**unktion!

Die tollen Funktionen

NSString drawing

UILabel

UITextField

CoreText

UITextView

UITextInput

UIWebView

Core Graphics

Aufgabe:

Plain Text darstellen

UILabel

UILabel

+ Schrift

UILabel

+ Schrift

+ Farben

UILabel

+ Schrift

+ Farben

+ Schatten

UILabel

+ Schrift

+ Farben

+ Schatten

+ Truncation

UILabel

+ Schrift

+ Farben

+ Schatten

+ Truncation

+ Schnell, Effizient

UILabel

+ Schrift

+ Farben

+ Schatten

+ Truncation

+ Schnell, Effizient

– Nur Plain Text

UILabel

+ Schrift

+ Farben

+ Schatten

+ Truncation

+ Schnell, Effizient

– Nur Plain Text

– Kein Edit

UILabel

+ Schrift

+ Farben

+ Schatten

+ Truncation

+ Schnell, Effizient

– Nur Plain Text

– Kein Edit

– Kein Scrolling

UILabel

+ Schrift

+ Farben

+ Schatten

+ Truncation

+ Schnell, Effizient

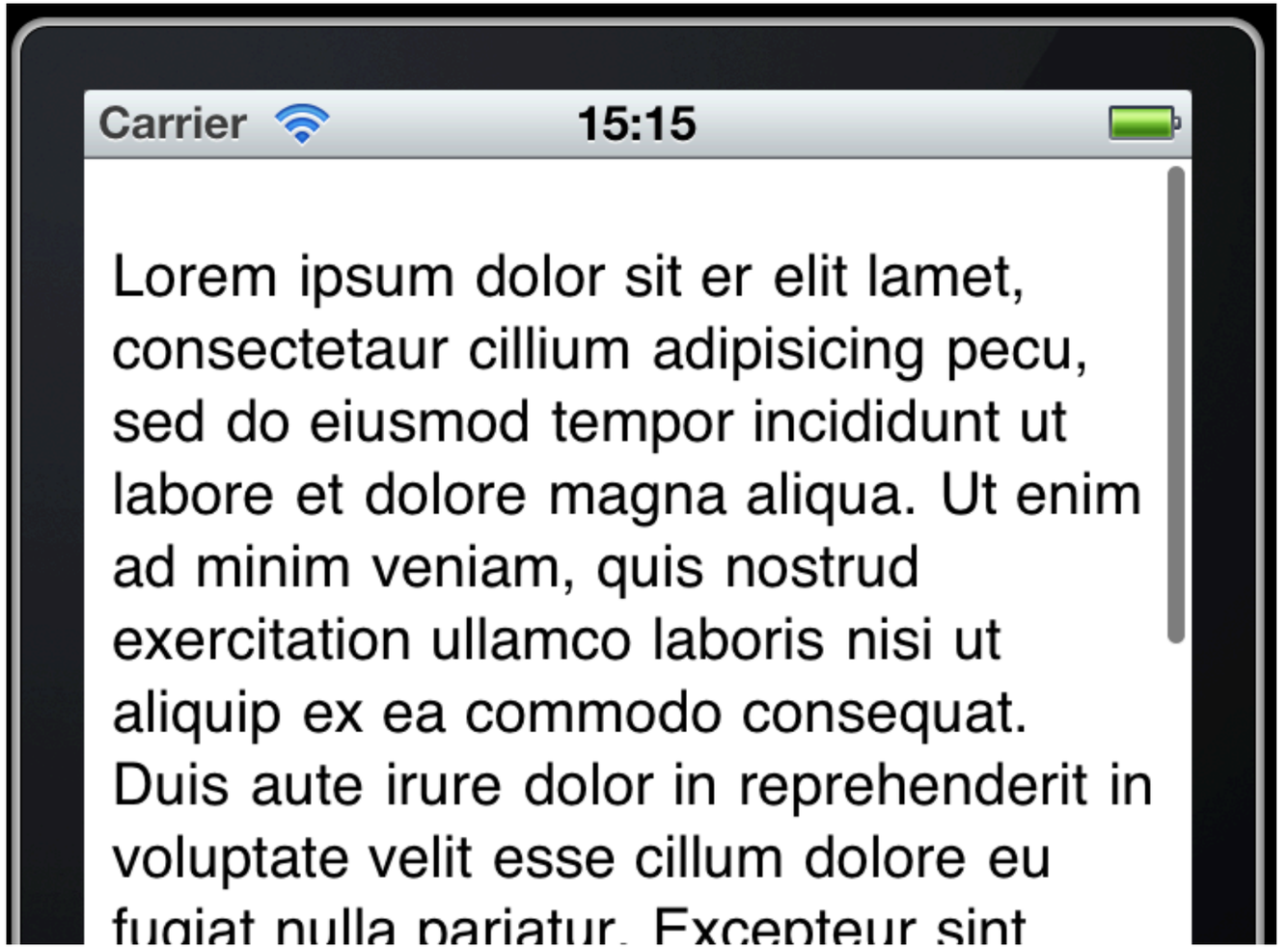
– Nur Plain Text

– Kein Edit

– Kein Scrolling

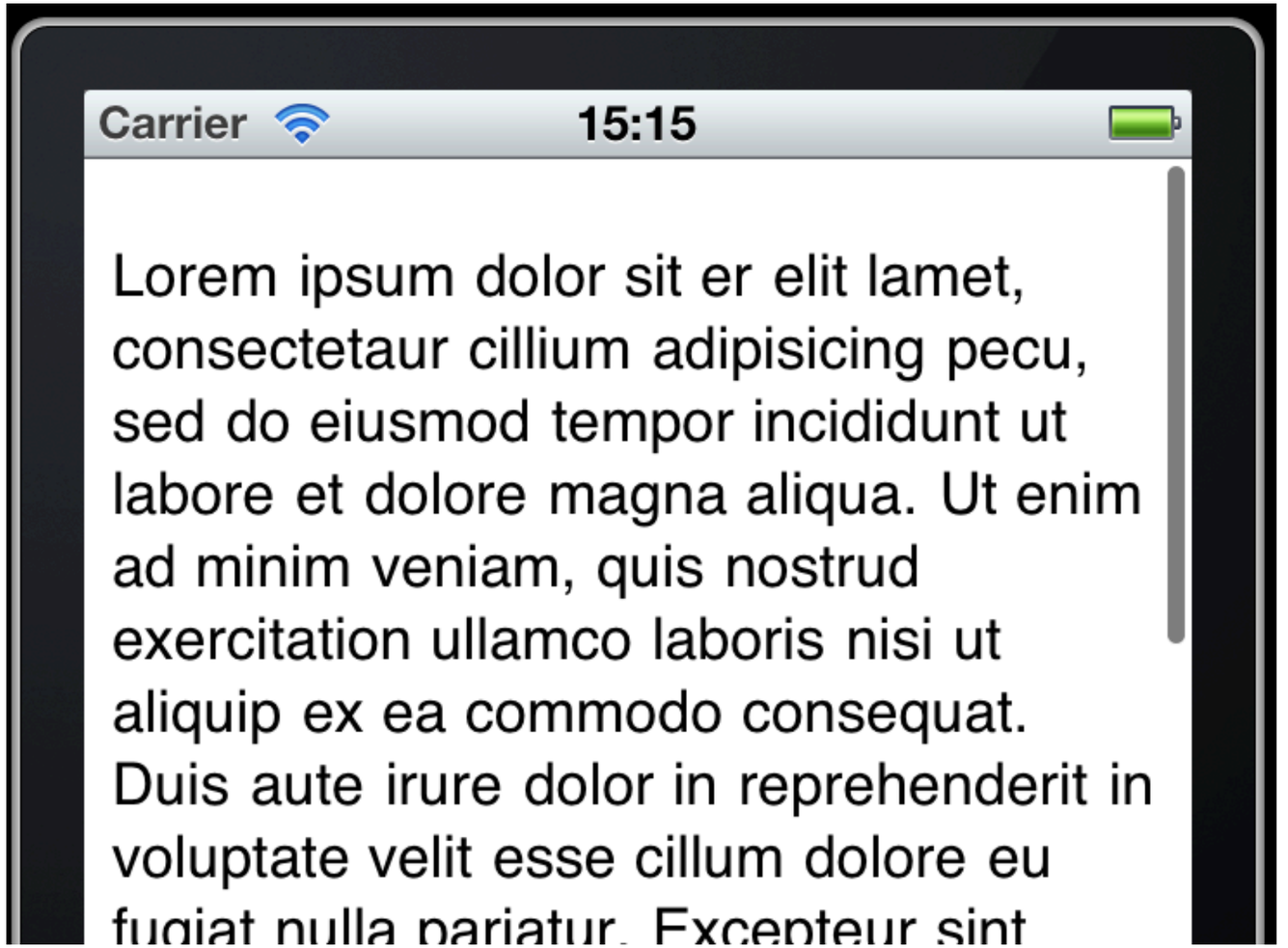
→ UITextField

UITextView


Carrier
15:15
Lorem ipsum dolor sit er elit lamet, consectetaur cillium adipisicing pecu, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint

UITextView

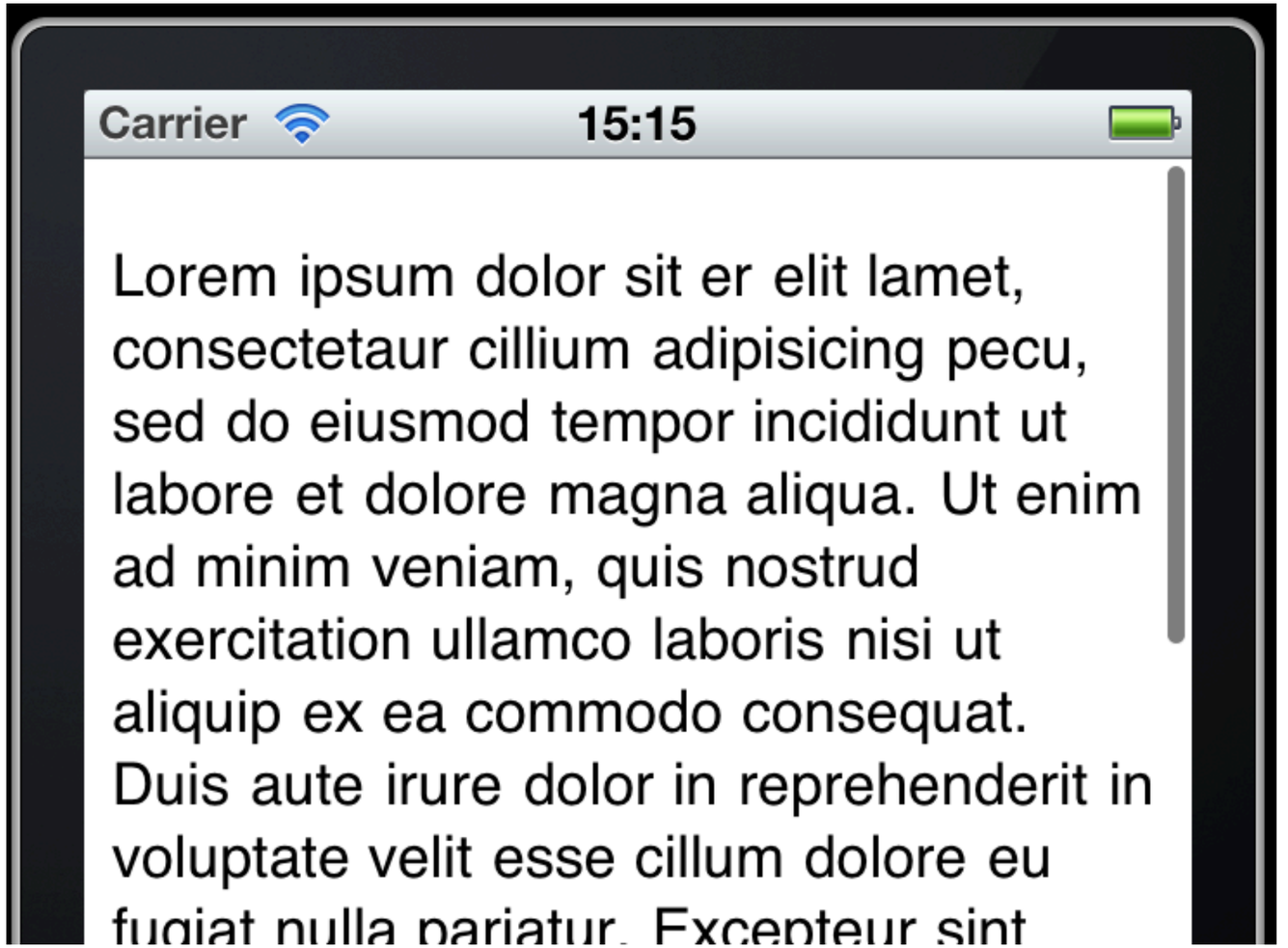
+ Bearbeiten



UITextView

+ Bearbeiten

+ Mehrzeilig

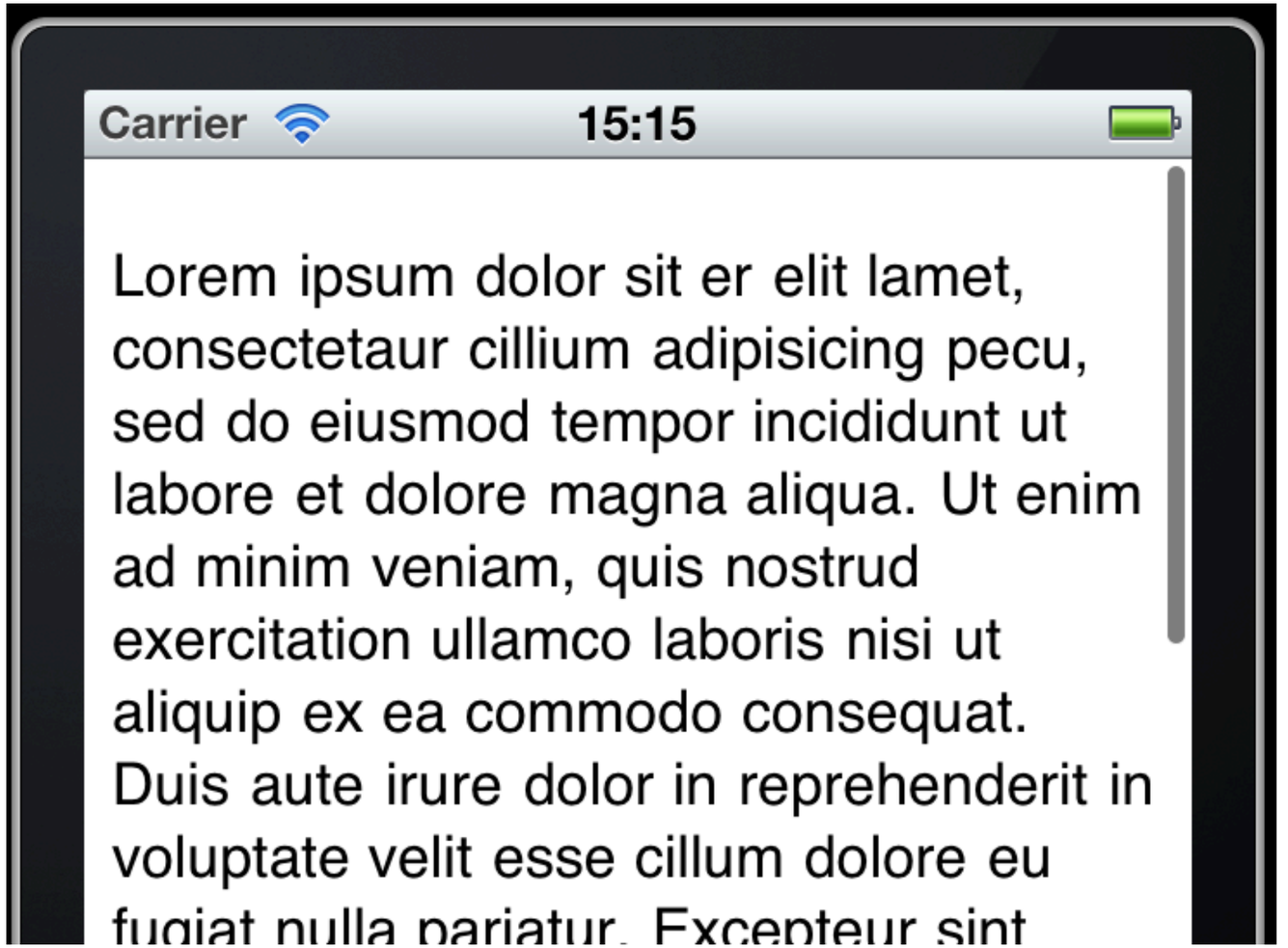


UITextView

+ Bearbeiten

+ Mehrzeilig

+ Scrolling

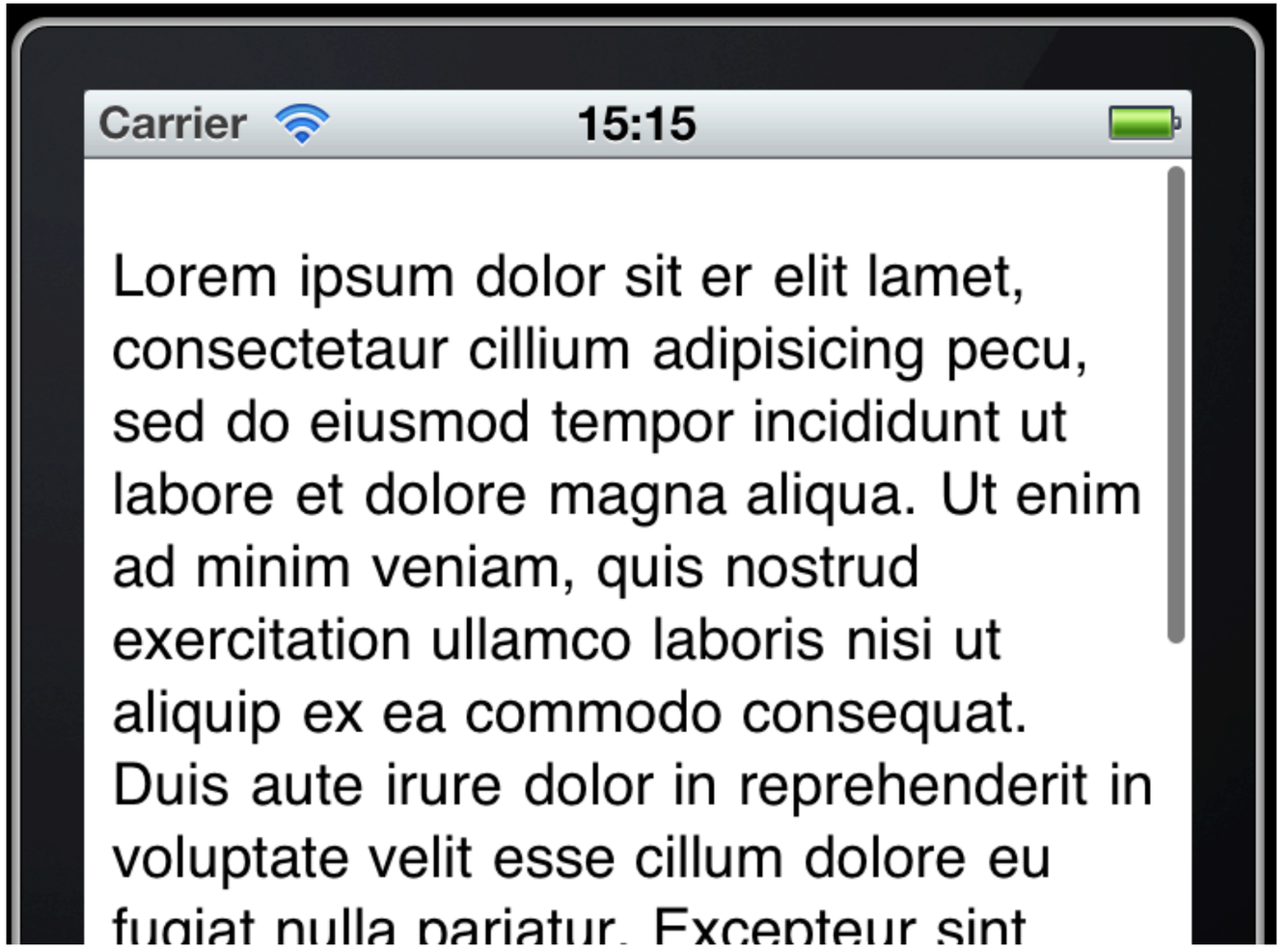


UITextView

+ Bearbeiten

+ Mehrzeilig

+ Scrolling



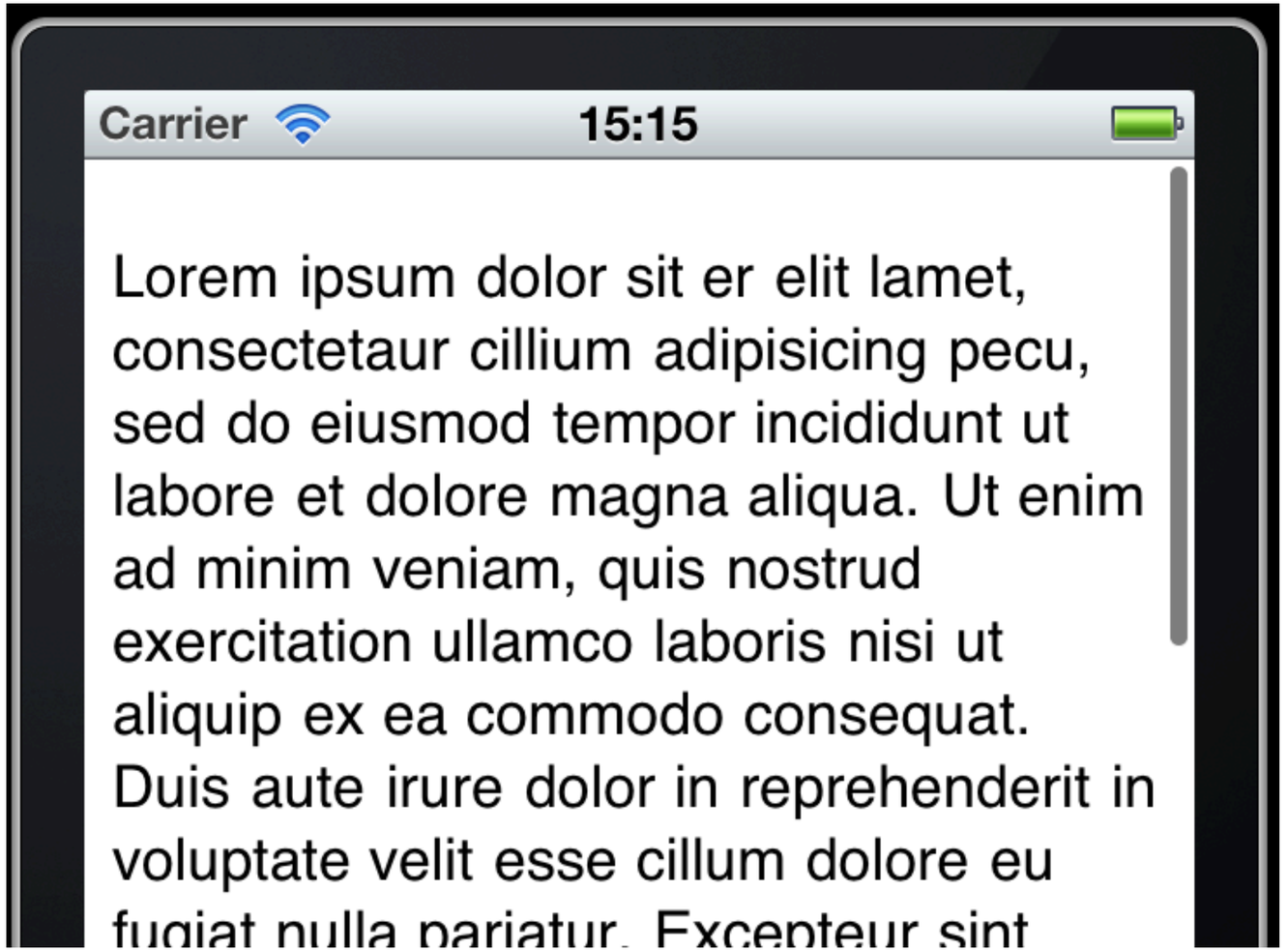
– Nur Plain Text

UITextView

+ Bearbeiten

+ Mehrzeilig

+ Scrolling



– Nur Plain Text

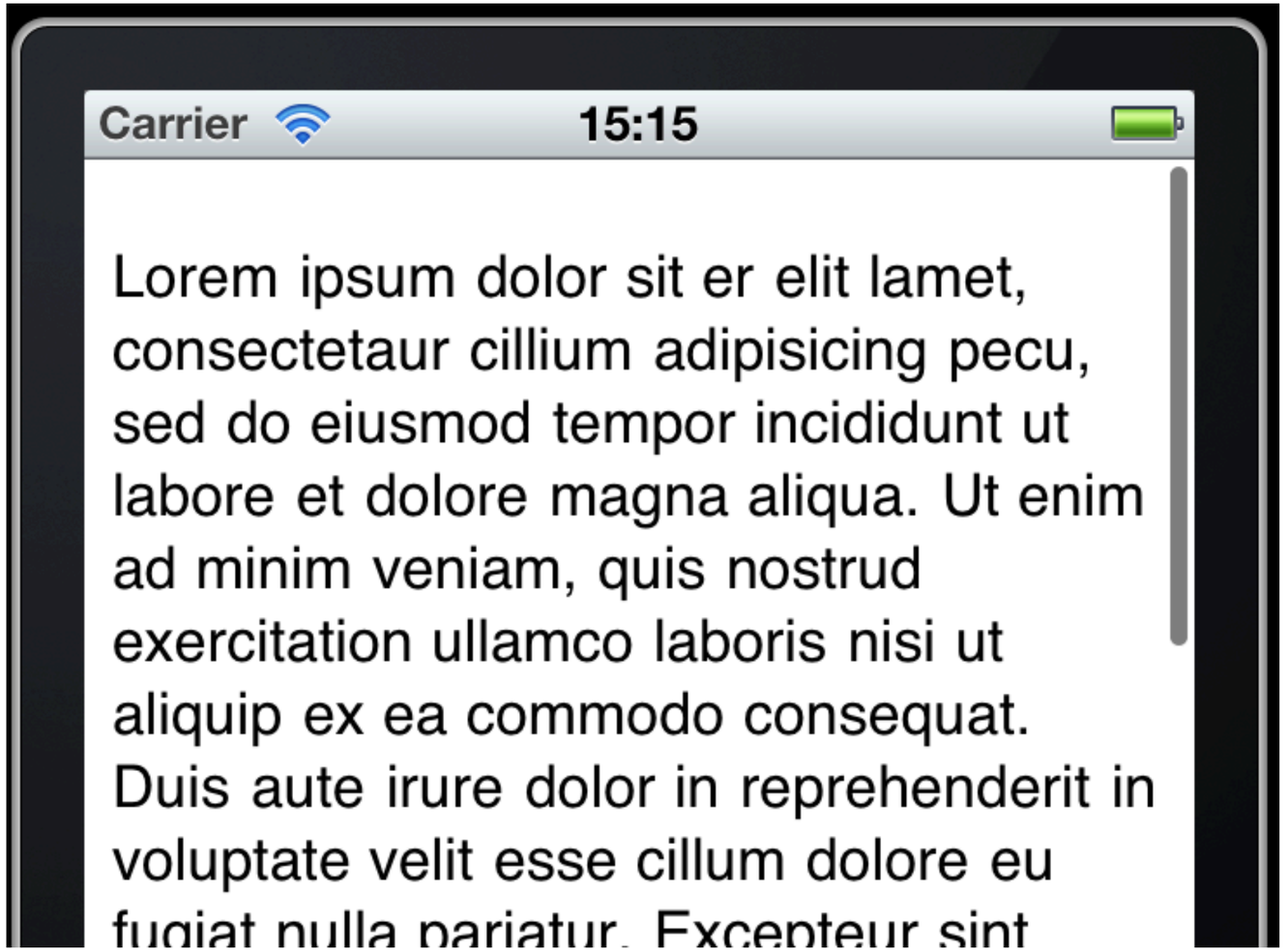
– Keine Anpassung

UITextView

+ Bearbeiten

+ Mehrzeilig

+ Scrolling

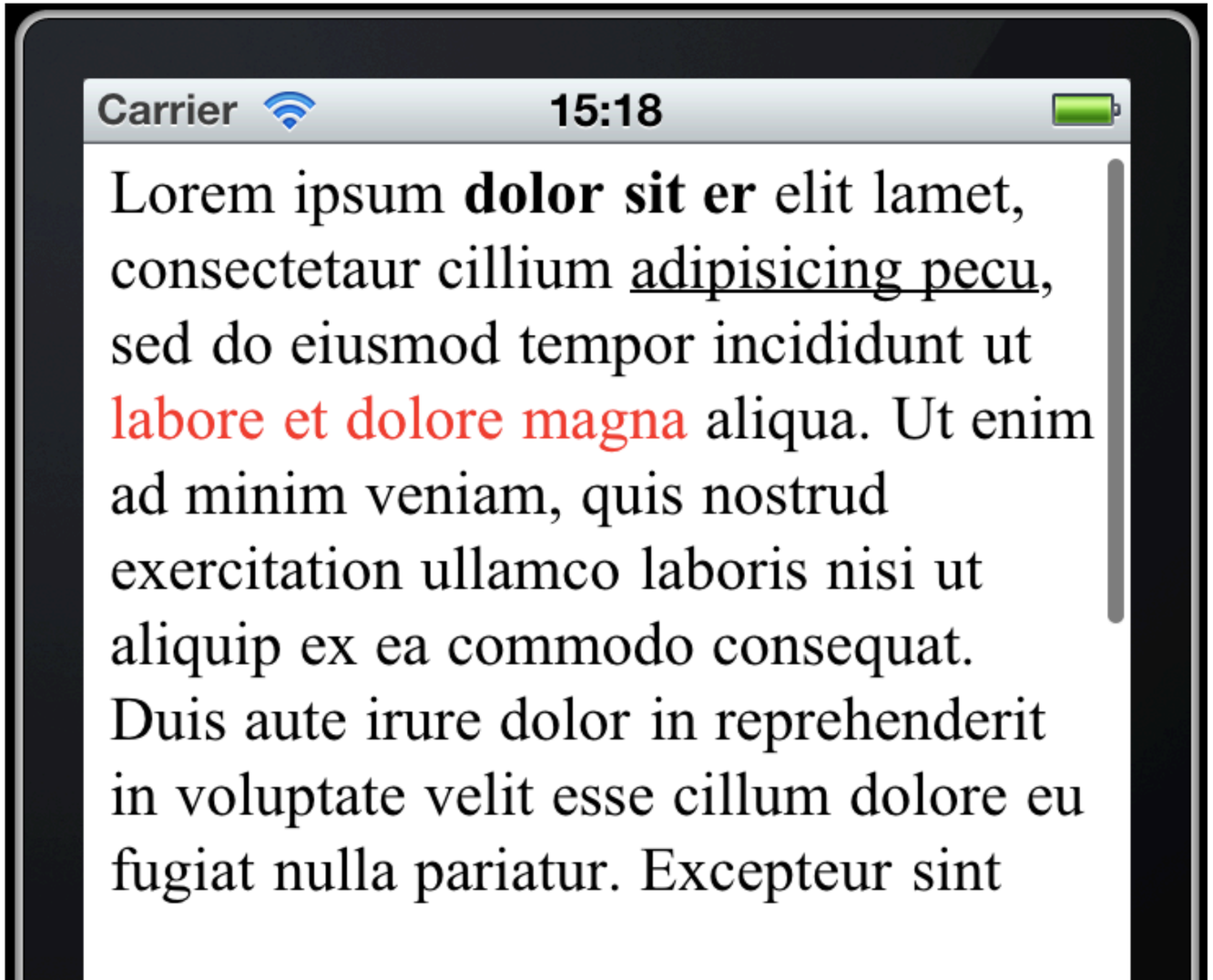


– Nur Plain Text

– Keine Anpassung

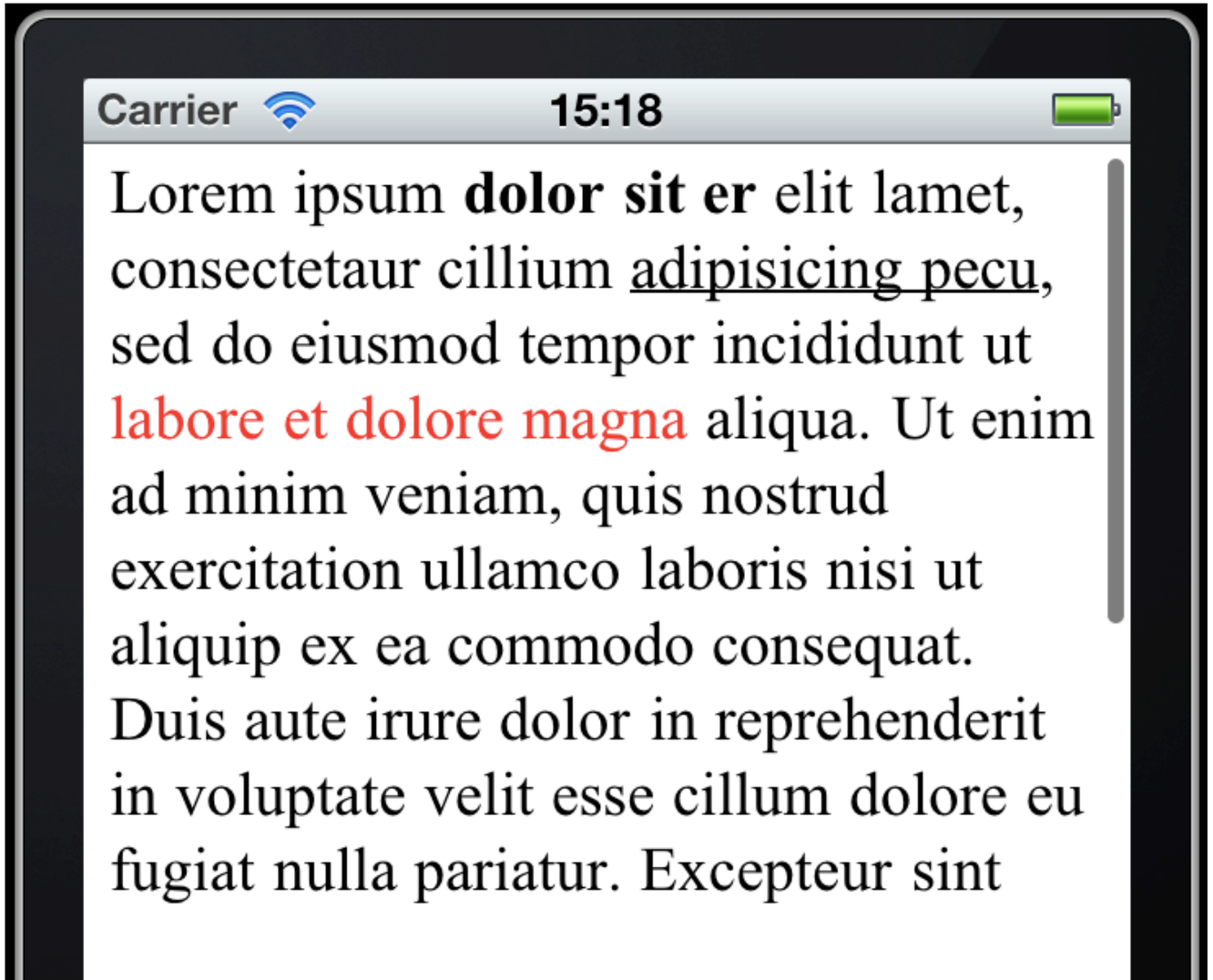
– Keine Wiederverwendung

UIWebView


Carrier
15:18
Lorem ipsum dolor sit er elit lamet, consectetaur cillium adipisicing pecu, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint

UIWebView

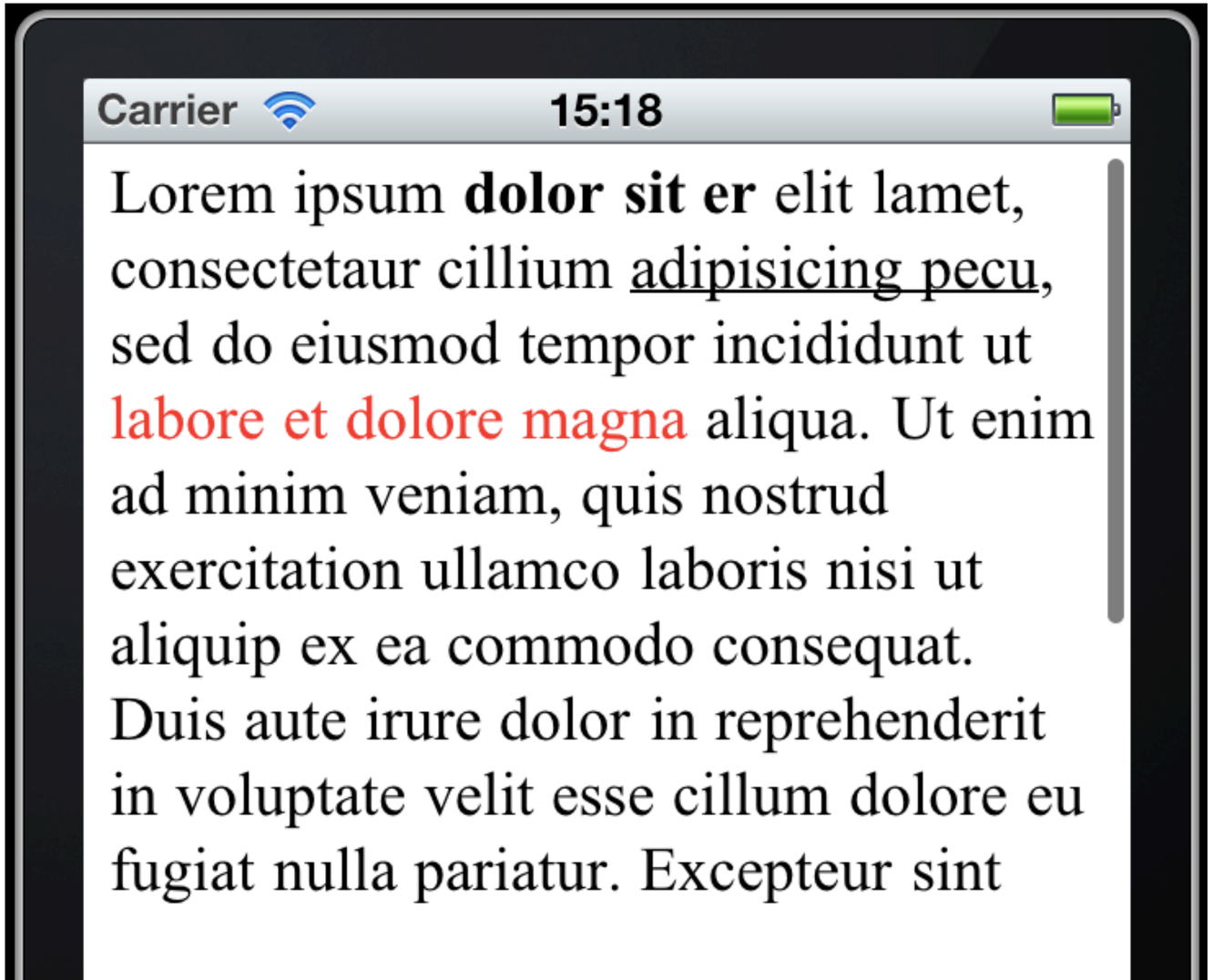
+ “Rich Text”



UIWebView

+ “Rich Text”

+ Schrift

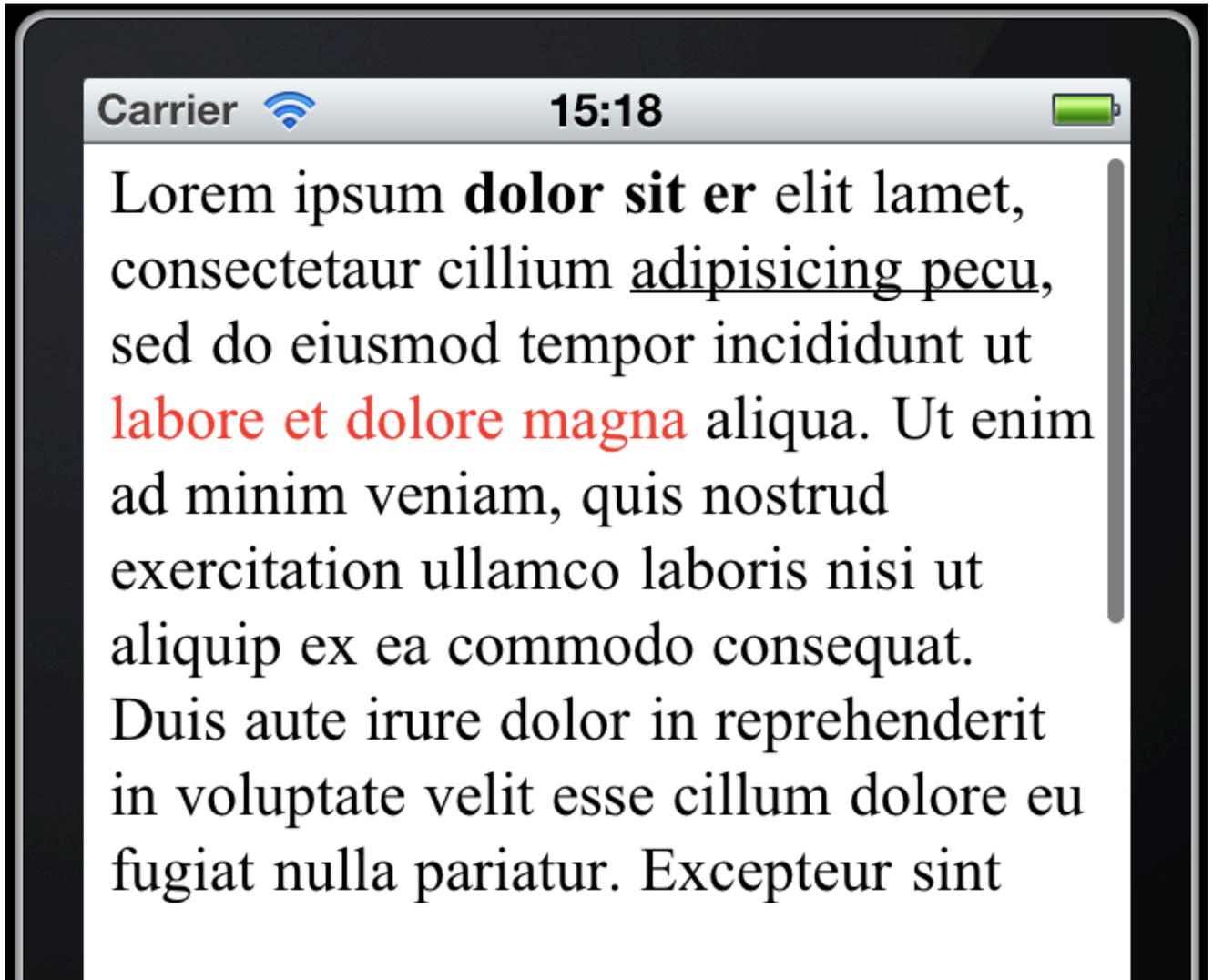


UIWebView

+ “Rich Text”

  + Schrift

  + Farben



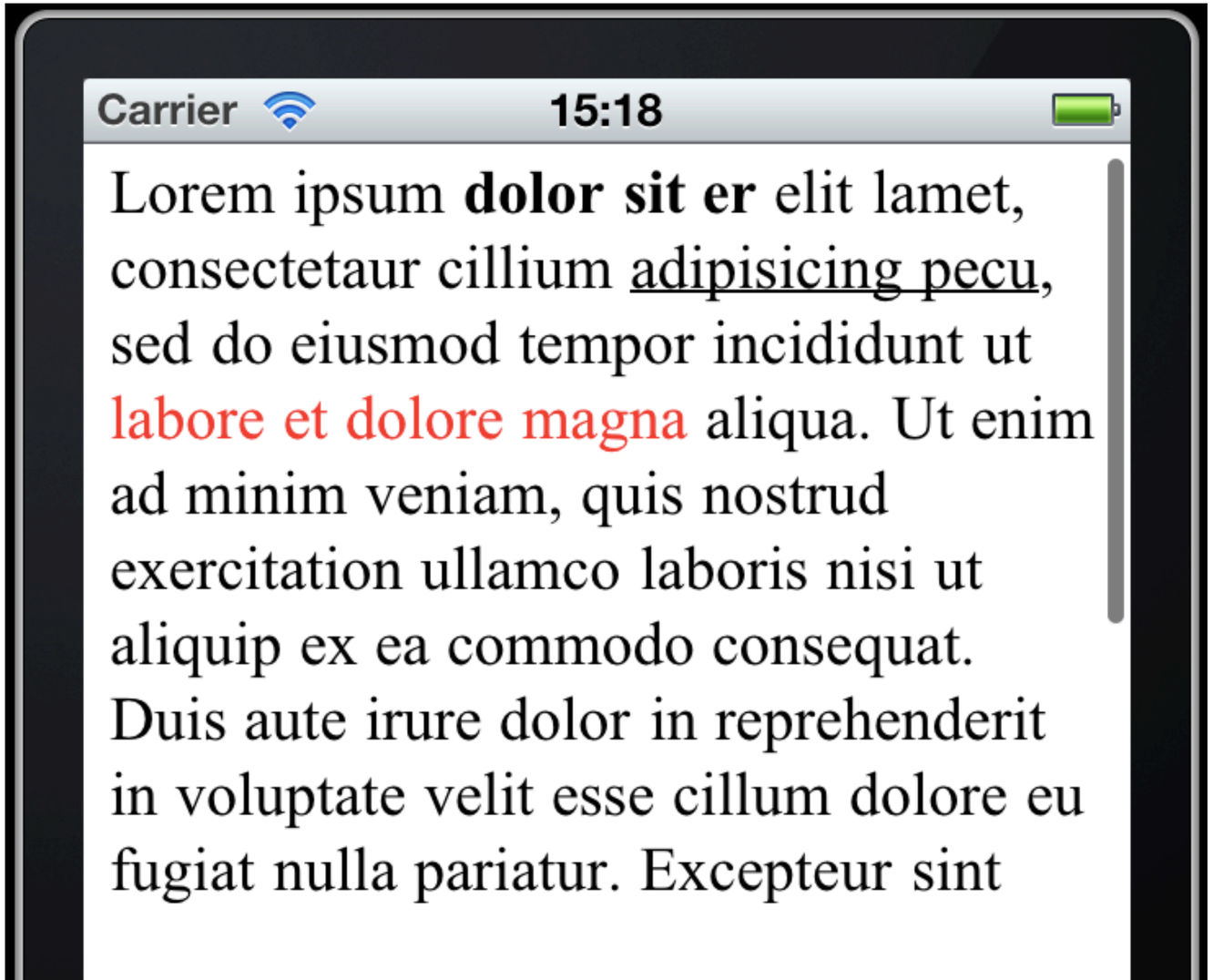
UIWebView

+ “Rich Text”

+ Schrift

+ Farben

+ Mehrzeilig



UIWebView

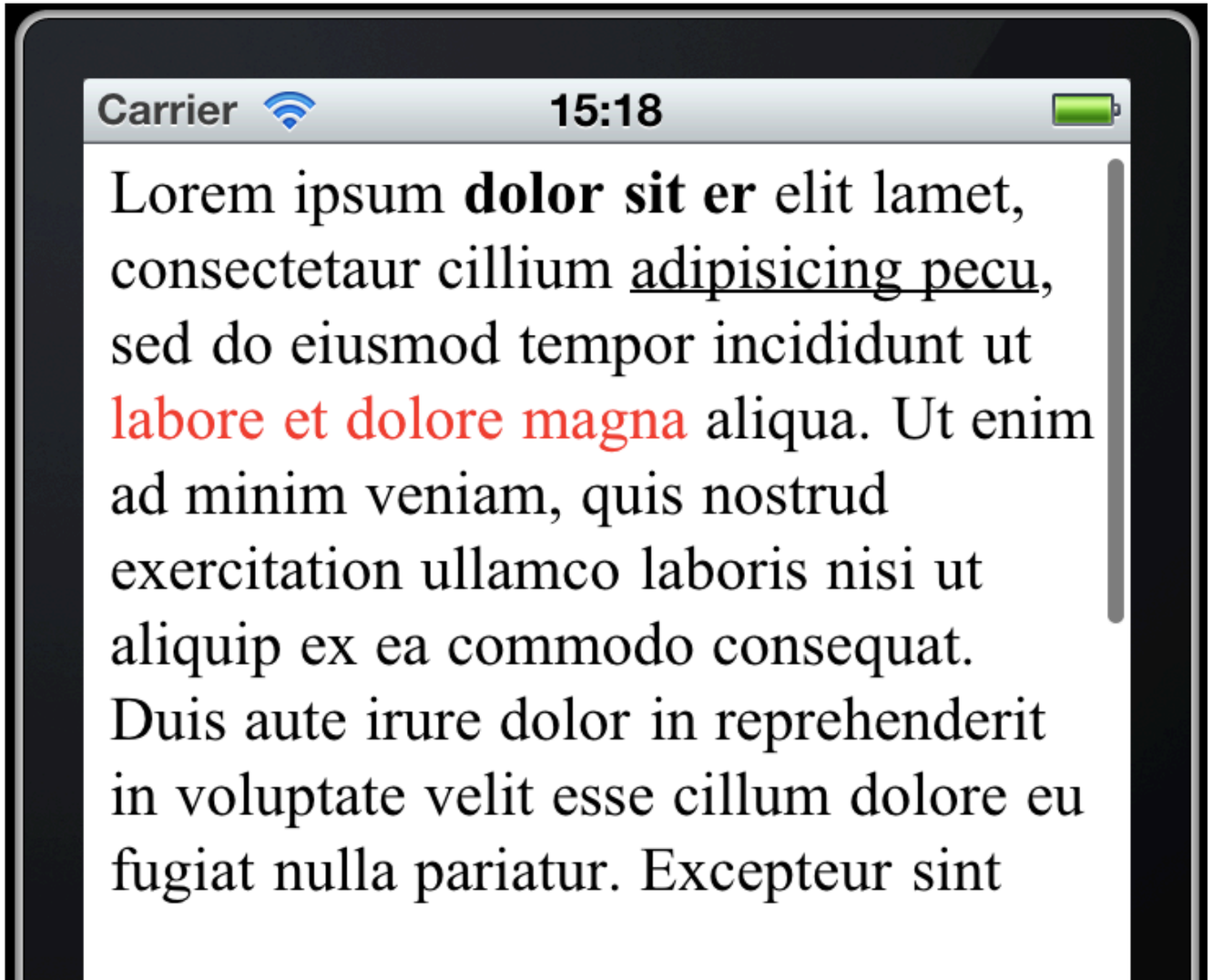
+ “Rich Text”

+ Schrift

+ Farben

+ Mehrzeilig

+ Scrolling



UIWebView

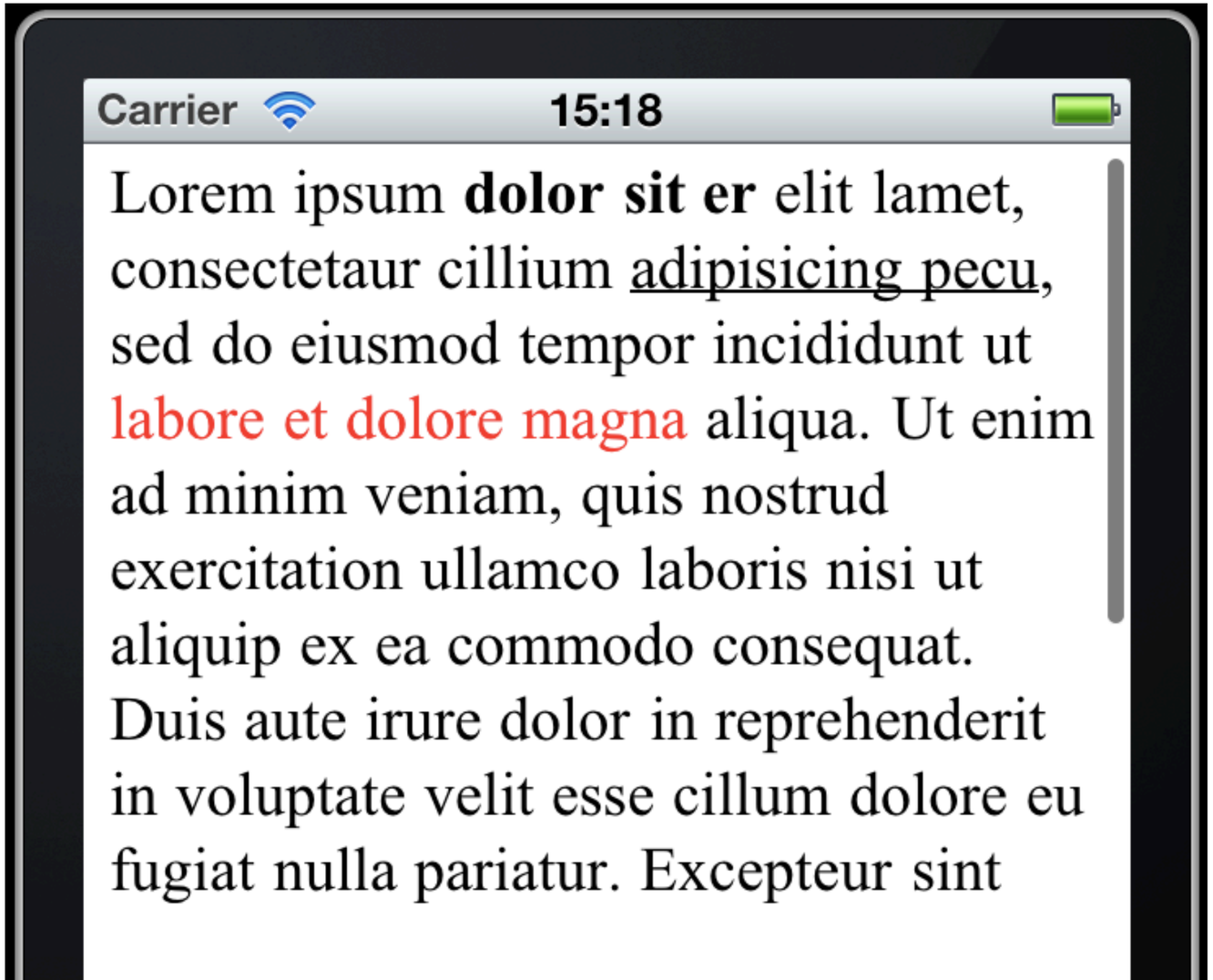
+ “Rich Text”

+ Schrift

+ Farben

+ Mehrzeilig

+ Scrolling



– Recht teuer

UIWebView

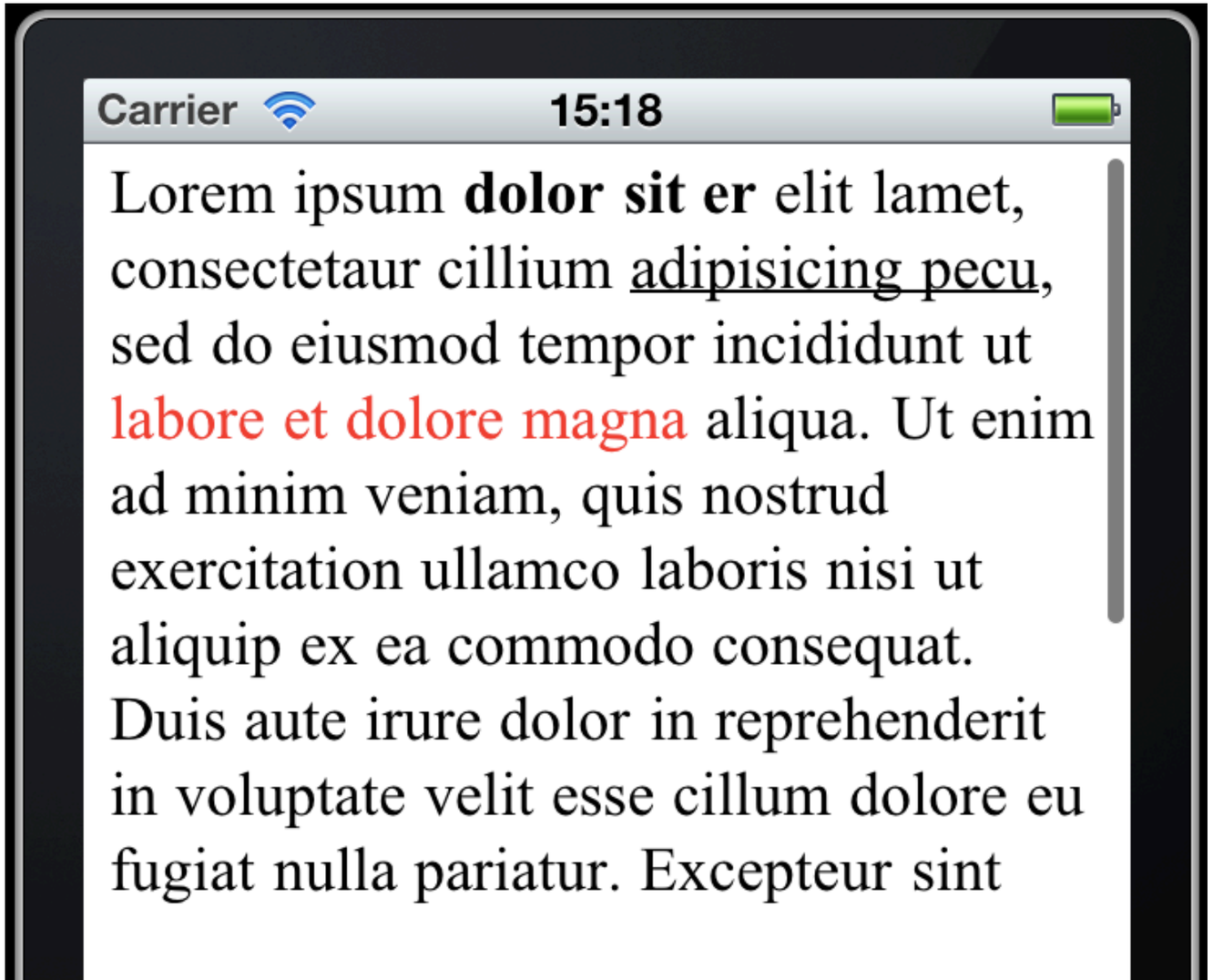
+ “Rich Text”

+ Schrift

+ Farben

+ Mehrzeilig

+ Scrolling



– Recht teuer

– Keine Anpassung

UIWebView

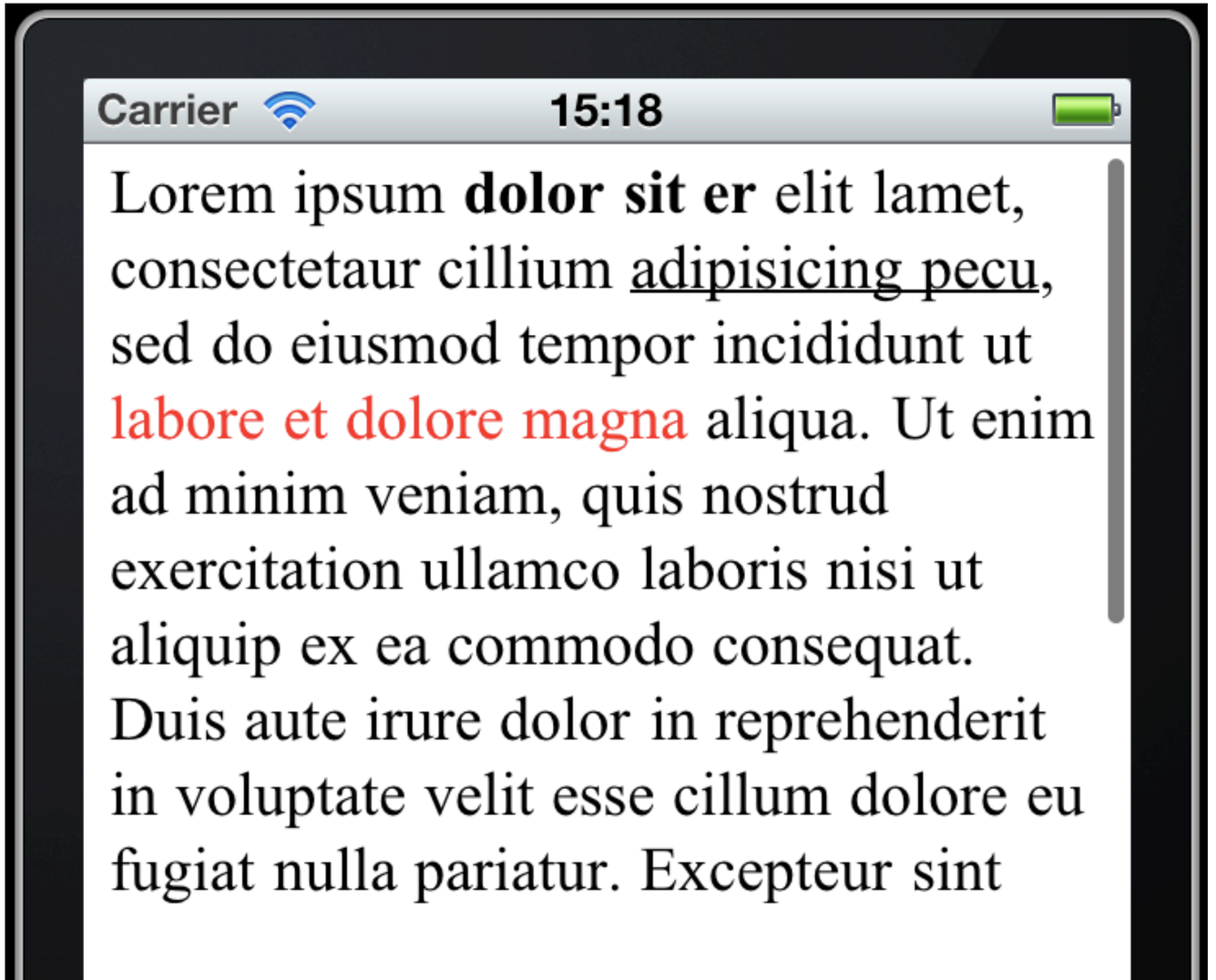
+ “Rich Text”

+ Schrift

+ Farben

+ Mehrzeilig

+ Scrolling



– Recht teuer

– Keine Anpassung

– Keine Wiederverwendung

UIWebView

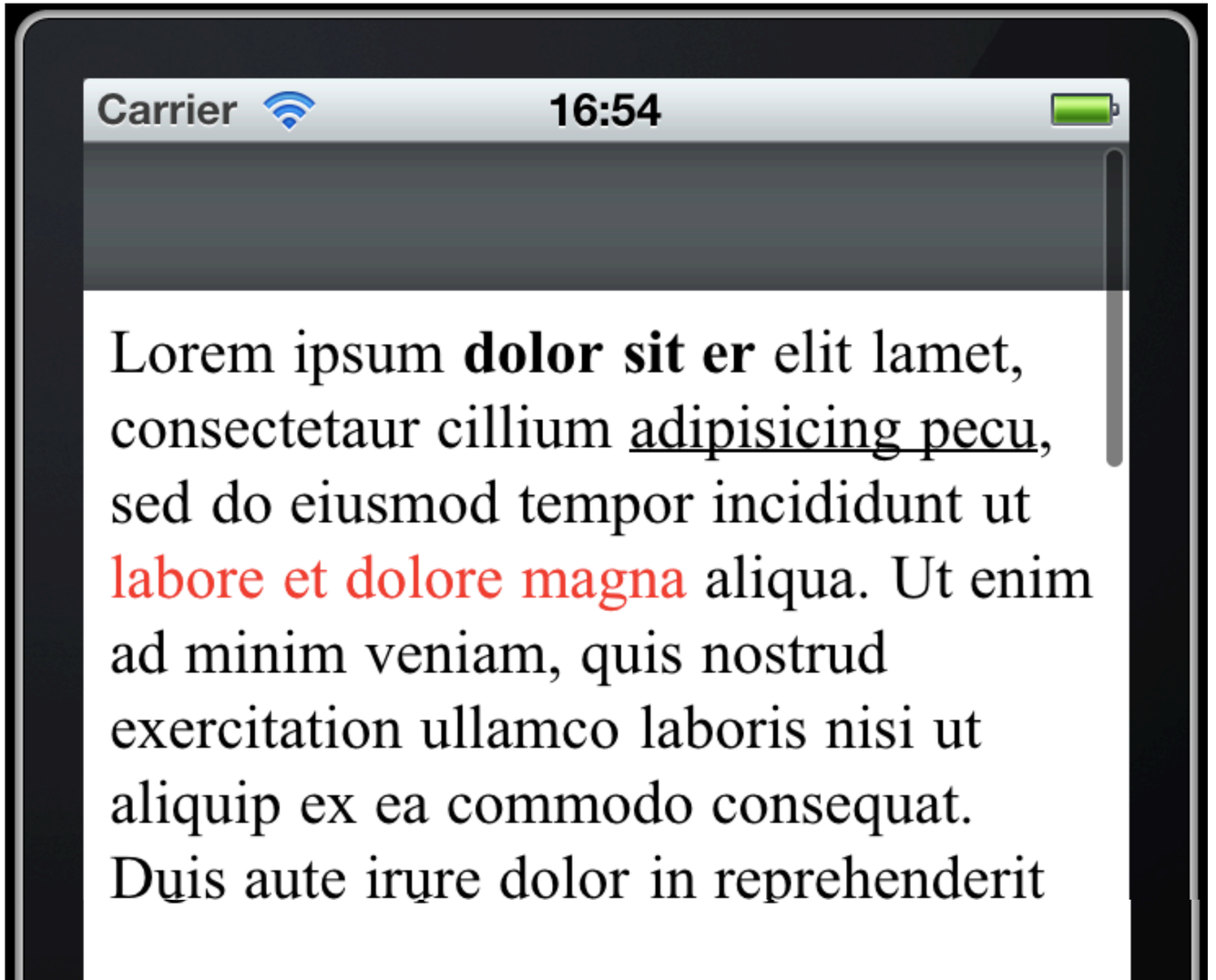
+ “Rich Text”

+ Schrift

+ Farben

+ Mehrzeilig

+ Scrolling



– Recht teuer

– Keine Anpassung

– Keine Wiederverwendung

NSStringDrawing

```
- (CGSize)drawAtPoint:(CGPoint)point
             forWidth:(CGFloat)width
             withFont:(UIFont *)font
          minFontSize:(CGFloat)minFontSize
       actualFontSize:(CGFloat *)actualFontSize
        lineBreakMode:(UILineBreakMode)lineBreakMode
   baselineAdjustment:(UIBaselineAdjustment)baselineAdjustment
```

NSStringDrawing

```
- (CGSize)drawAtPoint:(CGPoint)point
             forWidth:(CGFloat)width
             withFont:(UIFont *)font
          minFontSize:(CGFloat)minFontSize
       actualFontSize:(CGFloat *)actualFontSize
        lineBreakMode:(UILineBreakMode)lineBreakMode
   baselineAdjustment:(UIBaselineAdjustment)baselineAdjustment
```

+ Schrift

NSStringDrawing

```
- (CGSize)drawAtPoint:(CGPoint)point
             forWidth:(CGFloat)width
             withFont:(UIFont *)font
          minFontSize:(CGFloat)minFontSize
       actualFontSize:(CGFloat *)actualFontSize
        lineBreakMode:(UILineBreakMode)lineBreakMode
   baselineAdjustment:(UIBaselineAdjustment)baselineAdjustment
```

+ Schrift + Größe berechnen

NSStringDrawing

```
- (CGSize)drawAtPoint:(CGPoint)point
             forWidth:(CGFloat)width
             withFont:(UIFont *)font
          minFontSize:(CGFloat)minFontSize
       actualFontSize:(CGFloat *)actualFontSize
        lineBreakMode:(UILineBreakMode)lineBreakMode
   baselineAdjustment:(UIBaselineAdjustment)baselineAdjustment
```

+ Schrift + Größe berechnen

+ Truncation (einzeilig)

NSStringDrawing

```
- (CGSize)drawAtPoint:(CGPoint)point
             forWidth:(CGFloat)width
             withFont:(UIFont *)font
          minFontSize:(CGFloat)minFontSize
       actualFontSize:(CGFloat *)actualFontSize
        lineBreakMode:(UILineBreakMode)lineBreakMode
   baselineAdjustment:(UIBaselineAdjustment)baselineAdjustment
```

+ Schrift + Größe berechnen

+ Truncation (einzeilig)

+ Mehrzeilige Variante

NSStringDrawing

```
- (CGSize)drawAtPoint:(CGPoint)point
             forWidth:(CGFloat)width
             withFont:(UIFont *)font
         minFontSize:(CGFloat)minFontSize
      actualFontSize:(CGFloat *)actualFontSize
       lineBreakMode:(UILineBreakMode)lineBreakMode
  baselineAdjustment:(UIBaselineAdjustment)baselineAdjustment
```

+ Schrift
+ Größe berechnen
+ Truncation (einzeilig)
+ Mehrzeilige Variante

– Nur Plain Text

NSStringDrawing

```
- (CGSize)drawAtPoint:(CGPoint)point
             forWidth:(CGFloat)width
             withFont:(UIFont *)font
         minFontSize:(CGFloat)minFontSize
      actualFontSize:(CGFloat *)actualFontSize
       lineBreakMode:(UILineBreakMode)lineBreakMode
  baselineAdjustment:(UIBaselineAdjustment)baselineAdjustment
```

+ Schrift
+ Größe berechnen
+ Truncation (einzeilig)
+ Mehrzeilige Variante

– Kein Edit
– Nur Plain Text

NSStringDrawing

```
- (CGSize)drawAtPoint:(CGPoint)point
             forWidth:(CGFloat)width
             withFont:(UIFont *)font
         minFontSize:(CGFloat)minFontSize
      actualFontSize:(CGFloat *)actualFontSize
       lineBreakMode:(UILineBreakMode)lineBreakMode
  baselineAdjustment:(UIBaselineAdjustment)baselineAdjustment
```

+ Schrift
+ Größe berechnen
+ Truncation (einzeilig)
+ Mehrzeilige Variante

– Kein Edit

– Recht langsam
– Nur Plain Text

CoreGraphics String Drawing

```
void CGContextShowTextAtPoint (
    CGContextRef c,
    CGFloat x, CGFloat y,
    const char *string, size_t length
);
```

CoreGraphics String Drawing

```
void CGContextShowTextAtPoint (
    CGContextRef c,
    CGFloat x, CGFloat y,
    const char *string, size_t length
);
```

+ Extrem Effizient

CoreGraphics String Drawing

```
void CGContextShowTextAtPoint (
    CGContextRef c,
    CGFloat x, CGFloat y,
    const char *string, size_t length
);
```

+ Extrem Effizient

+ Simple API

CoreGraphics String Drawing

```
void CGContextShowTextAtPoint (
   CGContextRef c,
   CGFloat x, CGFloat y,
   const char *string, size_t length
);
```

– Extrem Elementar

+ Extrem Effizient

+ Simple API

CoreGraphics String Drawing

```
void CGContextShowTextAtPoint (
   CGContextRef c,
   CGFloat x, CGFloat y,
   const char *string, size_t length
);
```

– Extrem Elementar

+ Extrem Effizient

– Keine Schrift-Substitutionen

+ Simple API

CoreGraphics String Drawing

```
void CGContextShowTextAtPoint (
   CGContextRef c,
   CGFloat x, CGFloat y,
   const char *string, size_t length
);
```

– Extrem Elementar

+ Extrem Effizient

– Keine Schrift-Substitutionen

+ Simple API

– Truncation

CoreGraphics String Drawing

```
void CGContextShowTextAtPoint (
   CGContextRef c,
   CGFloat x, CGFloat y,
   const char *string, size_t length
);
```

– Extrem Elementar

+ Extrem Effizient

– Ausrichtung

– Keine Schrift-Substitutionen

+ Simple API

– Truncation

CoreGraphics String Drawing

```
void CGContextShowTextAtPoint (
   CGContextRef c,
   CGFloat x, CGFloat y,
   const char *string, size_t length
);
```

– Extrem Elementar

+ Extrem Effizient

– Ausrichtung

– Keine Schrift-Substitutionen

+ Simple API

– Größe berechnen

– Truncation

CoreGraphics String Drawing

```
void CGContextShowTextAtPoint (
   CGContextRef c,
   CGFloat x, CGFloat y,
   const char *string, size_t length
);
```

– Extrem Elementar

+ Extrem Effizient

– Ausrichtung

– Keine Schrift-Substitutionen

+ Simple API

– Größe berechnen

– Kein Edit

– Truncation

Aufgabe:

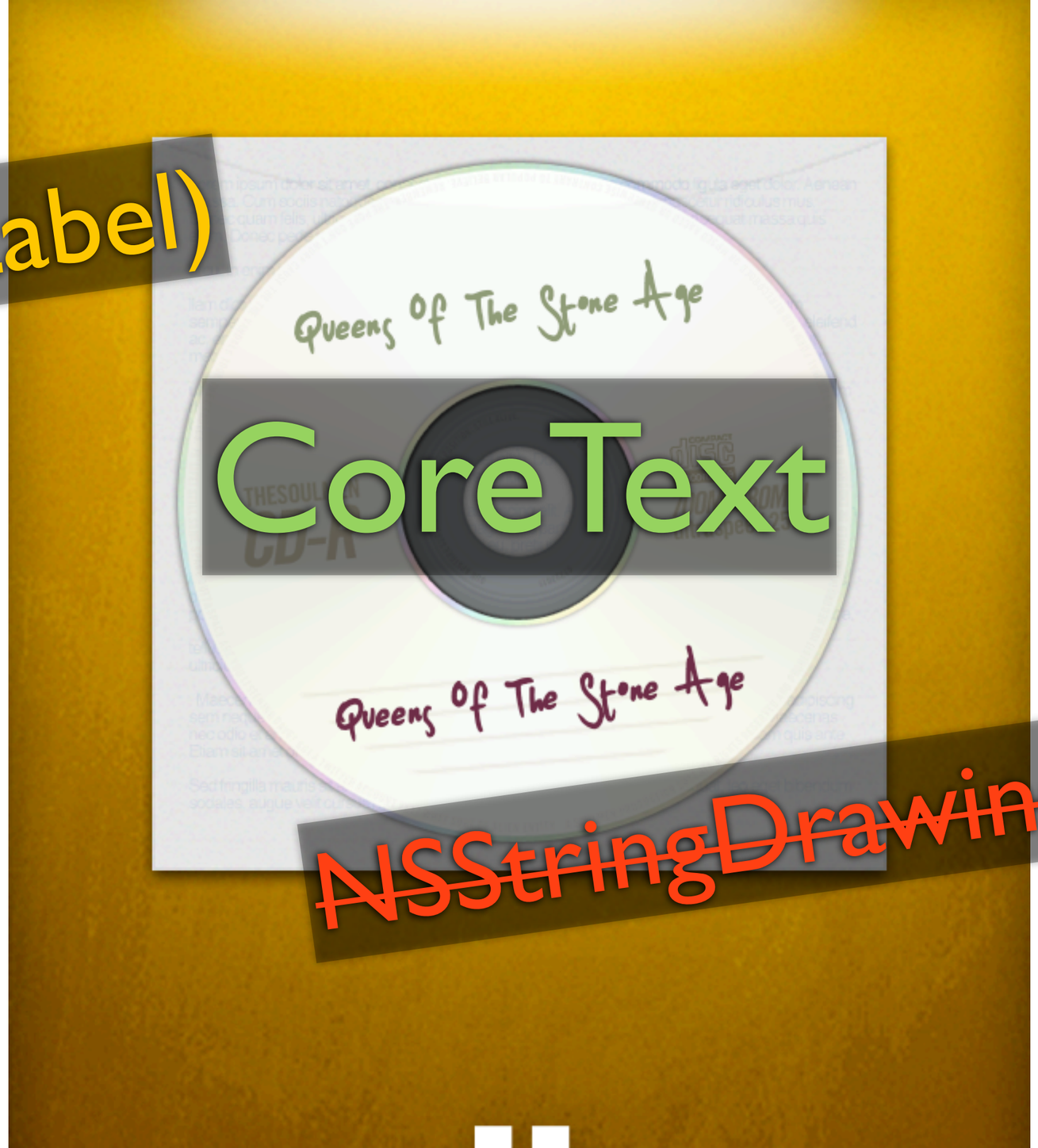
Plain Text rotiert darstellen

Queens Of The Stone Age
THESOULMEN
CD-R
disc
Recordable
700MB/80MIN
ultraspeed 256x
Queens Of The Stone Age

(UILabel)
Queens Of The Stone Age
THESOULMEN
CD-R
disc
Recordable
700MB/80MIN
ultraspeed 256x
Queens Of The Stone Age

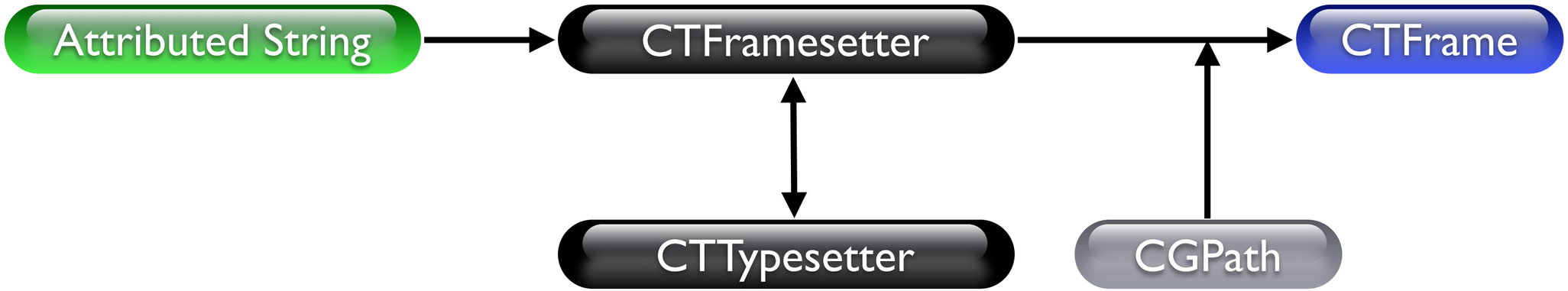
(UILabel)

~~NSStringDrawing~~

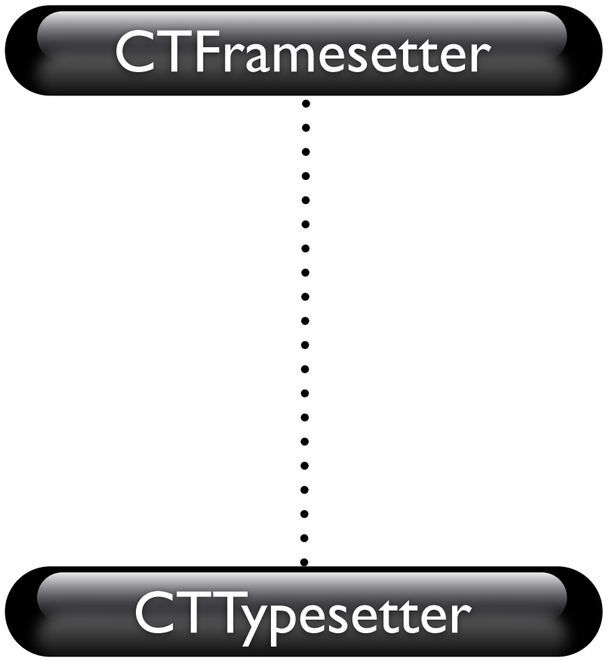

(UILabel)
Queens Of The Stone Age
CoreText
Queens Of The Stone Age
NSStringDrawing

Core Text

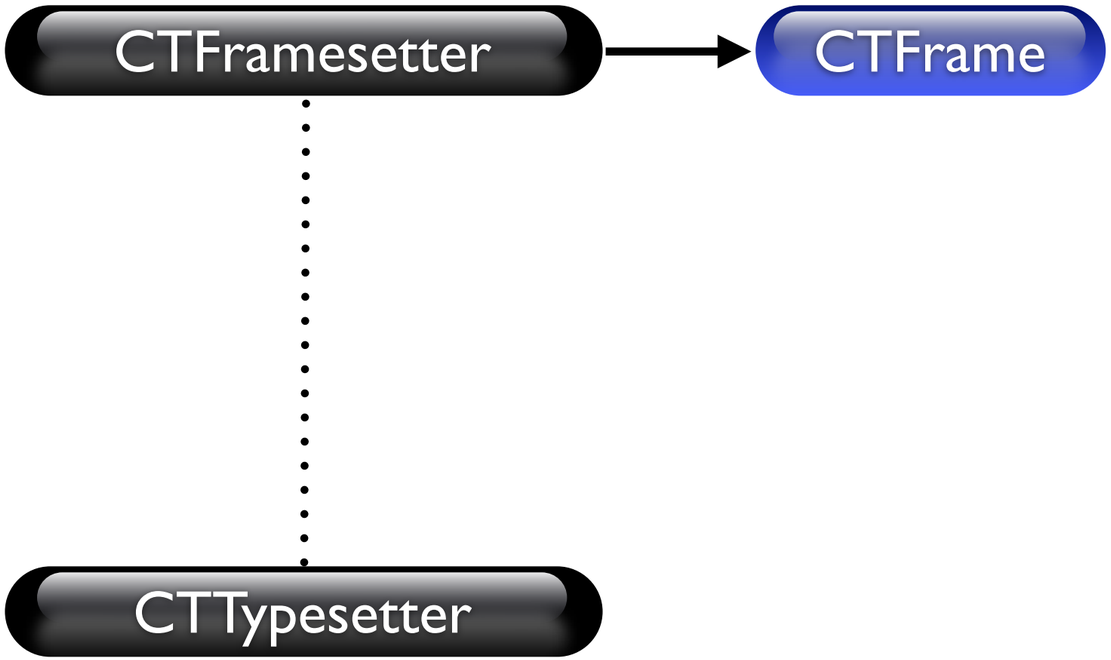
- Text Layout und Rendering
  - \+ Mächtig
  - – Aufwändig
  - \+ Effizient
  - – Aufwändig

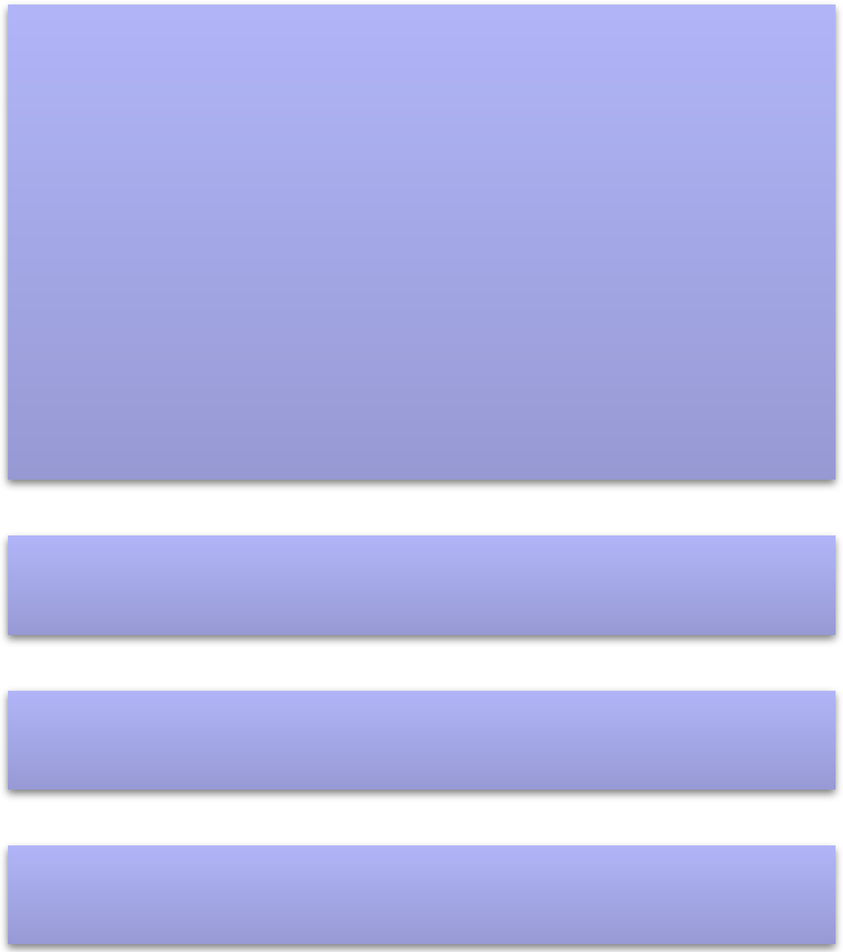


Core Text

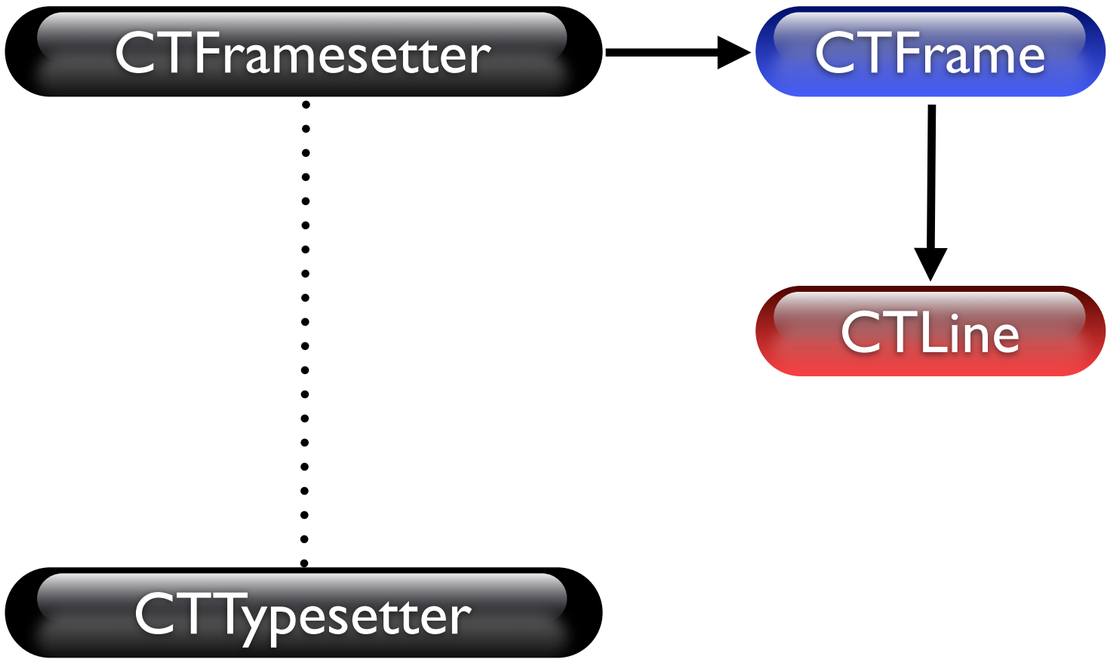


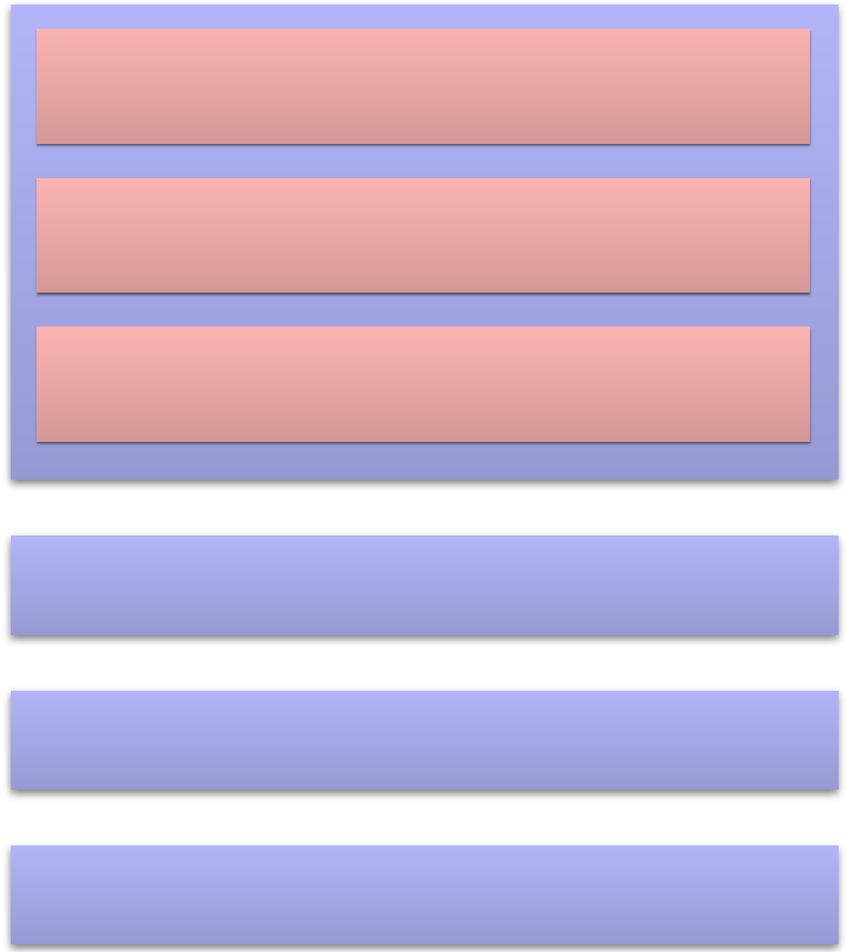
Core Text



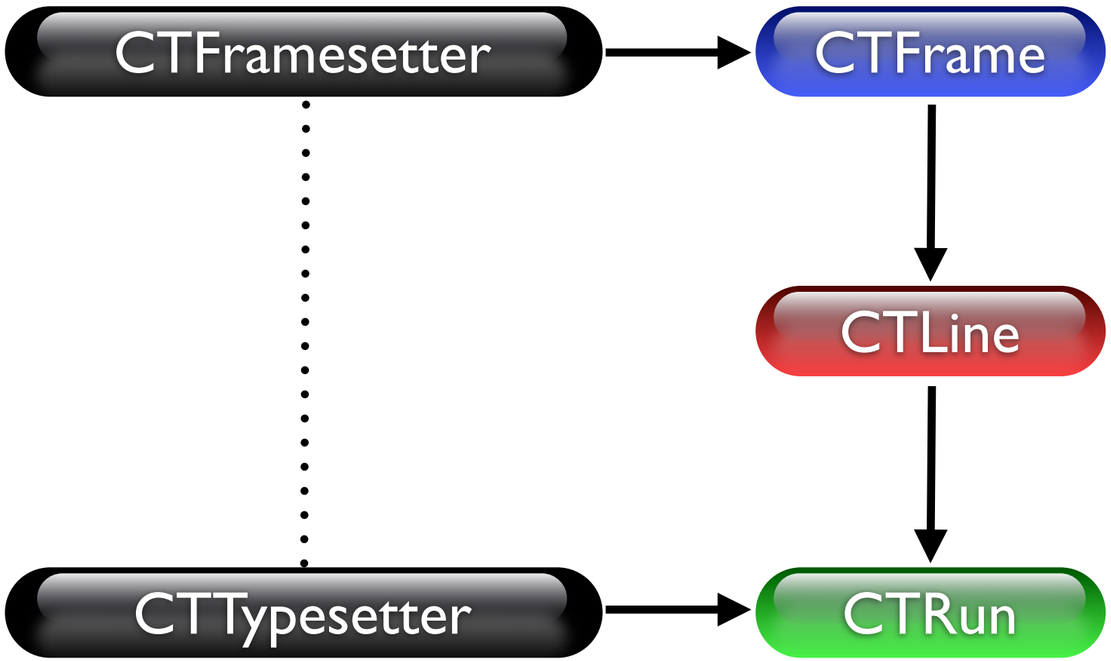


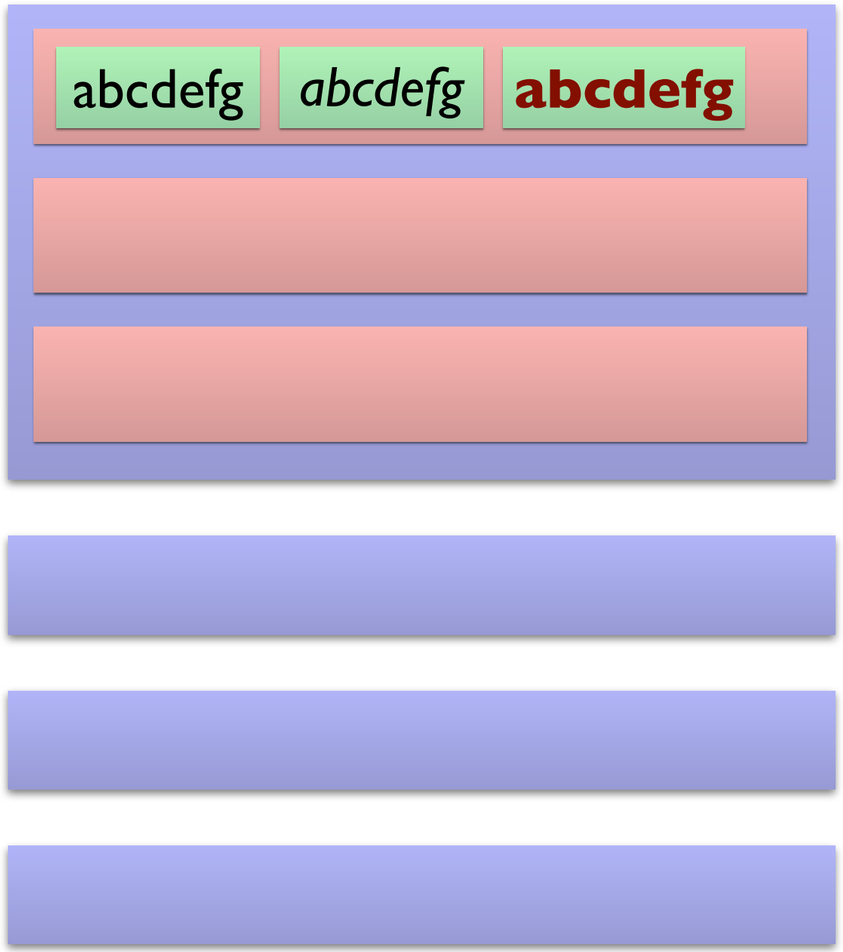
Core Text





Core Text


CTFramesetter
CTFrame
CTLine
CTTypesetter
CTRun


abcdefg
abcdefg
abcdefg

Kontext Rotieren

```
CGContextSaveGState(ctx);

CGContextTranslateCTM(ctx, size.width / 2, size.height / 2);
CGContextRotateCTM(ctx, grad/180.*M_PI);
CGContextTranslateCTM(ctx, - size.width / 2, - size.height / 2);
```

} Zeichnen mit CoreText

```
CGContextRestoreGState(ctx);
```

Attributed String erstellen

Attributed String erstellen

```
CTParagraphStyleSetting pSettings[] = {
```

Attributed String erstellen

```
CTParagraphStyleSetting pSettings[] = {
      {kCTParagraphStyleSpecifierLineBreakMode, sizeof(CTLineBreakMode), &lineBreakMode},
```

Attributed String erstellen

```
CTParagraphStyleSetting pSettings[] = {
      {kCTParagraphStyleSpecifierLineBreakMode, sizeof(CTLineBreakMode), &lineBreakMode},
      {kCTParagraphStyleSpecifierAlignment, sizeof(CTTextAlignment), &textAlign},
```

Attributed String erstellen

```
CTParagraphStyleSetting pSettings[] = {
      {kCTParagraphStyleSpecifierLineBreakMode, sizeof(CTLineBreakMode), &lineBreakMode},
      {kCTParagraphStyleSpecifierAlignment, sizeof(CTTextAlignment), &textAlign},
      {kCTParagraphStyleSpecifierLineHeightMultiple, sizeof(CGFloat), &lineHeightMultiple}};
```

Attributed String erstellen

```
CTParagraphStyleSetting pSettings[] = {
      {kCTParagraphStyleSpecifierLineBreakMode, sizeof(CTLineBreakMode), &lineBreakMode},
      {kCTParagraphStyleSpecifierAlignment, sizeof(CTTextAlignment), &textAlign},
      {kCTParagraphStyleSpecifierLineHeightMultiple, sizeof(CGFloat), &lineHeightMultiple}};
CTParagraphStyleRef pStyle = CTParagraphStyleCreate(pSettings, 3);
```

Attributed String erstellen

```
CTParagraphStyleSetting pSettings[] = {
      {kCTParagraphStyleSpecifierLineBreakMode, sizeof(CTLineBreakMode), &lineBreakMode},
      {kCTParagraphStyleSpecifierAlignment, sizeof(CTTextAlignment), &textAlign},
      {kCTParagraphStyleSpecifierLineHeightMultiple, sizeof(CGFloat), &lineHeightMultiple}};
CTParagraphStyleRef pStyle = CTParagraphStyleCreate(pSettings, 3);


CTFontRef ctFont = CTFontCreateWithName(fontName, fontSize, NULL);
```

Attributed String erstellen

```
CTParagraphStyleSetting pSettings[] = {
      {kCTParagraphStyleSpecifierLineBreakMode, sizeof(CTLineBreakMode), &lineBreakMode},
      {kCTParagraphStyleSpecifierAlignment, sizeof(CTTextAlignment), &textAlign},
      {kCTParagraphStyleSpecifierLineHeightMultiple, sizeof(CGFloat), &lineHeightMultiple}};
CTParagraphStyleRef pStyle = CTParagraphStyleCreate(pSettings, 3);


CTFontRef ctFont = CTFontCreateWithName(fontName, fontSize, NULL);


CFMutableAttributedStringRef string = CFAttributedStringCreateMutable(NULL, 0);
```

Attributed String erstellen

```
CTParagraphStyleSetting pSettings[] = {
      {kCTParagraphStyleSpecifierLineBreakMode, sizeof(CTLineBreakMode), &lineBreakMode},
      {kCTParagraphStyleSpecifierAlignment, sizeof(CTTextAlignment), &textAlign},
      {kCTParagraphStyleSpecifierLineHeightMultiple, sizeof(CGFloat), &lineHeightMultiple}};
CTParagraphStyleRef pStyle = CTParagraphStyleCreate(pSettings, 3);


CTFontRef ctFont = CTFontCreateWithName(fontName, fontSize, NULL);


CFMutableAttributedStringRef string = CFAttributedStringCreateMutable(NULL, 0);
CFAttributedStringReplaceString(string, CFRangeMake(0, 0), (CFStringRef)@"text");
```

Attributed String erstellen

```
CTParagraphStyleSetting pSettings[] = {
      {kCTParagraphStyleSpecifierLineBreakMode, sizeof(CTLineBreakMode), &lineBreakMode},
      {kCTParagraphStyleSpecifierAlignment, sizeof(CTTextAlignment), &textAlign},
      {kCTParagraphStyleSpecifierLineHeightMultiple, sizeof(CGFloat), &lineHeightMultiple}};
CTParagraphStyleRef pStyle = CTParagraphStyleCreate(pSettings, 3);


CTFontRef ctFont = CTFontCreateWithName(fontName, fontSize, NULL);


CFMutableAttributedStringRef string = CFAttributedStringCreateMutable(NULL, 0);
CFAttributedStringReplaceString(string, CFRangeMake(0, 0), (CFStringRef)@"text");

CFAttributedStringSetAttribute(string, …, kCTFontAttributeName, ctFont);
```

Attributed String erstellen

```
CTParagraphStyleSetting pSettings[] = {
      {kCTParagraphStyleSpecifierLineBreakMode, sizeof(CTLineBreakMode), &lineBreakMode},
      {kCTParagraphStyleSpecifierAlignment, sizeof(CTTextAlignment), &textAlign},
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CTFontRef ctFont = CTFontCreateWithName(fontName, fontSize, NULL);


CFMutableAttributedStringRef string = CFAttributedStringCreateMutable(NULL, 0);
CFAttributedStringReplaceString(string, CFRangeMake(0, 0), (CFStringRef)@"text");

CFAttributedStringSetAttribute(string, …, kCTFontAttributeName, ctFont);
CFAttributedStringSetAttribute(string, …, kCTParagraphStyleAttributeName, pStyle);
```

Attributed String erstellen

```
CTParagraphStyleSetting pSettings[] = {
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CFAttributedStringSetAttribute(string, …, kCTParagraphStyleAttributeName, pStyle);
CFAttributedStringSetAttribute(string, …, kCTForegroundColorAttributeName, color);
```

Attributed String erstellen

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CTParagraphStyleSetting pSettings[] = {
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CFRelease(ctFont);
```

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CFAttributedStringSetAttribute(string, …, kCTParagraphStyleAttributeName, pStyle);
CFAttributedStringSetAttribute(string, …, kCTForegroundColorAttributeName, color);

CFRelease(ctFont);
CFRelease(pStyle);
```

Pfad mit dem Bereich erstellen

```
CGMutablePathRef path = CGPathCreateMutable();
CGPathAddRect(path, NULL, rect);
```

Pfad mit dem Bereich erstellen

```
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```

Typesetting

```
CTFramesetterRef framesetter = CTFramesetterCreateWithAttributedString(string);
CTFrameRef frame = CTFramesetterCreateFrame(framesetter, …, path, NULL);
CFRelease(framesetter);
CFRelease(path);
```

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```
CGMutablePathRef path = CGPathCreateMutable();
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Typesetting

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CTFrameRef frame = CTFramesetterCreateFrame(framesetter, …, path, NULL);
CFRelease(framesetter);
CFRelease(path);
```

Kontext Vertikal spiegeln

```
CGContextSaveGState(context);
CGContextSetTextPosition(context, 0, 0);

CGContextTranslateCTM(context, 0, 2 * CGRectGetMidY(rect));
CGContextScaleCTM(context, 1, -1);
```

Text Vertikal zentrieren

Text Vertikal zentrieren

```
CGPoint lastLineOrigin, firstLineOrigin;
```

Text Vertikal zentrieren

```
CGPoint lastLineOrigin, firstLineOrigin;

CTFrameGetLineOrigins(frame, CFRangeMake(0, 1), &firstLineOrigin);
```

Text Vertikal zentrieren

```
CGPoint lastLineOrigin, firstLineOrigin;

CTFrameGetLineOrigins(frame, CFRangeMake(0, 1), &firstLineOrigin);
CTFrameGetLineOrigins(frame, CFRangeMake(lineCount-1, 1), &lastLineOrigin);
```

Text Vertikal zentrieren

```
CGPoint lastLineOrigin, firstLineOrigin;

CTFrameGetLineOrigins(frame, CFRangeMake(0, 1), &firstLineOrigin);
CTFrameGetLineOrigins(frame, CFRangeMake(lineCount-1, 1), &lastLineOrigin);

CGRect firstLineRect = CTLineGetImageBounds(CFArrayGetValueAtIndex(lines, 0), context);
```

Text Vertikal zentrieren

```
CGPoint lastLineOrigin, firstLineOrigin;

CTFrameGetLineOrigins(frame, CFRangeMake(0, 1), &firstLineOrigin);
CTFrameGetLineOrigins(frame, CFRangeMake(lineCount-1, 1), &lastLineOrigin);

CGRect firstLineRect = CTLineGetImageBounds(CFArrayGetValueAtIndex(lines, 0), context);

CGFloat vOffset = (CGRectGetHeight(rect) - firstLineOrigin.y
```

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```

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CGFloat vOffset = (CGRectGetHeight(rect) - firstLineOrigin.y
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CGContextTranslateCTM(context, 0, vOffset);
```

Text zeichnen

Text Vertikal zentrieren

```
CGPoint lastLineOrigin, firstLineOrigin;

CTFrameGetLineOrigins(frame, CFRangeMake(0, 1), &firstLineOrigin);
CTFrameGetLineOrigins(frame, CFRangeMake(lineCount-1, 1), &lastLineOrigin);

CGRect firstLineRect = CTLineGetImageBounds(CFArrayGetValueAtIndex(lines, 0), context);

CGFloat vOffset = (CGRectGetHeight(rect) - firstLineOrigin.y
                    - firstLineRect.size.height) - (lastLineOrigin.y);
CGContextTranslateCTM(context, 0, vOffset);
```

Text zeichnen

```
CTFrameDraw(frame, context);
```

Queens Of The Stone Age
THESOULMEN
CD-R
disc
Recordable
700MB/80MIN
ultraspeed 256x
Queens Of The Stone Age

Queens Of The Stone Age
THESOULMEN
CD-R
700MB/80MIN
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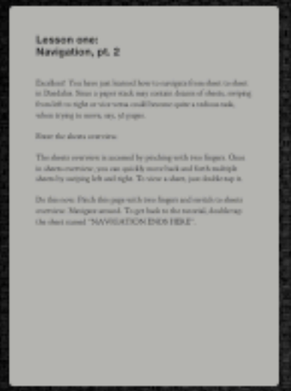
Queens Of The Stone Age

WTF

Aufgabe:

VIEL Text darstellen



Lesson one:
Navigation, pt. 2

Excellent! You have just learned how to navigate from sheet to sheet, in Dashfax. Since a paper stack may contain dozens of sheets, swiping from left to right or vice versa could become quite a tedious task, when trying to move, say, 26 pages.

Enter the sheets overview.

The sheets overview is accessed by pinching with two fingers. Once in sheets overview, you can quickly move back and forth multiple sheets by swiping left and right. To view a sheet, just double-tap it.

Do this now. Pinch this page with two fingers and switch to sheets overview. Navigate around. To get back to the tutorial, doubletap the sheet named "NAVIGATION ENDS HERE".

NAVIGATION
ENDS HERE!

Welcome back.

Now that you know how to navigate sheets, you might wonder how to get back to the very beginning — the stack overview.

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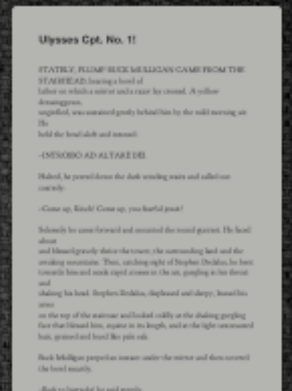
The End

yes I think he made them a bit firmer sucking them like that so long he made me thirsty titties he calls them I had to laugh yes this one anyhow stiff the nipple gets for the least thing Ill get him to keep that up and Ill take those eggs beaten up with marsala fatten them out for him what are all those veins and things curious the way its made a the same in case of twins theyre supposed to represent beauty glaced up there like those statues in the museum one of them pretending to hide it with her hand are they so beautiful of course compared with what a man looks like with his two bags full and his other thing hanging down out of him or sticking up at you like a hatrack no wonder they hide it with a cabbageleaf that disgusting Cameron highlander behind the meat market or that other wretch with the red head behind the tree where the statue of the fish used to be when I was passing pretending he was pissing standing out for me to see it with his babyclothes up to one side the Queens own they were a nice lot its well the Surreys relieved them theyre always trying to show it to you every time nearly I passed outside the mens greenhouse near the Harcourt street station just to try some fellow or other trying to catch my eye as if it was I of the 7 wonders of the world O and the stink of those rotten places the night coming home with Poldy after the Comerfords party oranges and lemonade to make you feel nice and watery I went into r of them it was so biting cold I couldnt keep it when was that 93 the canal was frozen yes it was a few months after a pity a couple of the Camerons werent there to see me squatting in the mens place meadero I tried to draw a picture of it before I tore it up like a sausage or something I wonder theyre not afraid going about of getting a kick or a bang of something there the woman is beauty of course thats admitted when he said I could pose for a picture naked to some rich fellow in Holles street when he lost the job in Helys and I was selling the clothes and strumming in the coffee palace would I be like that bath of the nymph with my hair down yes only shes younger or Im a little like that dirty bitch in that Spanish photo he has nymphs used they go about like that I asked him about her and that word met something with hoses in it and he came out with some jawbreakers about the incarnation he never can explain a thing simply the way a body can understand then he goes and burns the bottom out of the pan all for his Kidney this one not so much theres the mark of his teeth still where he tried to bite the nipple I had to scream out arent they fearful trying to hurt you I had a great breast of milk with Milly enough for two what was the reason of that he said I could have got a pound a week as a wet nurse all swelled out the morning that delicate looking student that stopped in no 28 with the Citroens Penrose nearly caught me washing through the window only for I snapped up the towel to my face that was his studenting hurt me they used to weaning her till he got doctor Brady to give me the belladonna prescription I had to get him to suck them they were so hard he said it was sweeter and thicker than cows then he wanted to milk me into the tea well hes beyond everything I declare somebody ought to put him in the budget if I only could remember the I half of the things and write a book out of it the works of Master Poldy yes and its so much smoother the skin much an hour he was at them Im sure by the clock like some kind of a big infant I had at me they want everything in their mouth all the pleasure those men get out of a woman I can feel his mouth O Lord I must stretch myself I wished he was here or somebody to let myself go with and come again like that I feel all fire inside me or if I could dream it when he made me spend the and time tickling me behind with his finger I was



Ulysses Cpt. No. 1!

STATELY, PLUMP BUCK MULLIGAN CAME FROM THE STAIRHEAD, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressinggown, ungirdled, was sustained gently behind him by the mild morning air. He held the bowl aloft and intoned:

—INTROIBO AD ALTARE DEI.

Halted, he peered down the dark winding stairs and called out coarsely:

—Come up, Kinch! Come up, you fearful jesuit!

Solemnly he came forward and mounted the round gunrest. He faced about and blessed gravely thrice the tower, the surrounding land and the awaking mountains. Then, catching sight of Stephen Dedalus, he bent towards him and made rapid crosses in the air, gurgling in his throat and shaking his head. Stephen Dedalus, displeased and sleepy, leaned his arms on the top of the staircase and looked coldly at the shaking gurgling face that blessed him, equine in its length, and at the light, uncoloured hair, grained and hard like pale oak.

Buck Mulligan peeped an instant under the mirror and then covered the bowl smartly.

—Back to barracks! he said sternly.

He added in a preacher's tone:

—For this, O dearly beloved, is the genuine Christine: body and soul and blood and ouns. Slow music, please. Shut your eyes, gents. One moment. A little trouble about those white corpuscles. Silence, all.

He peered sideways up and gave a long slow whistle of call, then paused awhile in rapt attention, his even white teeth glistening here and there with gold points. Chrysostomos. Two strong shrill whistles answered through the calm.

—Thanks, old chap, he cried briskly. That will do nicely. Switch off the current, will you?

He dipped off the gunrest and looked gravely at his watcher, gathering about his legs the loose folds of his gown. The plump shadowed face and sullen oval cheeks recalled a priestly, peasant face of Africa: the middle ages. A pleasant smile broke quietly over his lips.

—The mockery of it! he said gaily. Your absurd name, an assyrian Greek!

He pointed his finger authoritatively just under the surface, laughing to himself. Stephen Dedalus stepped up, followed him wearily halfway and sat down on the edge of the gunrest, watching him still as he, propped his mirror on the parapet, dipped the brush in the bowl and lathered cheeks and neck.

Buck Mulligan's gay voice went on.

—My name is absurd too: Malachi Mulligan, two dactyls. But it has a Hellenic ring, hasn't it? It's rapping and rolling like the hoofs himself. We must go to Athens. Will you come if I can get the aunt to finh out twenty quid?

He laid the brush aside and, laughing with delight, cried:

—Will he come? The jesuit jesuit!

Ceasing, he began to shave with care.

—Tell me, Mulligan, Stephen said quietly.

—Yes, my love?

—How long is Haines going to stay in this tower?

Buck Mulligan downed a shaven cheek over his right shoulder.

—God, isn't he dreadful? he said frankly. A pure totaltem fanee. He thinks you're not a gentleman. God, these bloody Englishs! Burning with money and indignation. Because he comes from Oxford. You know, Dedalus, you have the real Oxford manner. He can't make you out. O, my name for you is the best. Kinch, the knife-blade.

He shaved warily over his chin.

—He was raving all night about a black panther, Stephen said. Where is his gun-case?

—A woful lunatic! Mulligan said. Were you in a funk?

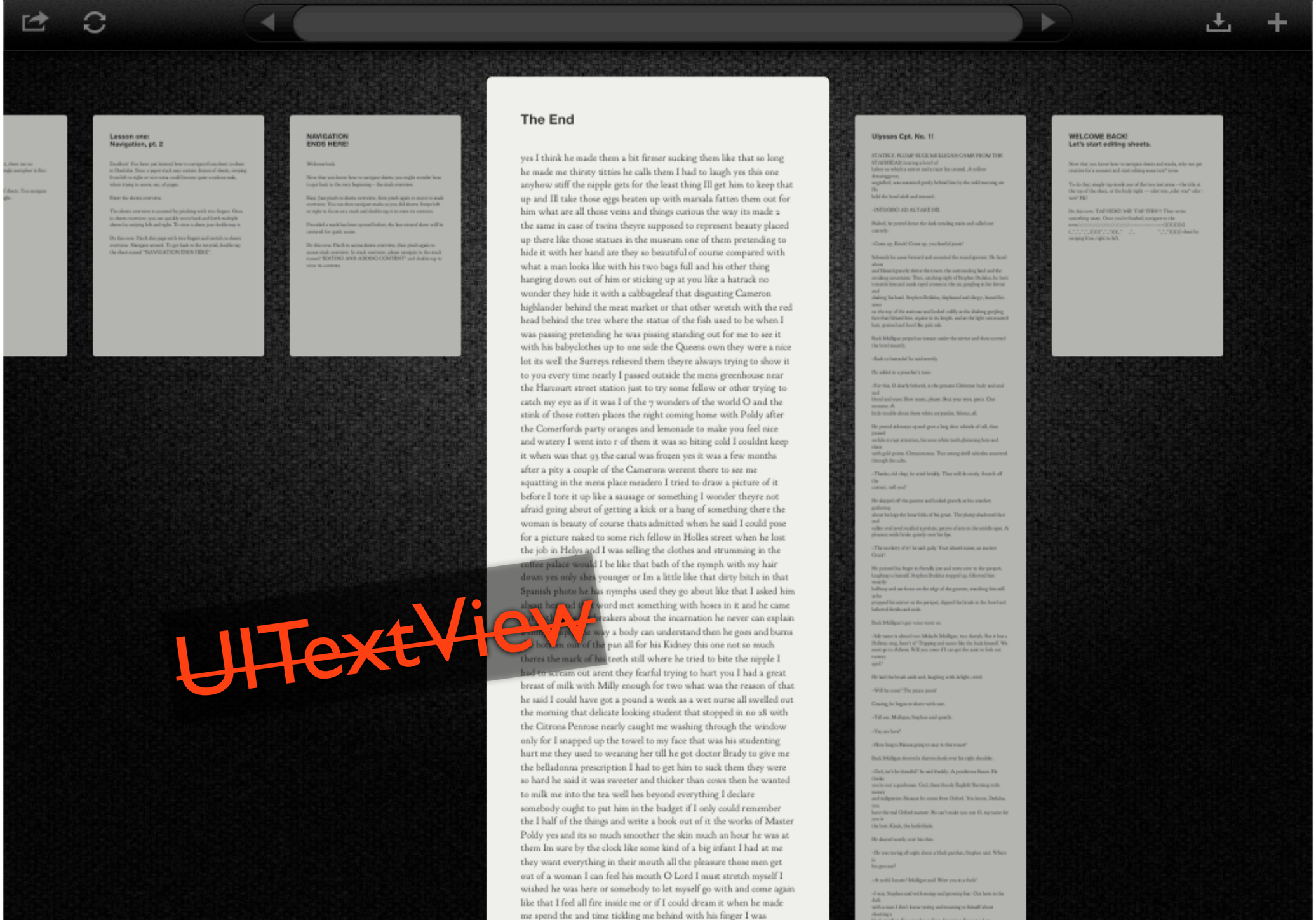
—I was, Stephen said with energy and growing hot. Out here in the dark with a man I don't know raving and moaning to himself about shooting a

WELCOME BACK!
Let's start editing sheets.

Now that you know how to navigate sheets and stacks, why not get creative for a moment and start editing some text? Items

To do that, simply tap inside any of the two text areas — the title at the top of the sheet, or the body right — color text, color "true" color : text? Hi?

Do this now. TAP HERE! ME TAP HERE!! Then write something nasty. Once you've finished, navigate to the next


Lesson one:
Navigation, pt. 2
NAVIGATION
ENDS HERE!
The End
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Ulysses Cpt. No. 1!
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UITextView

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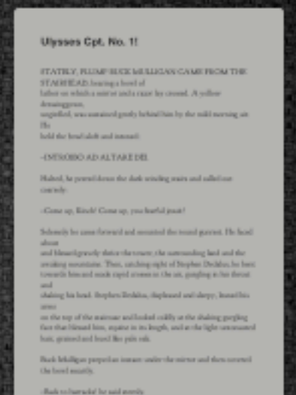
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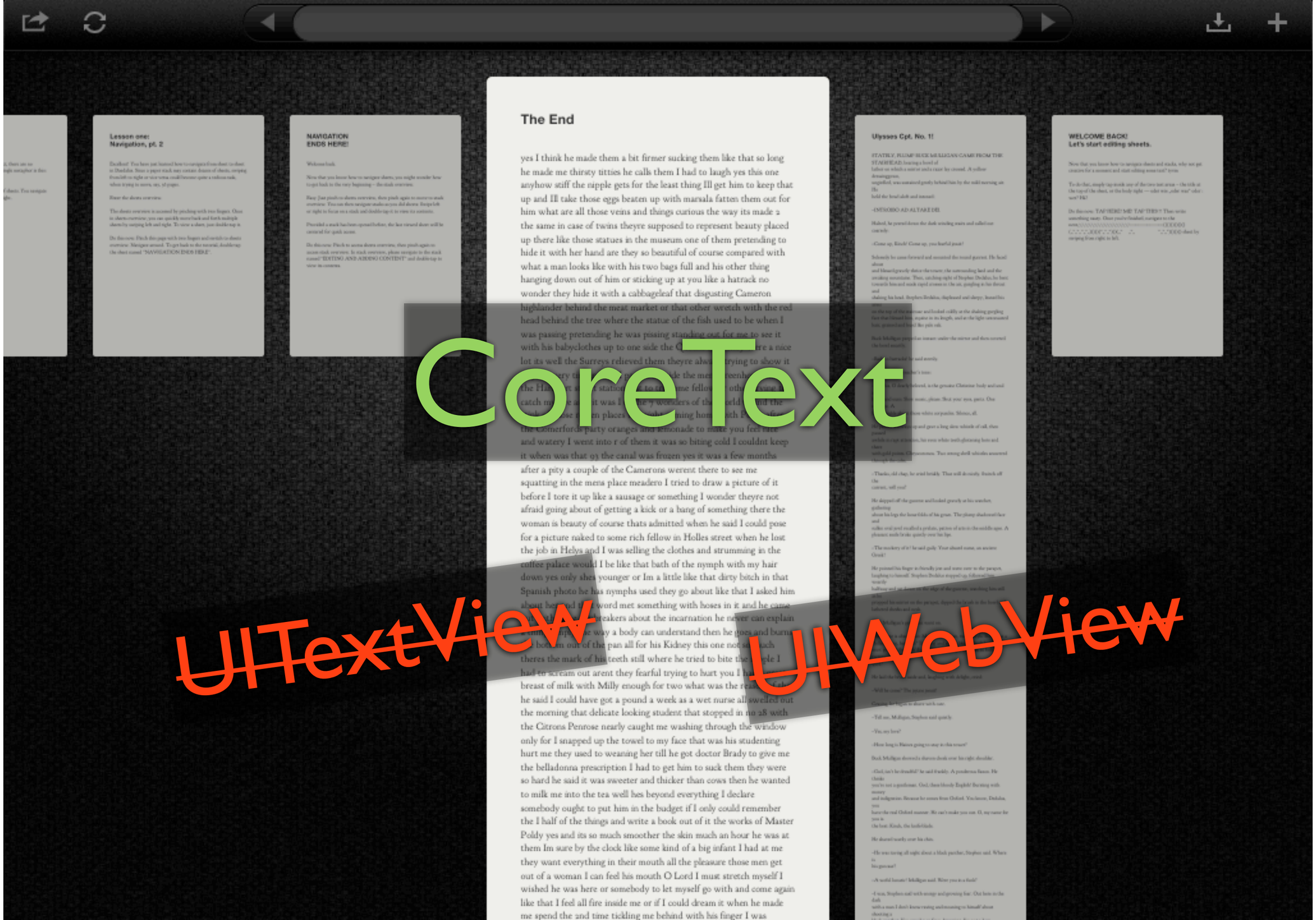
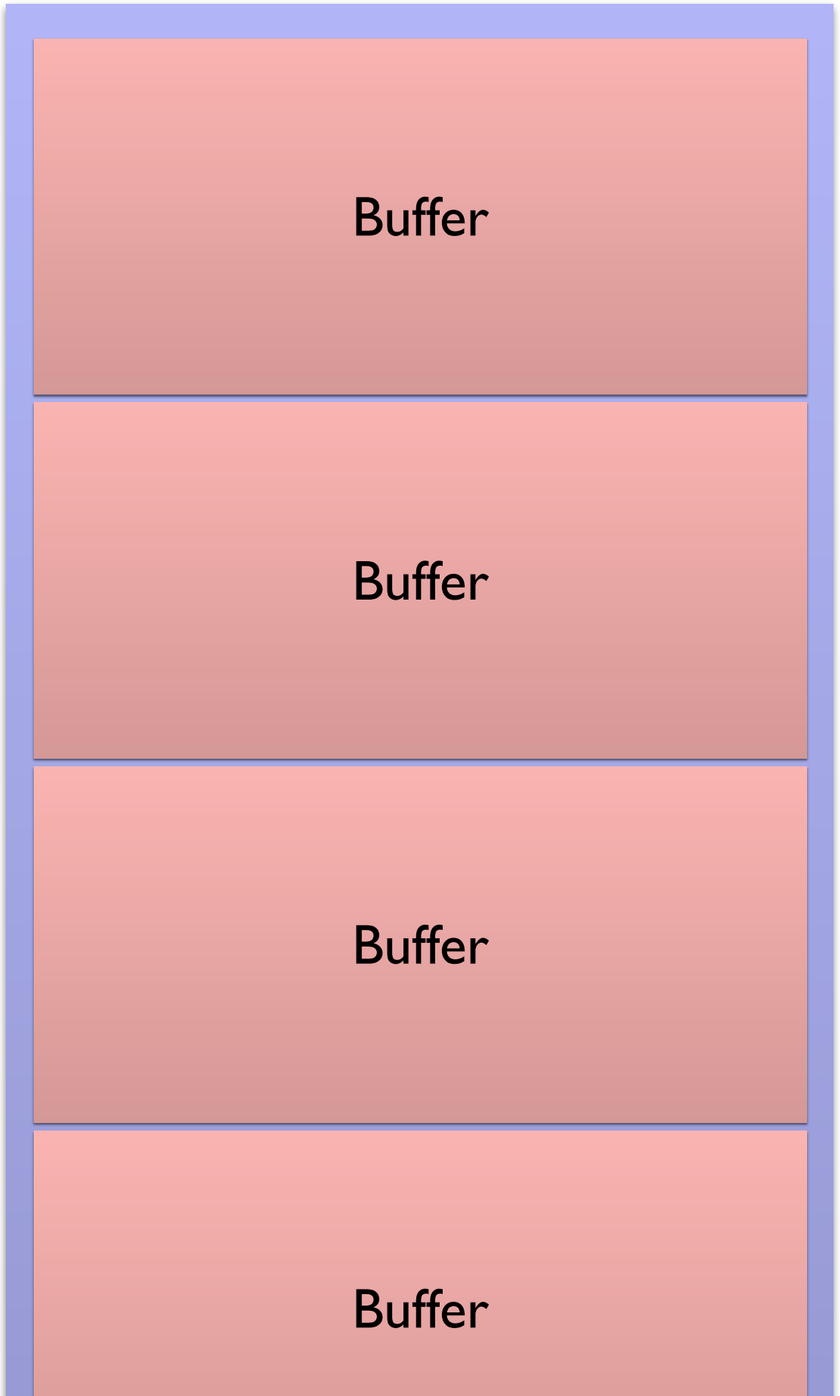
—The mockery of it! he said gaily. Your absurd name, an satiric Greek!

He pointed his finger authorially [illegible] and went over to the parapet, laughing to himself. Stephen Dedalus stopped [illegible] gravely [illegible] and [illegible] and [illegible] [illegible] [illegible]


Lesson one:
Navigation, pt. 2
NAVIGATION
ENDS HERE!
The End
Ulysses Cpt. No. 1!
WELCOME BACK!
Let's start editing sheets.
CoreText
UITextView
UIWebView

→ Asynchrones Typesetting



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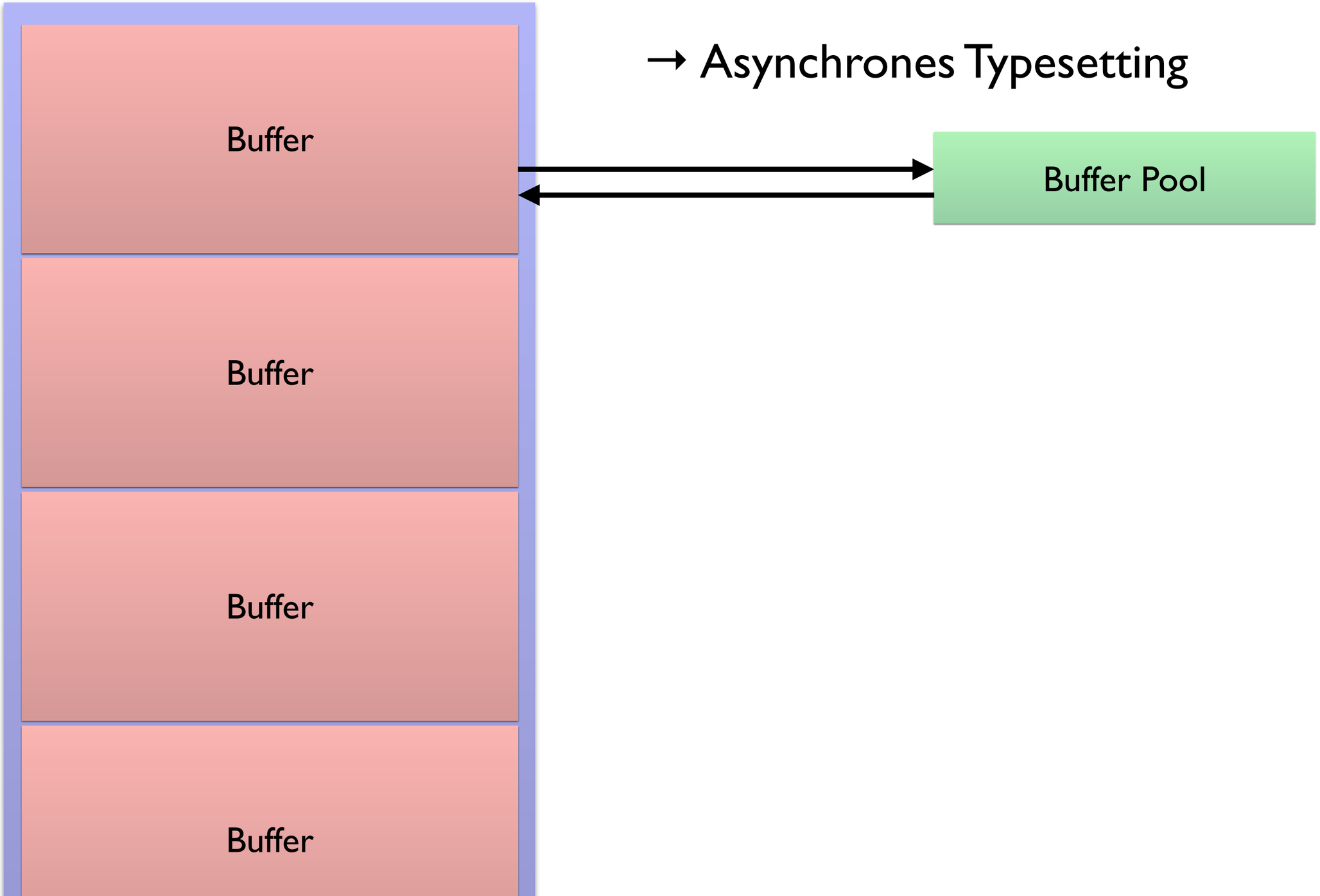
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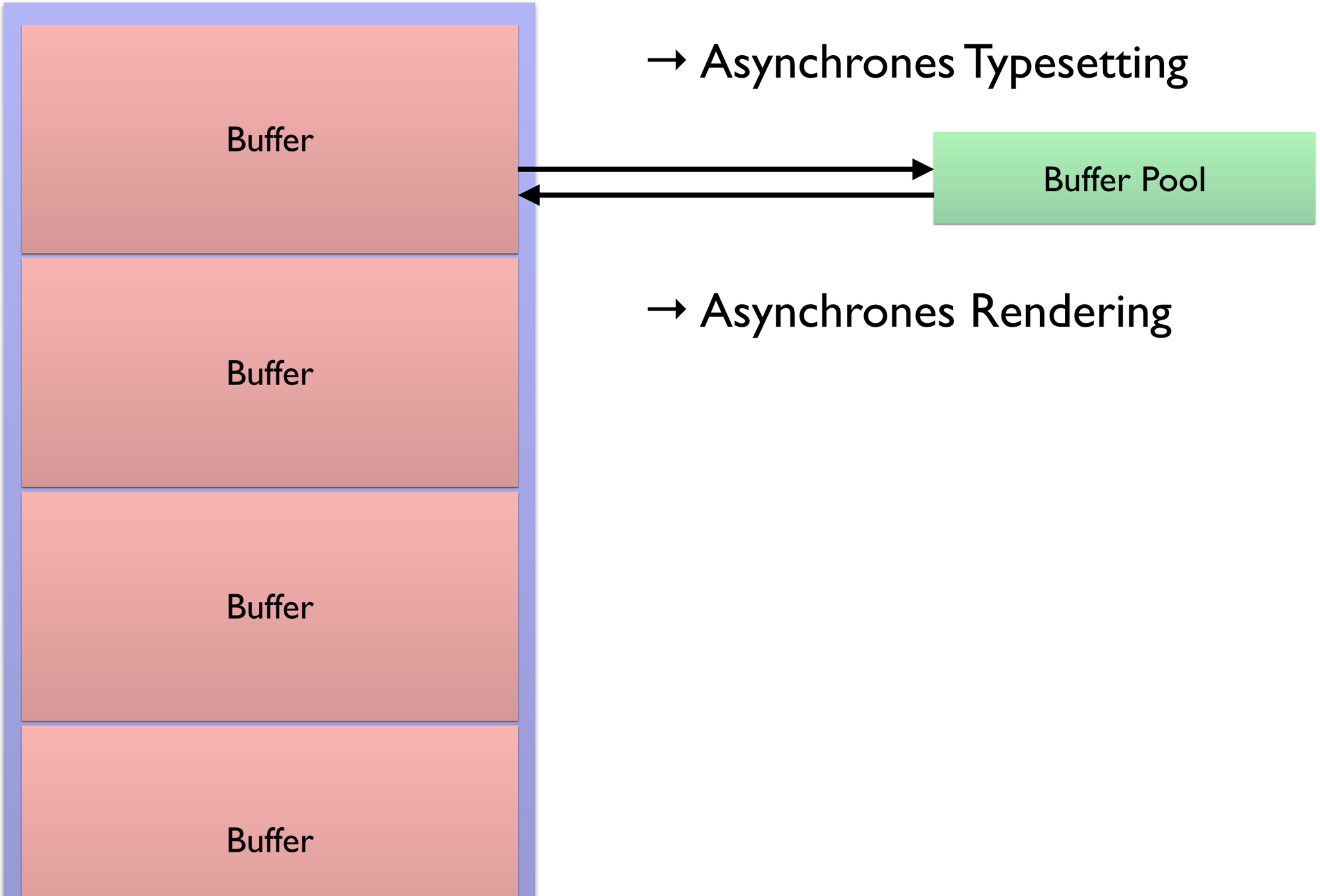
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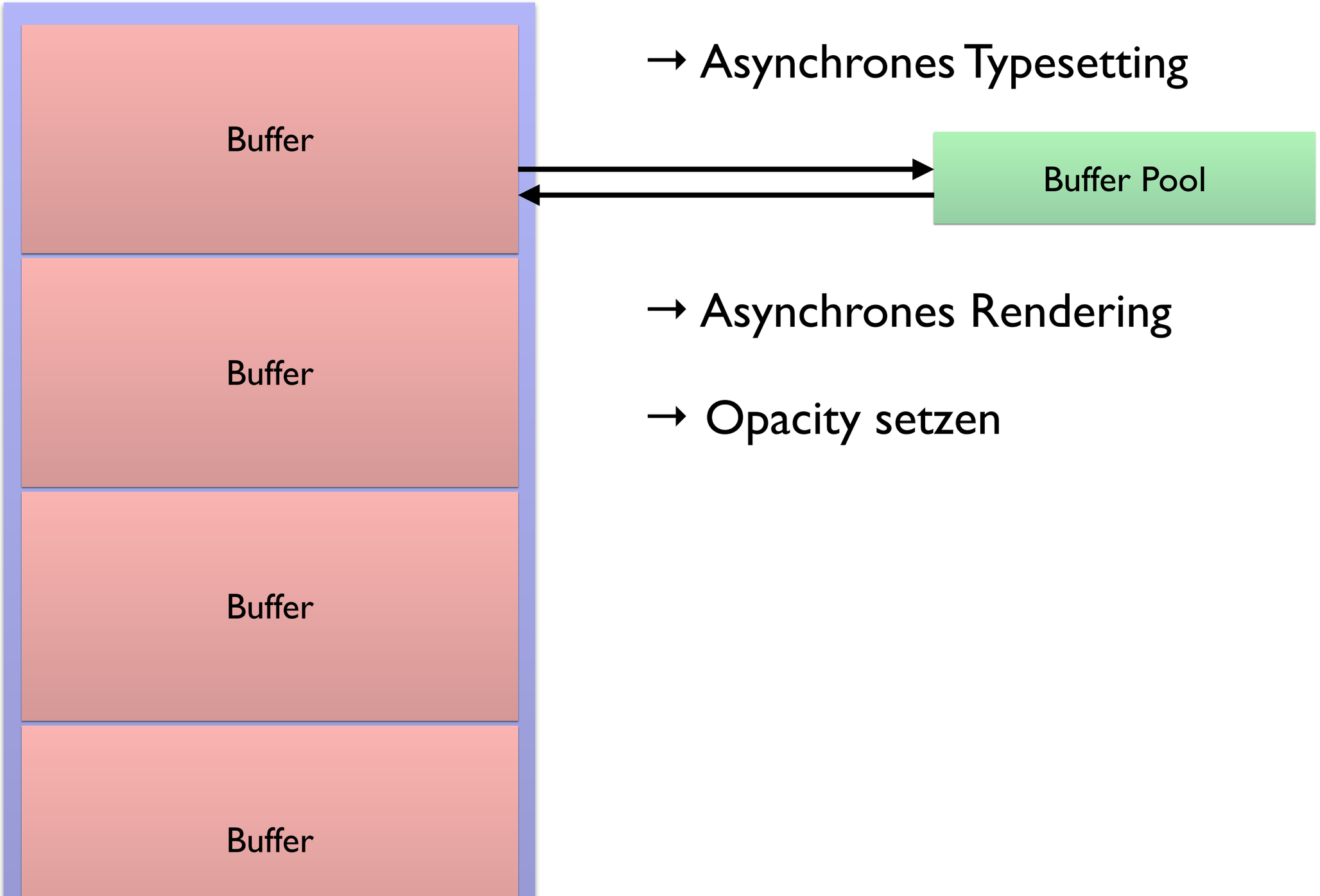

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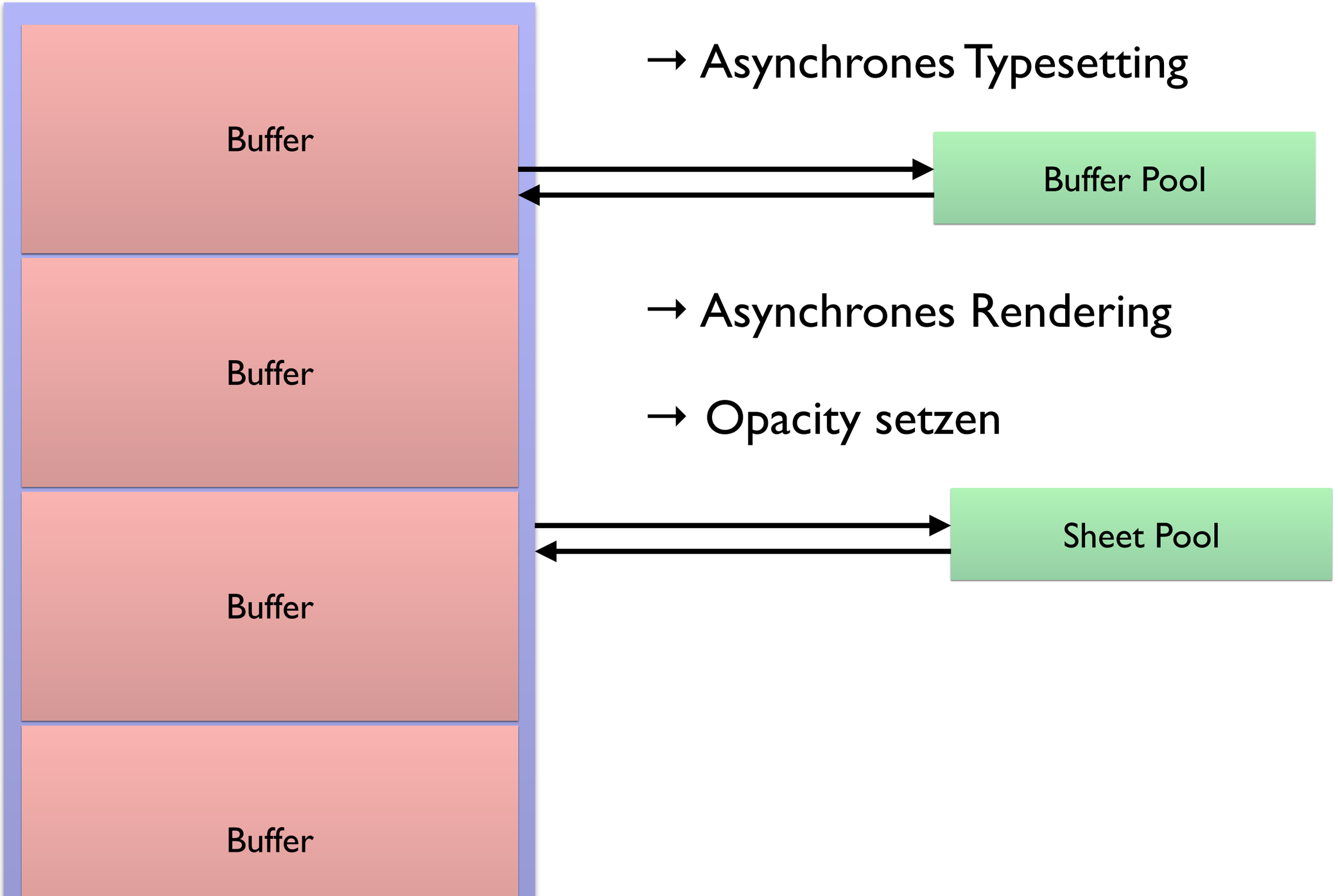
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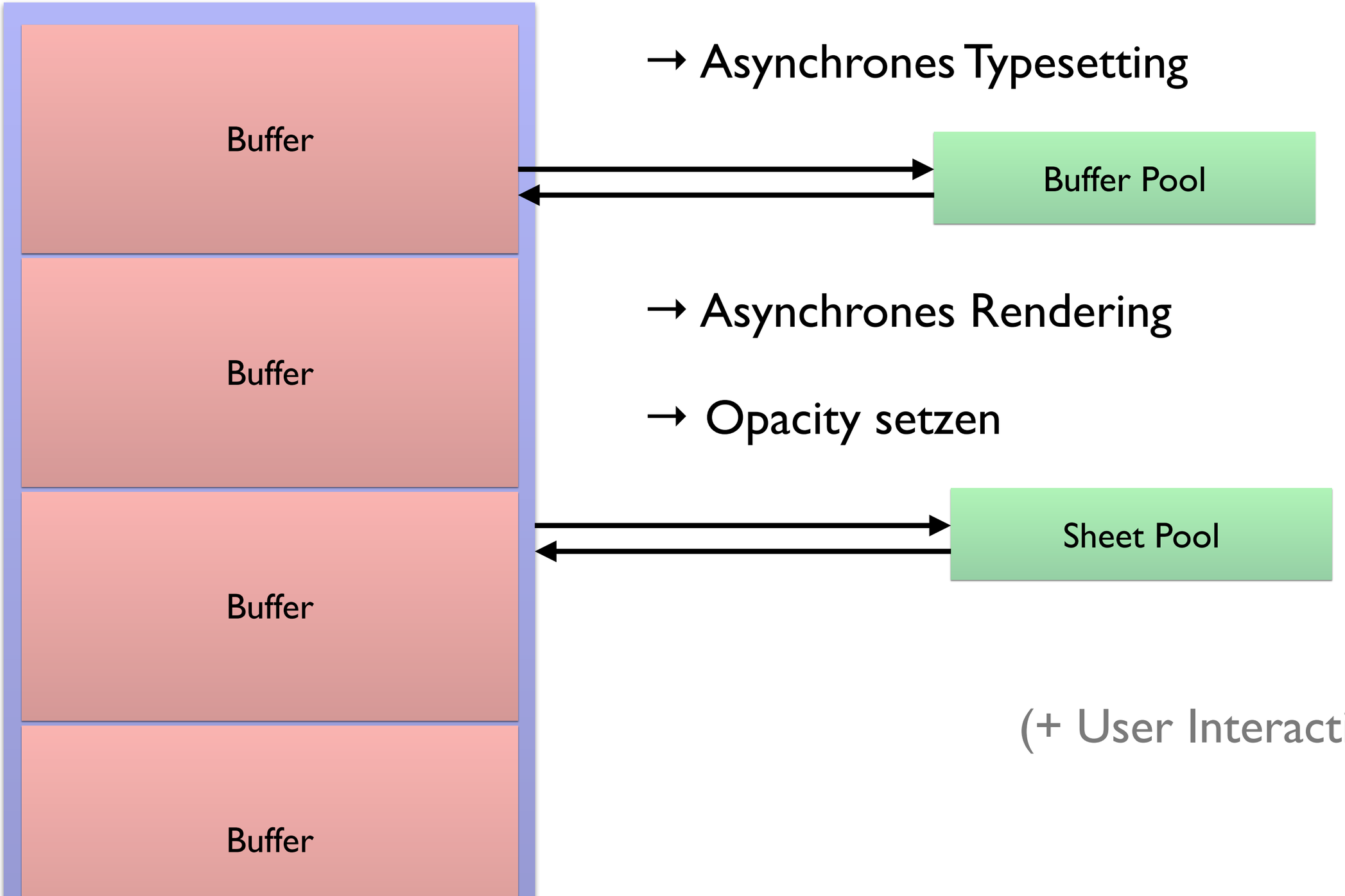
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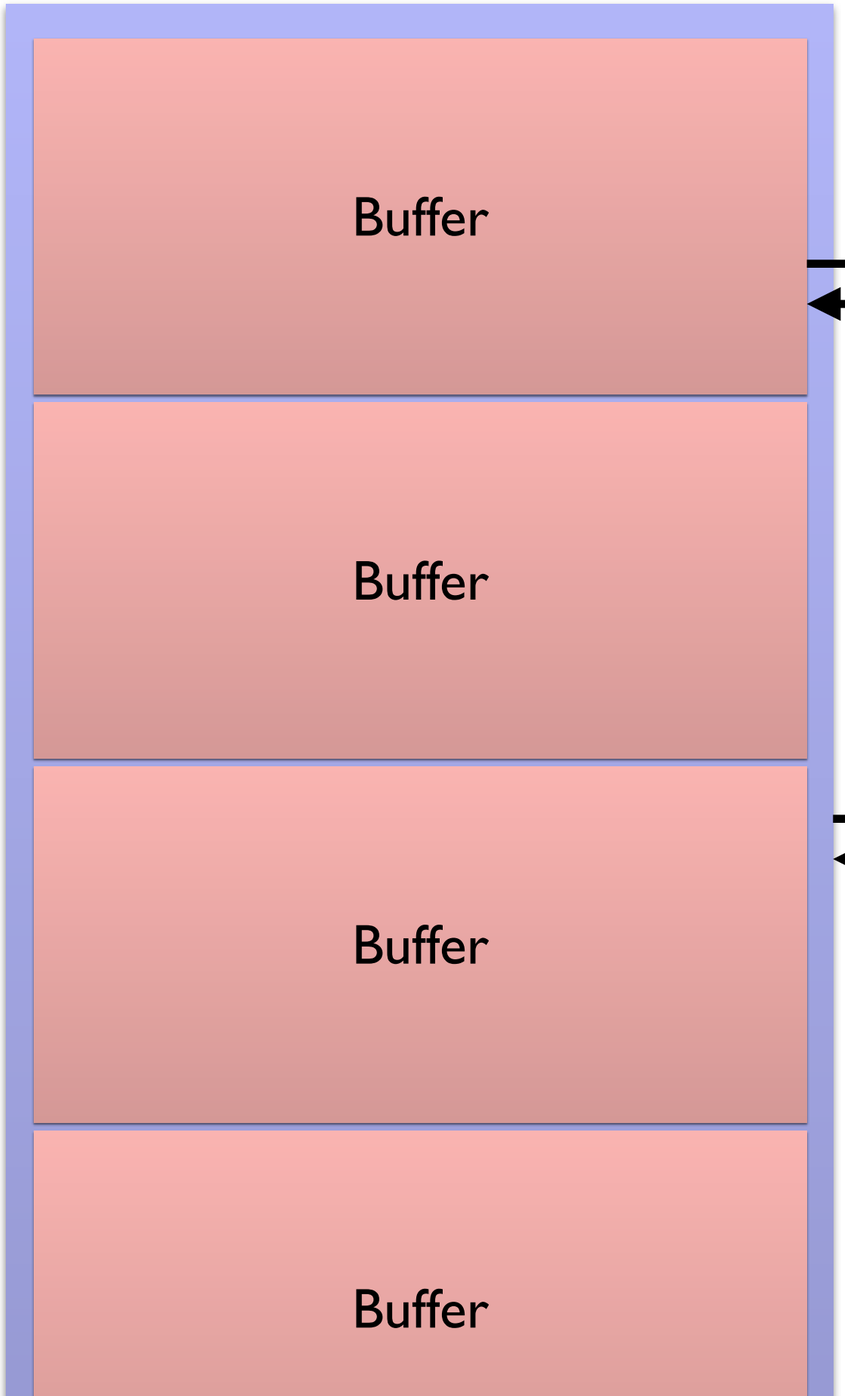

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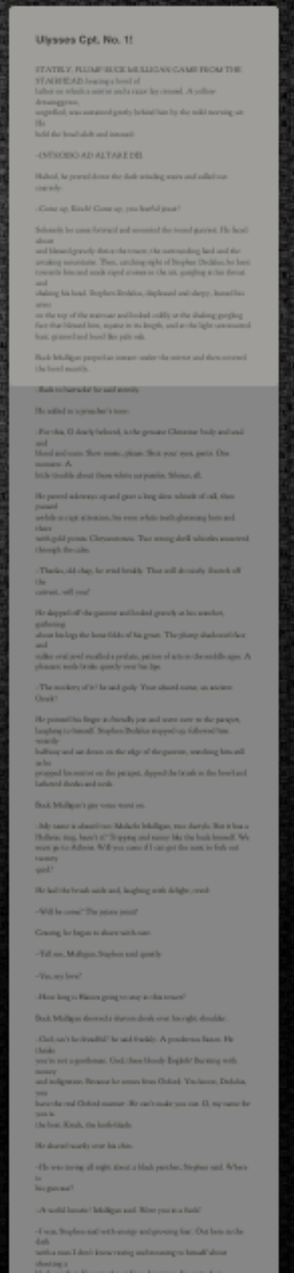


Ulysses Cpt. No. 1!

STATELY, PLUMP BUCK MULLIGAN CAME FROM THE STAIRHEAD, bearing a bowl of
lather on which a mirror and a razor lay crossed. A yellow dressinggown,
ungirdled, was sustained gently behind him by the mild morning air. He
held the bowl aloft and intoned:

--INTROIBO AD ALTARE DEI.

Halted, he peered down the dark winding stairs and called out
coarsely:

--Come up, Kinch! Come up, you fearful jesuit!

Solemnly he came forward and mounted the round gunrest. He faced about
and blessed gravely thrice the tower, the surrounding land and the
awaking mountains. Then, catching sight of Stephen Dedalus, he bent
towards him and made rapid crossings in the air, gurgling in his throat
and
shaking his head. Stephen Dedalus, displeased and sleepy, leaned his arms
on the top of the staircase and looked coldly at the shaking gurgling
face that blessed him, equine in its length, and at the light, untonsured
hair, grained and hued like pale oak.

Buck Mulligan peeped an instant under the mirror and then covered
the bowl smartly.

--Back to barracks for you sonny.

He added in a grander voice:

--For this, O dearly beloved, is the greatest Christian body and soul and
blood and ousia. Have mercy...pfaun. Bless your eyes, pat'sy. Dis
moment. A
little trouble about those white corpuscles. Silence, all.

He peered sideways up and gave a long slow whistle of call, then paused
awhile in rapt attention, his even white teeth glistening here and there
with gold points. Chrysostomos. Two strong shrill whistles answered
through the calm.

--Thanks, old chap, he said briskly. That will do nicely. Switch off the
current, will you?

He dapped off the gunrest and looked gravely at his watcher, gathering
about his legs the loose folds of his gown. The plump shadowed face and
sullen oval cheeks recalled a prelate, patron of arts in the middle ages. A
pleasant smile broke quietly over his lips.

--The mockery of it! he said gaily. Your absurd name, an assthetic
Greek!

He pointed his finger at Stephen's joy and wore over to the parapet,
laughing to himself. Stephen Dedalus stopped to a followed him
wearily
halfway and sat down on the edge of the gunrest, watching him still
as he
gesticulated his contrast on the parapet, dipped his brush in the bowl and
lathered cheeks and neck.

Buck Mulligan's gay voice went on.

--My name is absurd too: Malachi Mulligan, two dactyls. But it has a
Hellenic ring, hasn't it? It's rapping and rarin' like the back himself. We
must go to Athens. Will you come if I can get the aunt to finh out
twenty
quid?

He laid the brush aside and, laughing with delight, cried:

--Will he come? The jesuit jesuit!

Ceasing he began to shave with care.

--Tell me, Mulligan, Stephen said quietly.

--Yes, my love?

--How long is Haines going to stay in this tower?

Buck Mulligan desisted a thereon drink over his right shoulder.

--God, isn't he dreadful? he said frankly. A pessimist fizzer. He
thinks
you're not a gentleman. God, these bloody English! Bursting with
money
and indigestion. Because he comes from Oxford. You know, Dedalus,
you
have the real Oxford manner. He can't make you out. O, my name for you is
the first. Kinch, the knife-blade.

He shaved warily over his chin.

--He was raving all night about a black panther, Stephen said. Where is
his gun-metal?

--A woful lunatic! Mulligan said. Were you at a fault?

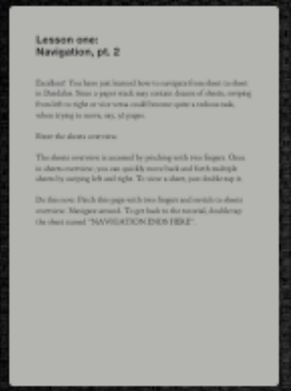
--I was, Stephen said with energy and growing hot. Out here in the dark
with a man I don't know raving and moaning to himself about shooting a

WELCOME BACK!
Let's start editing sheets.

Now that you know how to navigate sheets and stacks, why not get creative for a moment and start editing some text? Items

To do that, simply tap inside any of the two text areas – the title at the top of the sheet, or the body right — select text, color text color : text? Hi?

Do this now. TAP HERE! ME TAP THIS!!! Then write something nasty. Once you've finished, navigate to the next.//////////////



Lesson one:
Navigation, pt. 2

Excellent! You have just learned how to navigate from sheet to sheet in Dashdot. Since a paper stack may contain dozens of sheets, swiping from left to right or vice versa could become quite a tedious task, when trying to move, say, 26 pages.

Enter the sheets overview.

The sheets overview is accessed by pinching with two fingers. Once in sheets overview, you can quickly move back and forth multiple sheets by swiping left and right. To view a sheet, just double-tap it.

Do this now. Pinch this page with two fingers and switch to sheets overview. Navigate around. To get back to the tutorial, double-tap the sheet named "NAVIGATION ENDS HERE".

NAVIGATION
ENDS HERE!

Welcome back.

Now that you know how to navigate sheets, you might wonder how to get back to the very beginning — the stack overview.

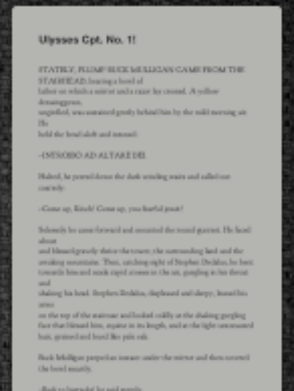
Easy. Just pinch to sheets overview, then pinch again to move to stack overview. You can then navigate stacks as you did sheets. Swipe left or right to focus on a stack and double-tap it to view its contents.

Provided a stack has been opened before, the last viewed sheet will be centered for quick access.

Do this now: Pinch to access sheets overview, then pinch again to access stack overview. In stack overview, please navigate to the stack named "EDITING AND ADDING CONTENT" and double-tap to view its contents.

taking him in my mouth if nobody was looking as if it was asking you to suck it so clean and white he looks with his boyish face I would too in 1/2 a minute even if some of it went down what its only like gruel or the dew theres no danger besides hed be so clean compared with those pigs of men I suppose never dream of washing it from I years end to the other the most of them only thats what gives the women the moustaches Im sure itll be grand if I can only get in with a handsome young poet at my age Ill throw them the 1st thing in the morning till I see if the wishcard comes out or Ill try pairing the lady herself and see if he comes out Ill read and study all I can find or learn a bit off by heart if I knew who he likes so he wont think me stupid if he thinks all women are the same and I can teach him the other part Ill make him feel all over him till he half faints under me then hell write about me lover and mistress publicly too with our 2 photographs in all the papers when he becomes famous O but then what am I going to do about him though

no thats no way for him has he no manners nor no refinement nor no nothing in his nature slapping us behind like that on my bottom because I didnt call him Hugh the ignoramus that doesnt know poetry from a cabbage thats what you get for not keeping them in their proper place pulling off his shoes and trousers there on the chair before me so barefaced without even asking permission and standing out that vulgar way in the half of a shirt they wear to be admired like a priest or a butcher or those old hypocrites in the time of Julius Caesar of course hes right enough in his way to pass the time as a joke sure you might as well be in bed with what with a lion God Im sure hed have something better to say for himself an old Lion would O well I suppose its because they were so plump and tempting in my short petticoat he couldnt resist they excite myself sometimes its well for men all the amount of pleasure they get off a womans body were so round and white for them always I wished I was one myself for a change just to try with that thing they have swelling up on you so hard and at the same time so soft when you touch it my uncle John has a thing long I heard those cornerboys saying passing the corner of Marrowbone lane my aunt Mary has a thing hairy because it was dark and they knew a girl was passing it didnt make me blush why should it either its only nature and he puts his thing long into my aunt Marys hairy etcetera and turns out to be you put the handle in a sweepingbrush men again all over they can pick and choose what they please a married woman or a fast widow or a girl for their different tastes like those houses round behind Irish street no but were to be always chained up theyre not going to be chaining me up no damn fear once I start I tell you for their stupid husbands jealousy why cant we all remain friends over it instead of quarrelling her husband found it out what they did together well naturally and if he did can he undo it hes coronado anyway whatever he does and then he going to the other mad extreme about the wife in Fair Tyrants of course the man never even casts a and thought on the husband or wife either its the woman he wants and he gets her what else were we given all those desires for Id like to know I cant help it if Im young still can I its a wonder Im not an old shrivelled hag before my time living with him so cold never embracing me except sometimes when hes asleep the wrong end of me not knowing I suppose who he has any man thatd kiss a womans bottom Id throw my hat at him after that hed kiss anything unnatural where we havent I atom of any kind of expression in us all of us the same 2 lumps of lard before ever Id do that to a man pfooh the dirty brutes the mere thought is enough I kiss the feet of you senorita theres some sense in that didnt he kiss our halldoor yes he did what a madman nobody understands his cracked ideas but me still of course a woman wants to be embraced 20 times a day almost to make her look young no matter by who so long as to be in love or loved by somebody if the fellow you want isnt there sometimes by the Lord God I was thinking would I go around by the quays there some



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—The mockery of it! he said gaily. Your absurd name, an satiric Greek!

He pointed his finger authorially now and went over to the parapet, laughing to himself. Stephen Dedalus stopped up, followed him wearily halfway and sat down on the edge of the gunrest, watching him still as he peered sideways up and down. Then he suddenly spat with vigour far out to sea and said, clearly and bitterly:

—Ah, there's the bard of Armagh! Good morning, Dean of Studies. Have you your handkerchief?

He held out his hand, palm upward.

—Late as usual, he said. Still, better late than never.

He turned towards the sea and said, more quietly:

—Seymour is coming down to stop with me and Haines is coming up. I'm awfully sorry but I can't help it. I'll square it up with you somehow.

Stephen, who had risen, said wearily:

—Don't trouble. Keep me out of it. I'll see you later.

But Buck Mulligan clasped him by the arm and said gaily:

—Wait a minute. Let's be friends now. Will you lend me the key?

Stephen suffered the other's arm to rest for a moment on his shoulder and then shook himself free. He fumbled in his pocket and brought out the key of the door and proffered it.

—Here, he said.

Buck Mulligan took it quickly and, thrusting it deep into his trouser pocket, began to search his other pockets hastily. He took out a pocketbook.

—I'm quite right, he said. Yes, here we are.

He opened it and read off the name of the book to Stephen.

—Ulysses, he said. I've got it down on the list. Joyce is the name, isn't it? Sounds like a name in a comic opera, a Hungarian tenor. I'll have a strong pull at it this morning. Shall I?

He laid the book aside and, leaning with both hands on the parapet, looked out towards the sea and began to recite:

—Thalatta! Thalatta! he cried.

Leaning his elbow on the parapet he looked back at Stephen and said:

—Only Xenophon and I know Greek. Think of that, Dedalus, you and I. Only Xenophon and I. Wait till you see the fellows I'll have in to dinner to meet you. Wait till you see and hear Professor Magee. Wait till you see Starkey. He's a scream. You take the cake.

He pointed his finger at Stephen's face.

—I'll tell them that you take the cake, he said gaily.

Stephen said nothing.

—You mean, he said, that you don't intend to live with me, Dedalus?

Stephen answered:

—I don't know.

Buck Mulligan's face lost its gaiety. He said quickly:

—Why not?

Stephen answered:

—For reasons.

Buck Mulligan's face grew sullen. He said:

—I'm hanged if I know why I speak to you at all. You refused to come to Connolly Norman's supper to Moore. You wouldn't speak to Haines. You're a pretty companion, I must say.

Stephen said:

—I'm sorry.

Buck Mulligan said:

—I'm a good mixer. I'm not a man of genius but I know how to behave myself. I'm not going to be impossible because I'm not a genius. Why should I?

Stephen said:

—I'm sorry.

Buck Mulligan said:

—Are you going to live with me?

Stephen said:

—I don't know.

Buck Mulligan said:

—Are you going to live with your father?

Stephen said:

—I don't know.

Buck Mulligan said:

—Are you going to live with your mother?

Stephen said:

—I don't know.

Buck Mulligan said:

—Are you going to live with your father and mother?

Stephen said:

—I don't know.

Buck Mulligan said:

—Are you going to live with your father and mother and sister?

Stephen said:

—I don't know.

Buck Mulligan said:

—Are you going to live with your father and mother and sister and brother?

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Buck Mulligan said:

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Stephen said:

—I don't know.

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Stephen said:

—I don't know.

Buck Mulligan said:

—Are you going to live with your father and mother and sister and brother and aunt and uncle and cousin?

Stephen said:

—I don't know.

Buck Mulligan said:

—Are you going to live with your father and mother and sister and brother and aunt and uncle and cousin and grandfather?

Stephen said:

—I don't know.

Buck Mulligan said:

—Are you going to live with your father and mother and sister and brother and aunt and uncle and cousin and grandfather and grandmother?

Stephen said:

—I don't know.

Buck Mulligan said:

—Are you going to live with your father and mother and sister and brother and aunt and uncle and cousin and grandfather and grandmother and great-grandfather?

Stephen said:

—I don't know.

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Lesson one:
Navigation, pt. 2

Excellent! You have just learned how to navigate from sheet to sheet in Daedalus. Since a paper stack may contain dozens of sheets, swiping from left to right or vice versa could become quite a tedious task, when trying to move, say, 56 pages.

Enter the sheets overview.

The sheets overview is accessed by pinching with two fingers. Once in sheets overview, you can quickly move back and forth multiple sheets by swiping left and right. To view a sheet, just double-tap it.

Do this now: Pinch this page with two fingers and switch to sheets overview. Navigate around. To get back to the tutorial, doubletap the sheet named "NAVIGATION ENDS HERE".

NAVIGATION
ENDS HERE!

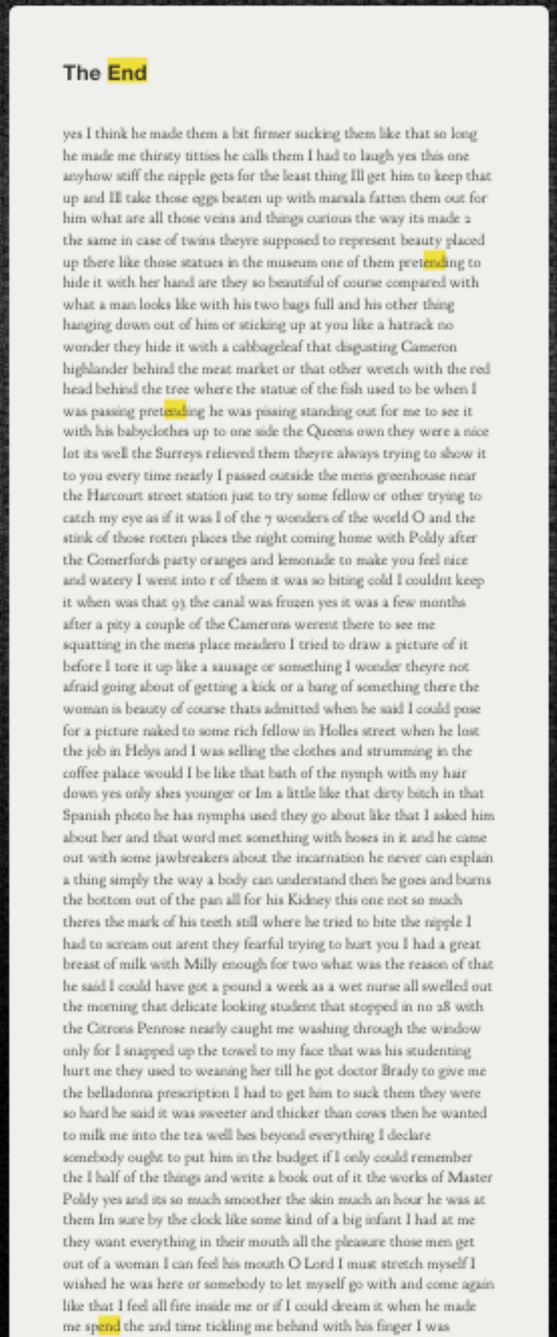
Welcome back.

Now that you know how to navigate sheets, you might wonder how to get back to the very beginning – the stack overview.

Easy. Just pinch on sheets overview, then pinch again to move to stack overview. You can then navigate stacks as you did sheets: flwipe left or right to focus on a stack and double-tap it to view its contents.

Provided a stack has been opened before, the last viewed sheet will be centered for quick access.

Do this now: Pinch to access sheets overview, then pinch again to access stack overview. In stack overview, please navigate to the stack named "EDITING AND ADDING CONTENT" and double-tap to view its contents.



The End

yes I think he made them a bit firmer sucking them like that so long he made me thirsty titties he calls them I had to laugh yes this one anyhow stiff the nipple gets for the least thing Ill get him to keep that up and Ill take those eggs beaten up with marsala fatten them out for him what are all those veins and things curious the way its made 2 the same in case of twins theyre supposed to represent beauty placed up there like those statues in the museum one of them pretending to hide it with her hand are they so beautiful of course compared with what a man looks like with his two bags full and his other thing hanging down out of him or sticking up at you like a hatrack no wonder they hide it with a cabbageleaf that disgusting Cameron highlander behind the meat market or that other wretch with the red head behind the tree where the statue of the fish used to be when I was passing pretending he was pissing standing out for me to see it with his babyclothes up to one side the Queens own they were a nice lot its well the Surreys relieved them theyre always trying to show it to you every time nearly I passed outside the mens greenhouse near the Harcourt street station just to try some fellow or other trying to catch my eye as if it was I of the 7 wonders of the world O and the stink of those rotten places the night coming home with Poldy after the Comerfords party oranges and lemonade to make you feel nice and watery I went into r of them it was so biting cold I couldnt keep it when was that 93 the canal was frozen yes it was a few months after a pity a couple of the Camerons werent there to see me squatting in the mens place meadero I tried to draw a picture of it before I tore it up like a sausage or something I wonder theyre not afraid going about of getting a kick or a bang of something there the woman is beauty of course thats admitted when he said I could pose for a picture naked to some rich fellow in Holles street when he lost the job in Helys and I was selling the clothes and strumming in the coffee palace would I be like that bath of the nymph with my hair down yes only shes younger or Im a little like that dirty bitch in that Spanish photo he has nymphs used they go about like that I asked him about her and that word met something with hoses in it and he came out with some jawbreakers about the incarnation he never can explain a thing simply the way a body can understand then he goes and burns the bottom out of the pan all for his Kidney this one not so much theres the mark of his teeth still where he tried to bite the nipple I had to scream out arent they fearful trying to hurt you I had a great breast of milk with Milly enough for two what was the reason of that he said I could have got a pound a week as a wet nurse all swelled out the morning that delicate looking student that stopped in no 28 with the Citroens Penrose nearly caught me washing through the window only for I snapped up the towel to my face that was his studenting hurt me they used to weaning her till he got doctor Brady to give me the belladonna prescription I had to get him to suck them they were so hard he said it was sweeter and thicker than cows then he wanted to milk me into the tea well hes beyond everything I declare somebody ought to put him in the budget if I only could remember the I half of the things and write a book out of it the works of Master Poldy yes and its so much smoother the skin much an hour he was at them Im sure by the clock like some kind of a big infant I had at me they want everything in their mouth all the pleasure those men get out of a woman I can feel his mouth O Lord I must stretch myself I wished he was here or somebody to let myself go with and come again like that I feel all fire inside me or if I could dream it when he made me spend the 2nd time tickling me behind with his finger I was

Ulysses Cpt. No. 1!

STATELY, PLUMP BUCK MULLIGAN CAME FROM THE STAIRHEAD, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressinggown, ungirdled, was outstretched gently behind him by the mild morning air. He
held the bowl aloft and intoned:

—IN NOMINE PATRIS ET FILII ET SPIRITUS SANCTI. AMEN. DOMINE, SALVUM FAC REGINAM NOSTRAM. AMEN.

Halted, he peered down the dark winding stairs and called out coarsely:

—Come up, Kinch! Come up, you fearful jesuit!

Solemnly he came forward and mounted the round gunrest. He faced about and blessed gravely thrice the tower, the surrounding land and the awaking mountains. Then, catching sight of Stephen Dedalus, he bent towards him and made rapid crosses in the air, gurgling in his throat and shaking his head. Stephen Dedalus, displeased and sleepy, leaned his arms on the top of the staircase and looked coldly at the shaking gurgling face that blessed him, equine in its length, and at the light-untroubled hair, gnatstrewn and bird like pale eyes.

Buck Mulligan peeped an instant under the mirror and then covered the bowl smartly.

—Back to barracks! he said sternly.

He added in a preacher's tone:

—For this, O dearly beloved, is the genuine Christine: body and soul and blood and ouns. Slow music, please. Shut your eyes, gents. One moment. A little trouble about those white corpuscles. Silence, all.

He peered sideways up and gave a long slow whistle of call, then paused awhile to eye attentively his razor white teeth glistening here and there with gold points. Chrysostomos. Two strong shrill whistles answered through the calm.

—Thanks, old chap, he cried briskly. That will do nicely. Switch off the current, will you?

He skipped off the gunrest and looked gravely at his watcher, gathering about his legs the loose folds of his gown. The plump shadowed face and sullen oval jowl recalled a prelate, patron of arts in the middle ages. A pleasant smile broke quickly over his lips.

—The mockery of it! he said gaily. Your absurd name, an ancient Greek!

He pointed his finger at the gaily pole and wrote out in the parapet, laughing to himself. Stephen Dedalus stepped up, followed him wearily halfway and sat down on the edge of the gunrest, watching him still as he
propped his mirror on the parapet, dipped the brush in the bowl and lathered cheeks and neck.

Buck Mulligan's gay voice went on.

—My name is absurd too: Malachi Mulligan, two dactyls. But it has a Hellenic ring, hasn't it? Tripping and sunny like the buck himself. We must go to Athens. Will you come if I can get the aunt to finh out twenty quid?

He laid the brush aside and, laughing with delight, cried:

—Will he come? The jesuit jesuit!

Ceasing, he began to shave with care.

—Tell me, Mulligan, Stephen said quietly.

—Yes, my love?

—How long is Haines going to stay in this tower?

Buck Mulligan downed a dark-red drop over his right shoulder.

—God, isn't he dreadful? he said frankly. A pure mockery. He thinks you're not a gentleman. God, these bloody English! Burning with money and indignation. Because he comes from Oxford. You know, Dedalus, you have the real Oxford manner. He can't make you out. O, my name for you is the best. Kinch, the knife-blade.

He shaved warily over his chin.

—He was raving all night about a black panther, Stephen said. Where is his guncase?

—A woful lunatic! Mulligan said. Were you in a funk?

—I was, Stephen said with energy and growing hot. Out here in the dark with a man I don't know raving and moaning to himself about shooting a black panther. You saved me from drowning. I'm not a hero, however. If he stays on here I am off.

WELCOME BACK!
Let's start editing sheets.

Now that you know how to navigate sheets and stacks, why not get creative for a moment and start editing some text? Swipe

To do that, simply tap inside one of the text text areas – the title at the top of the sheet, or the body right — select text, color text" color text"? Hi!

Do this now: TAP HERE! ME TAP THERE!! Then write something more. Once you've finished, navigate to the next

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The End

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Highlights im PlainText

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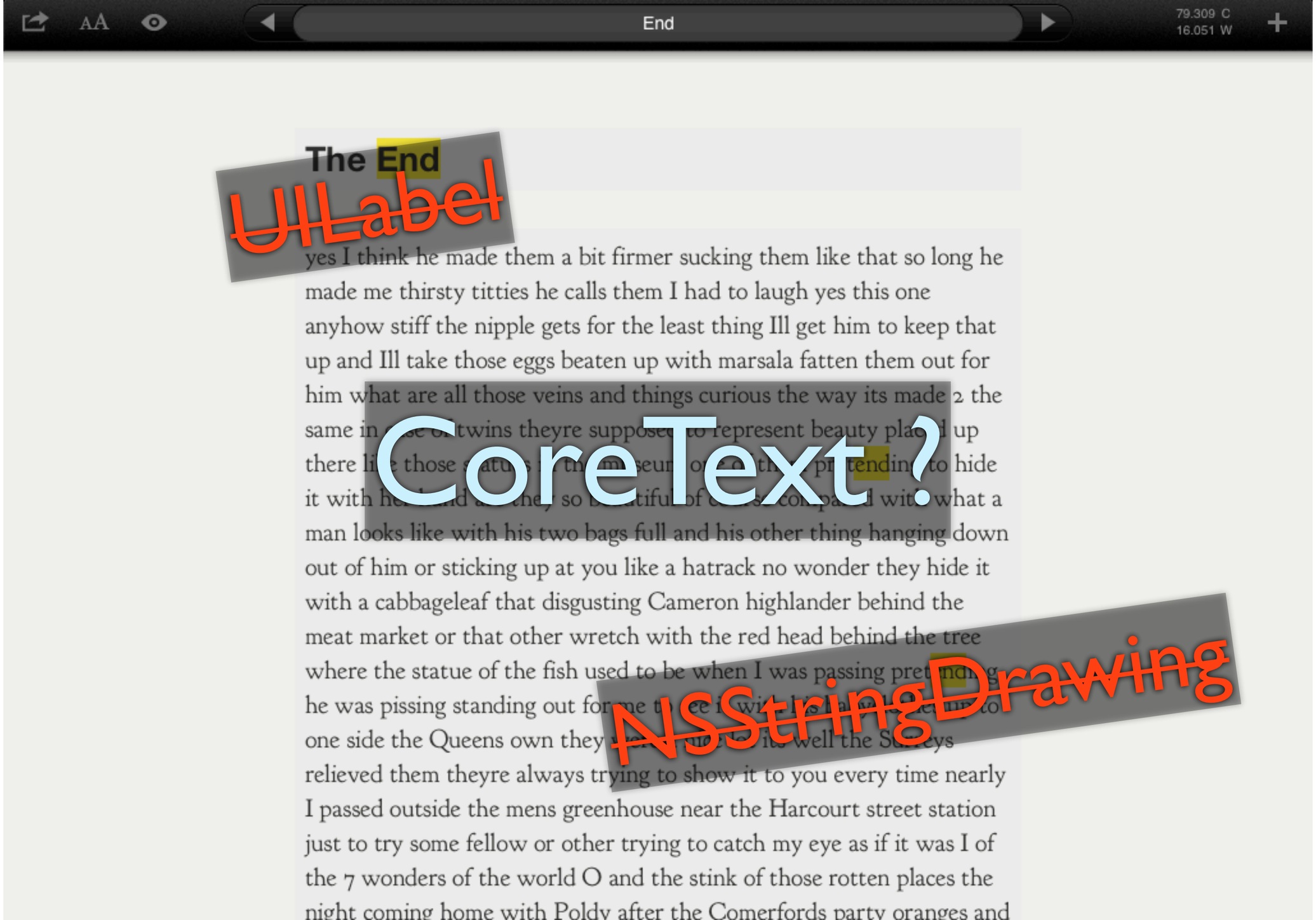
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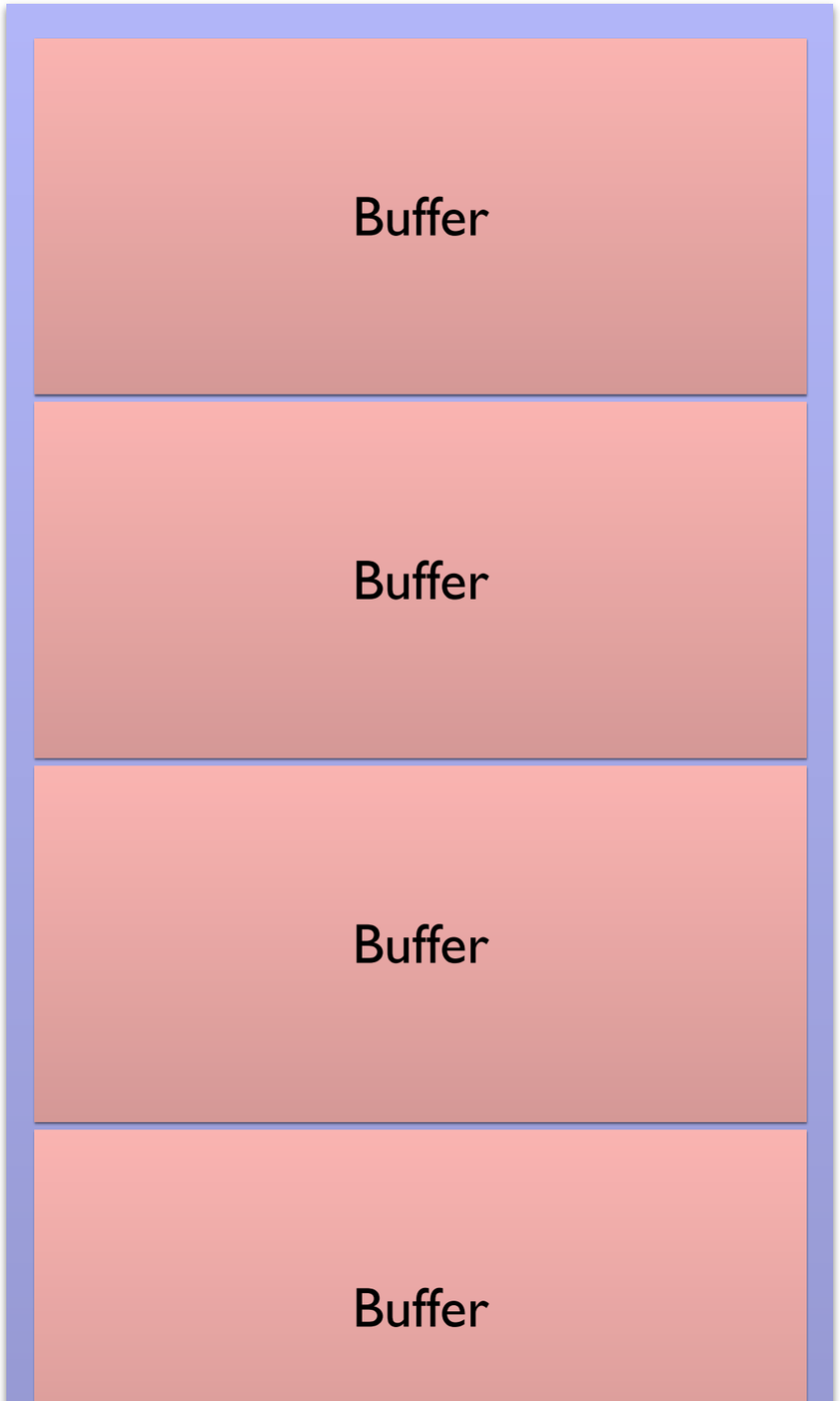

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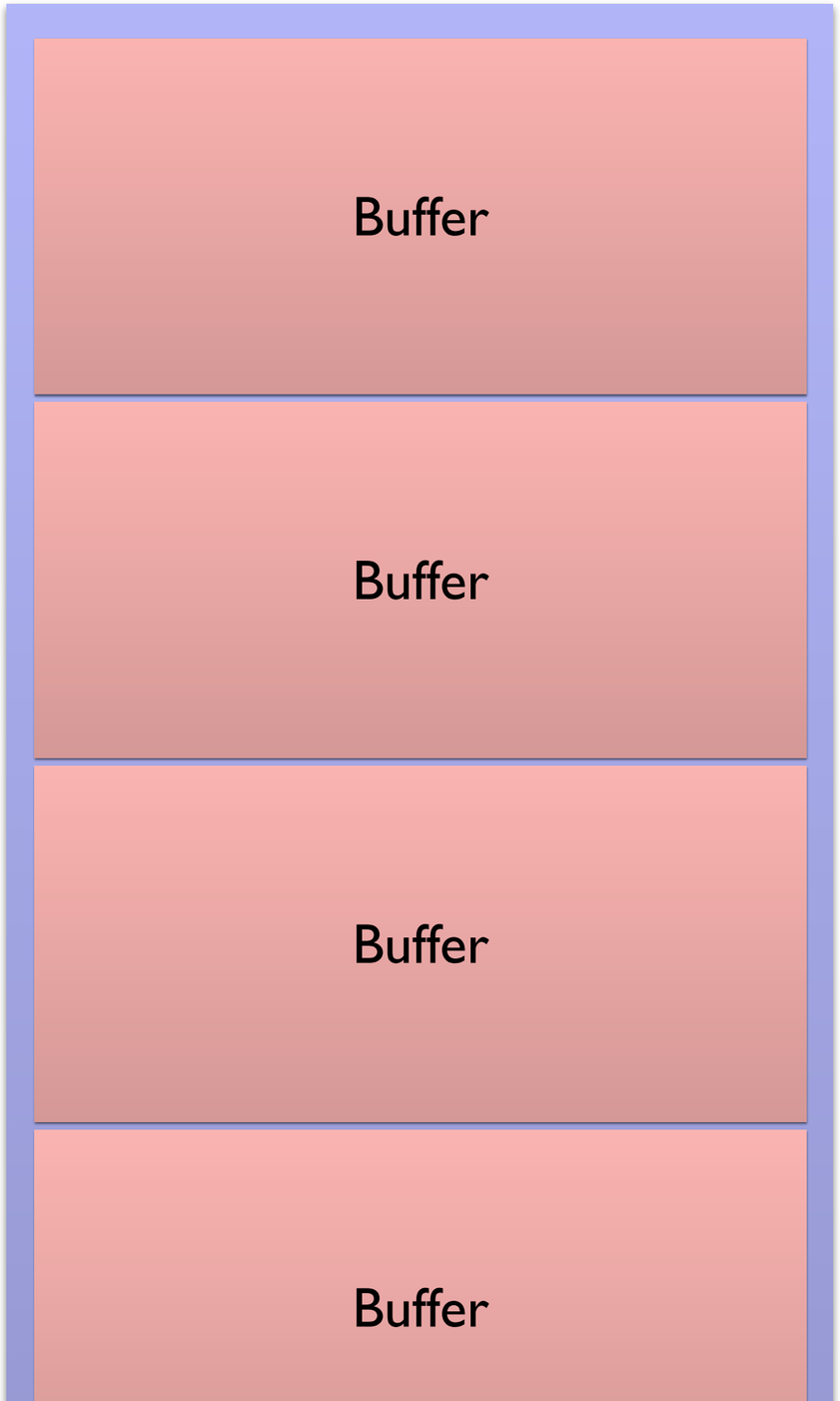

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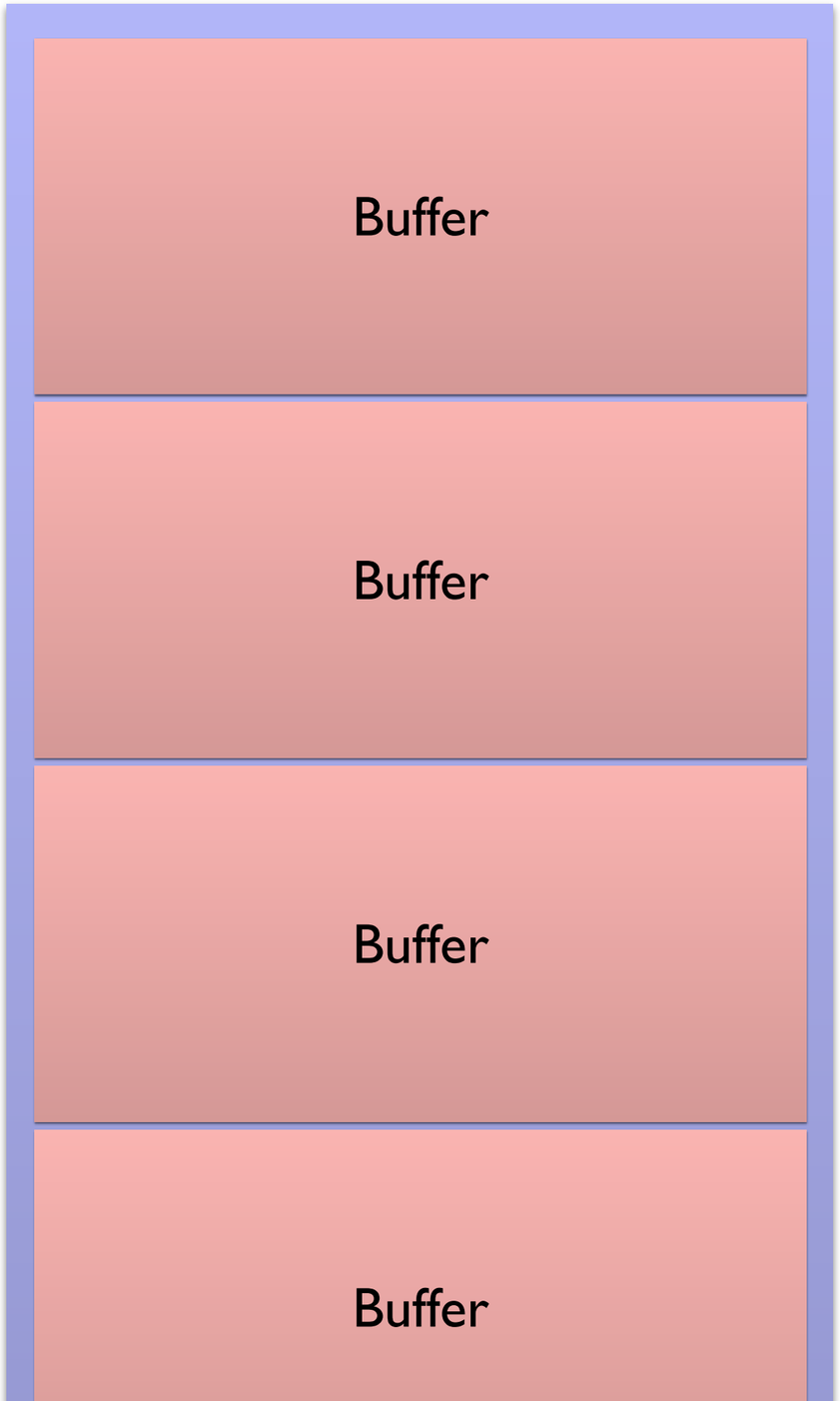
→ Selbes Verhalten wie Darstellung



Text Editing mit CoreText

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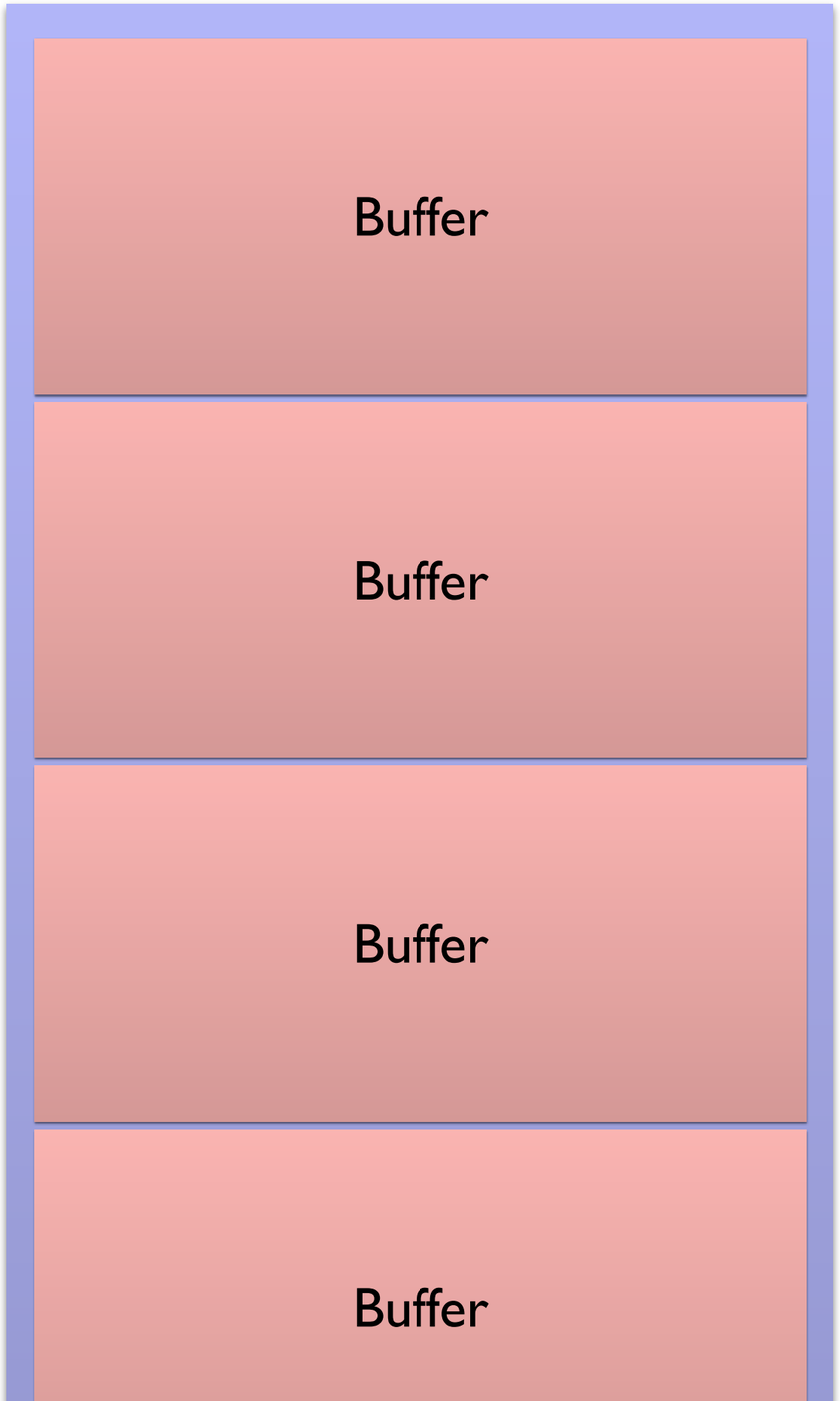
– CTFrame ist immutable



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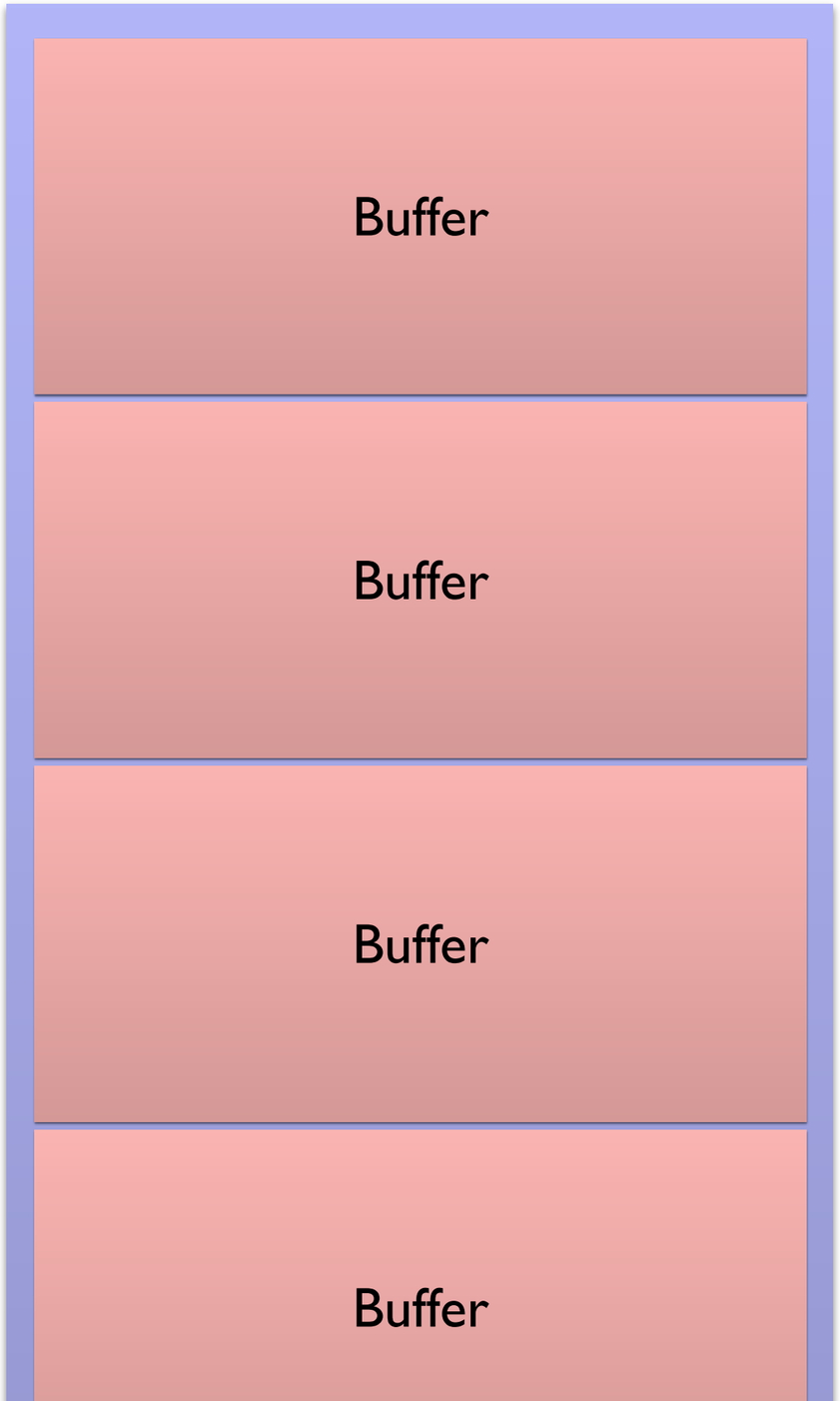

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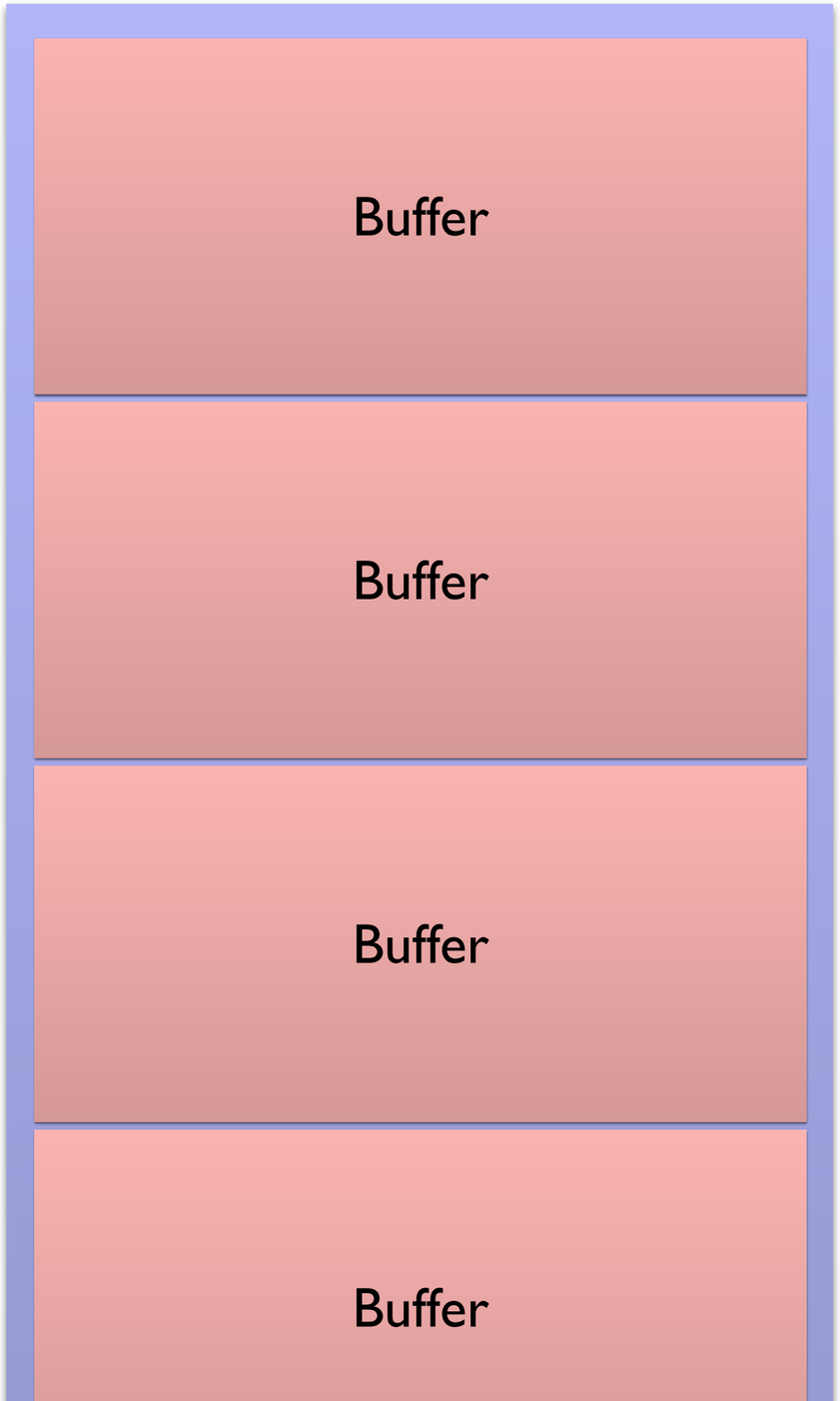

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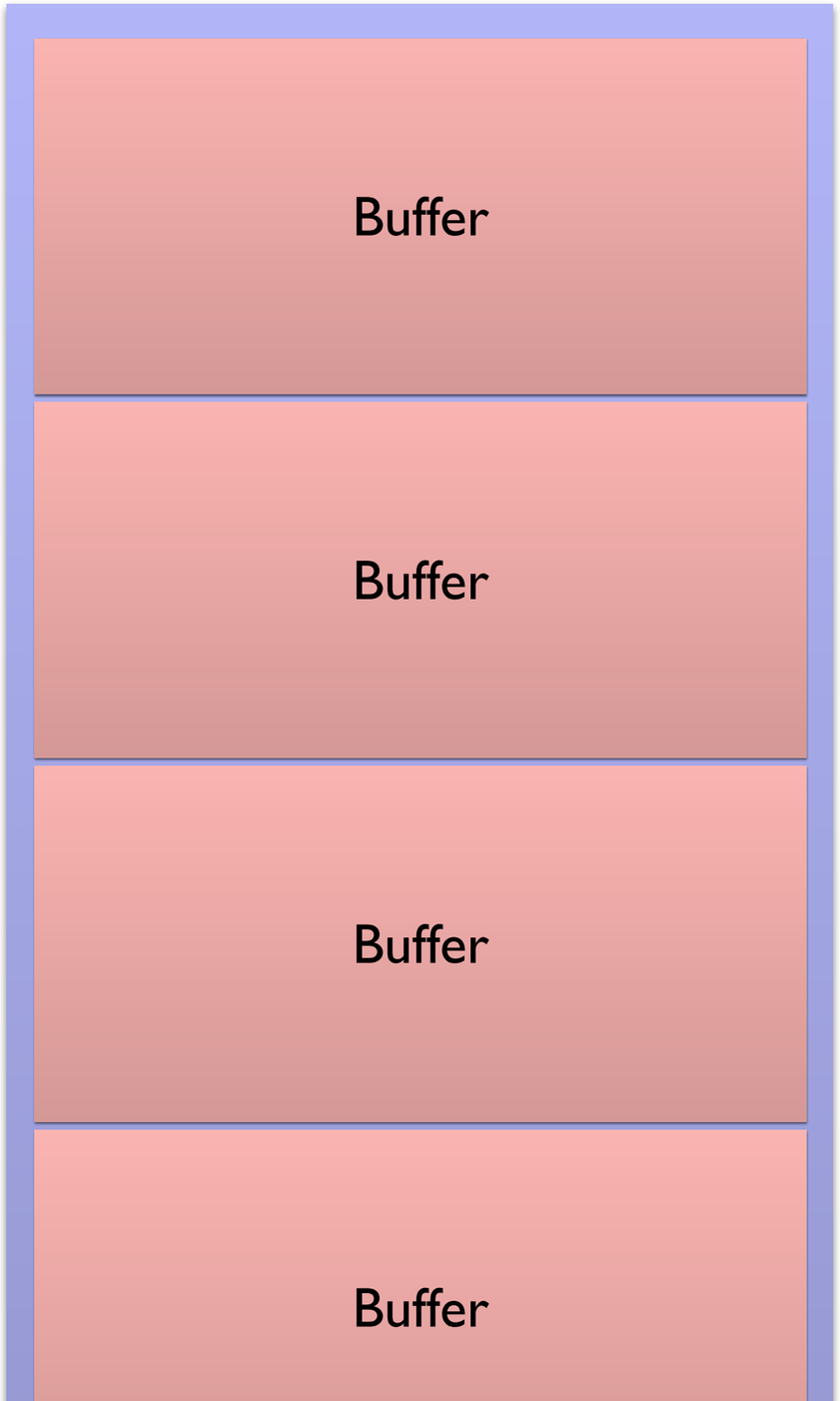

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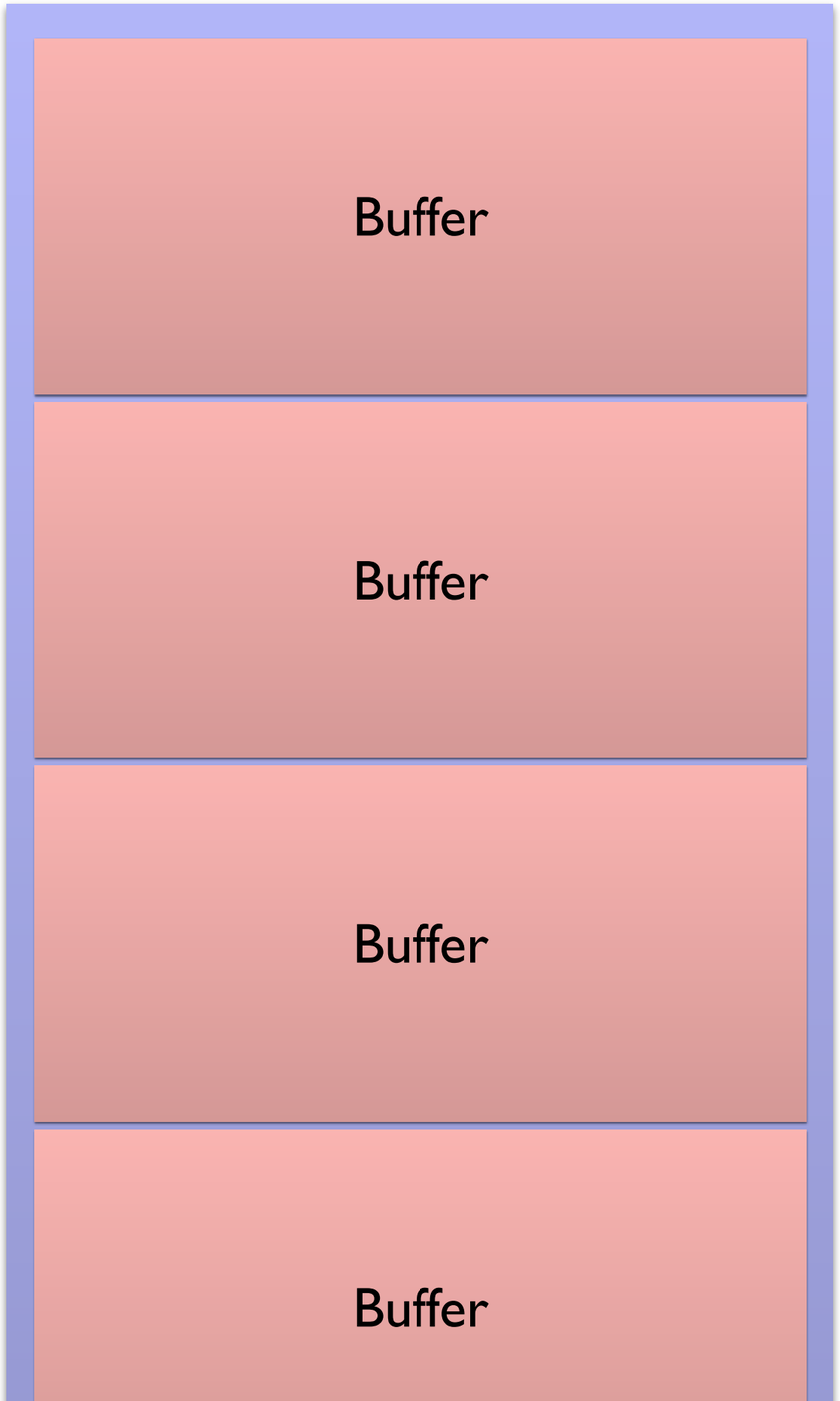
→ UITextInput implementieren



Text Editing mit CoreText

→ Selbes Verhalten wie Darstellung

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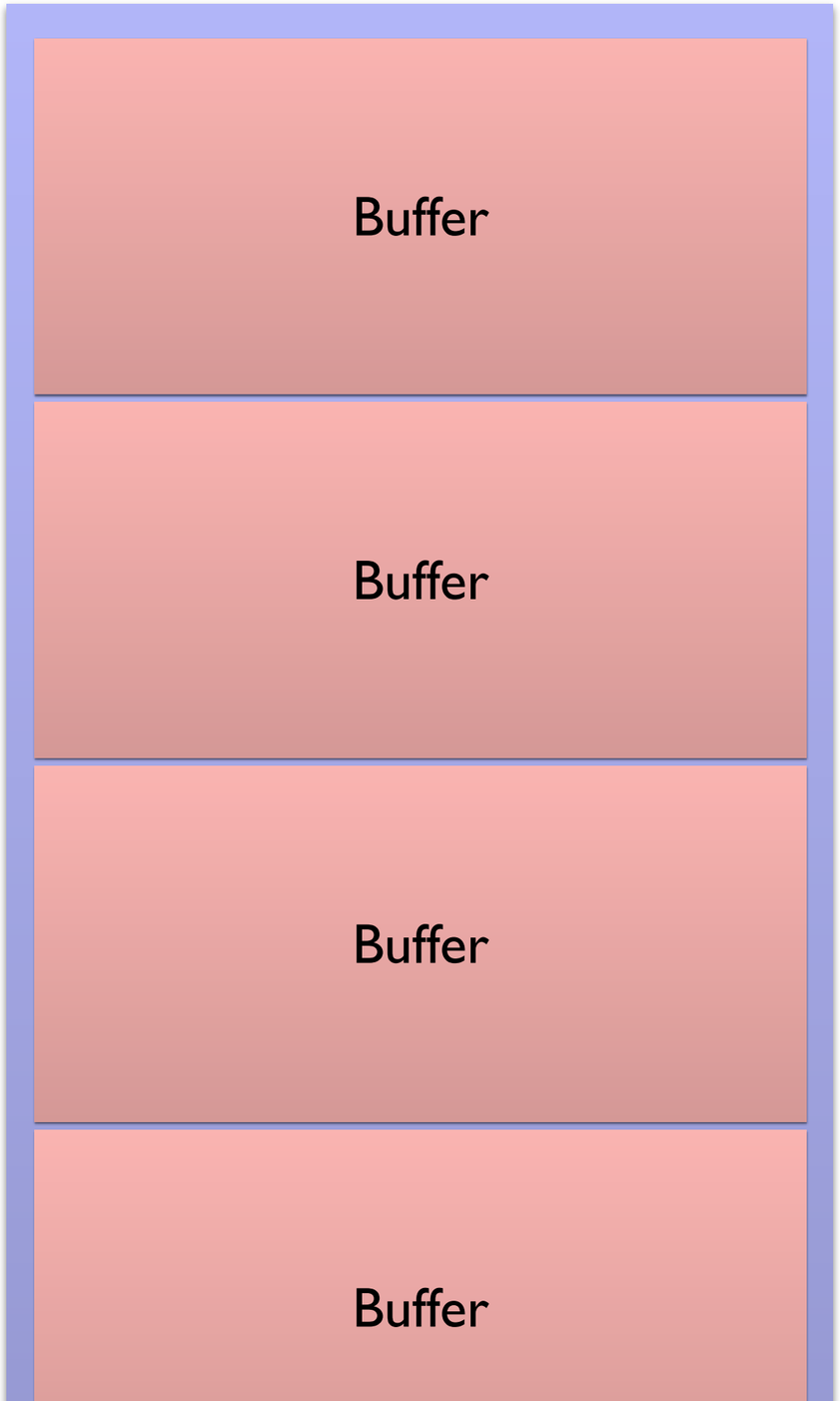

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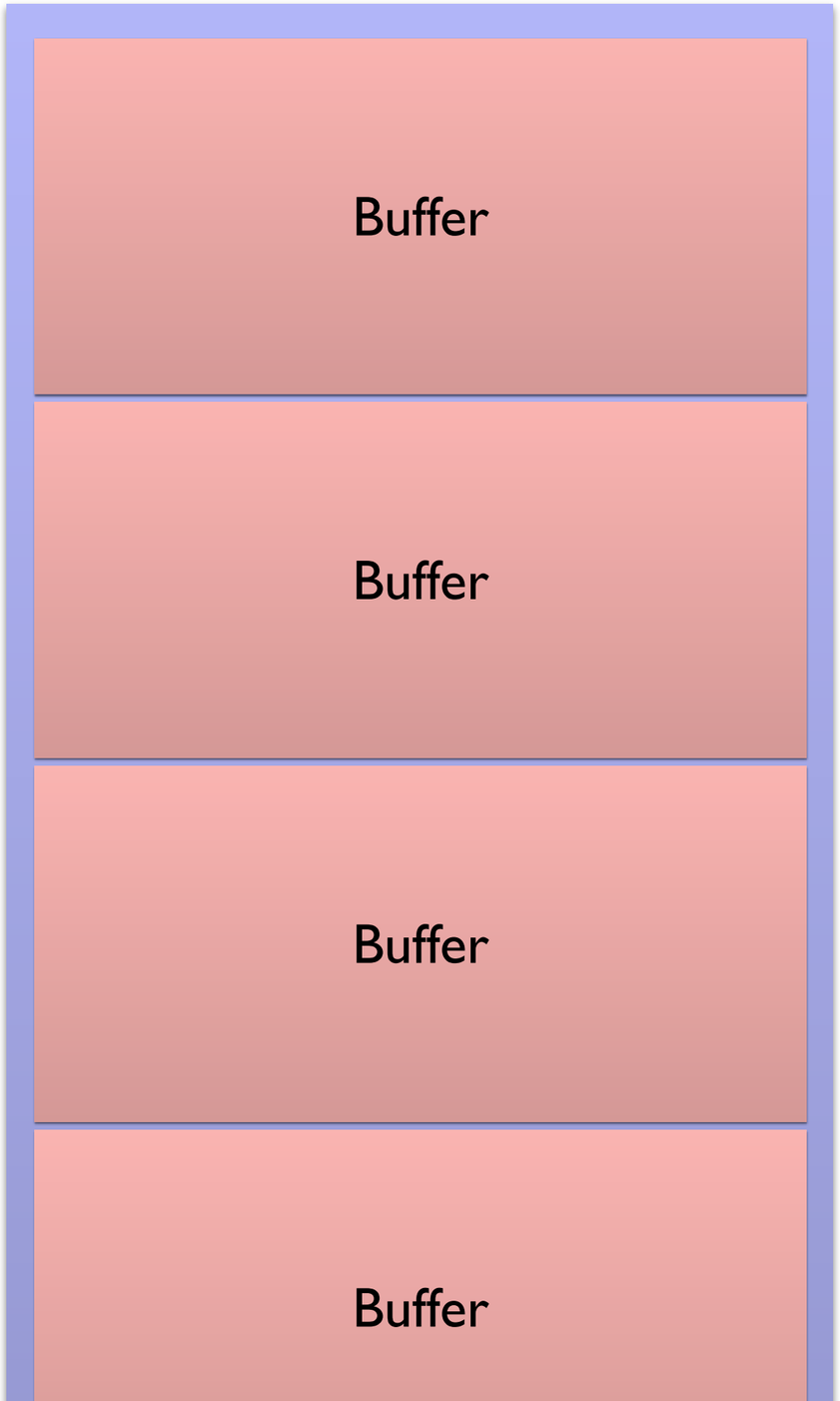

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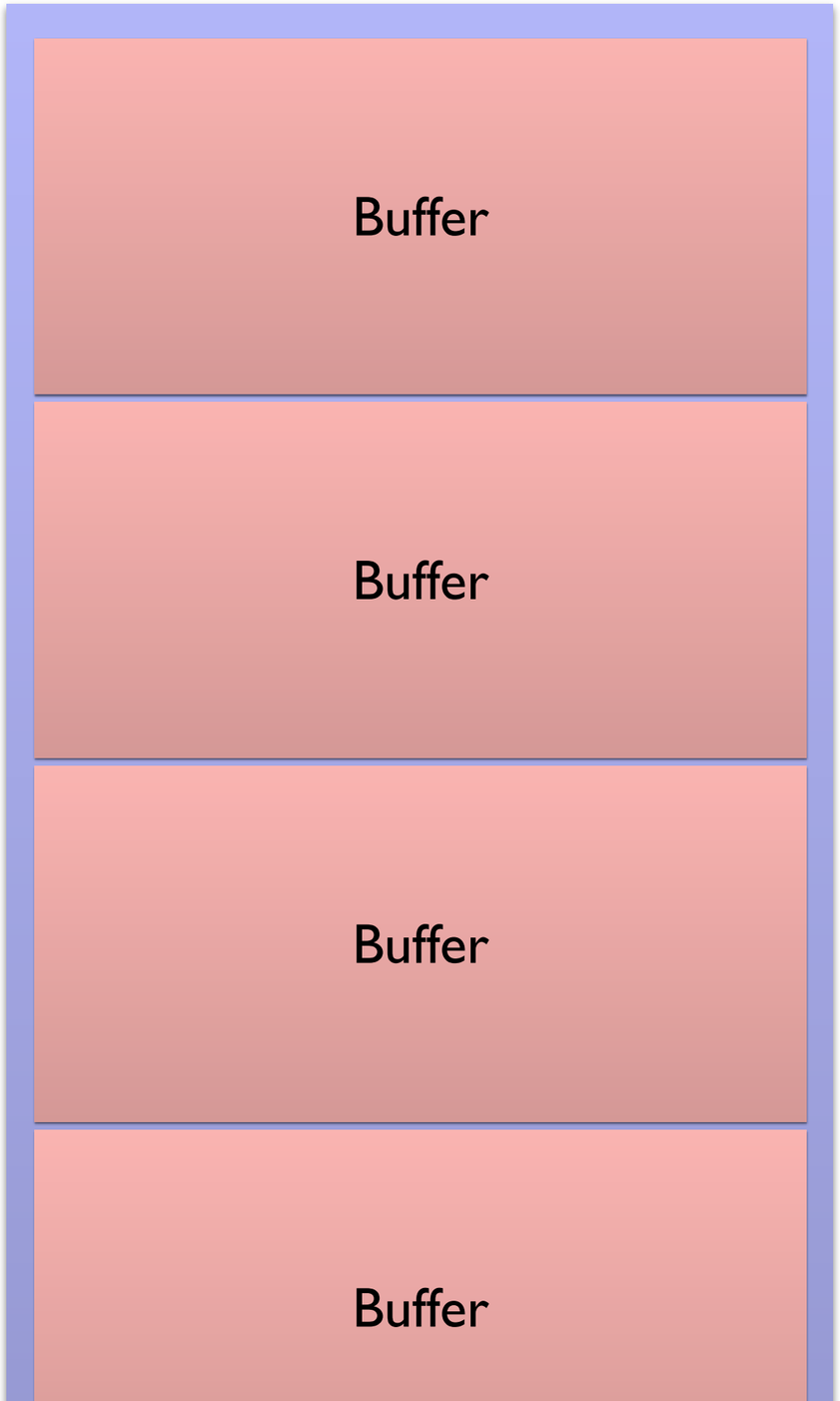
  → Rechtschreibung



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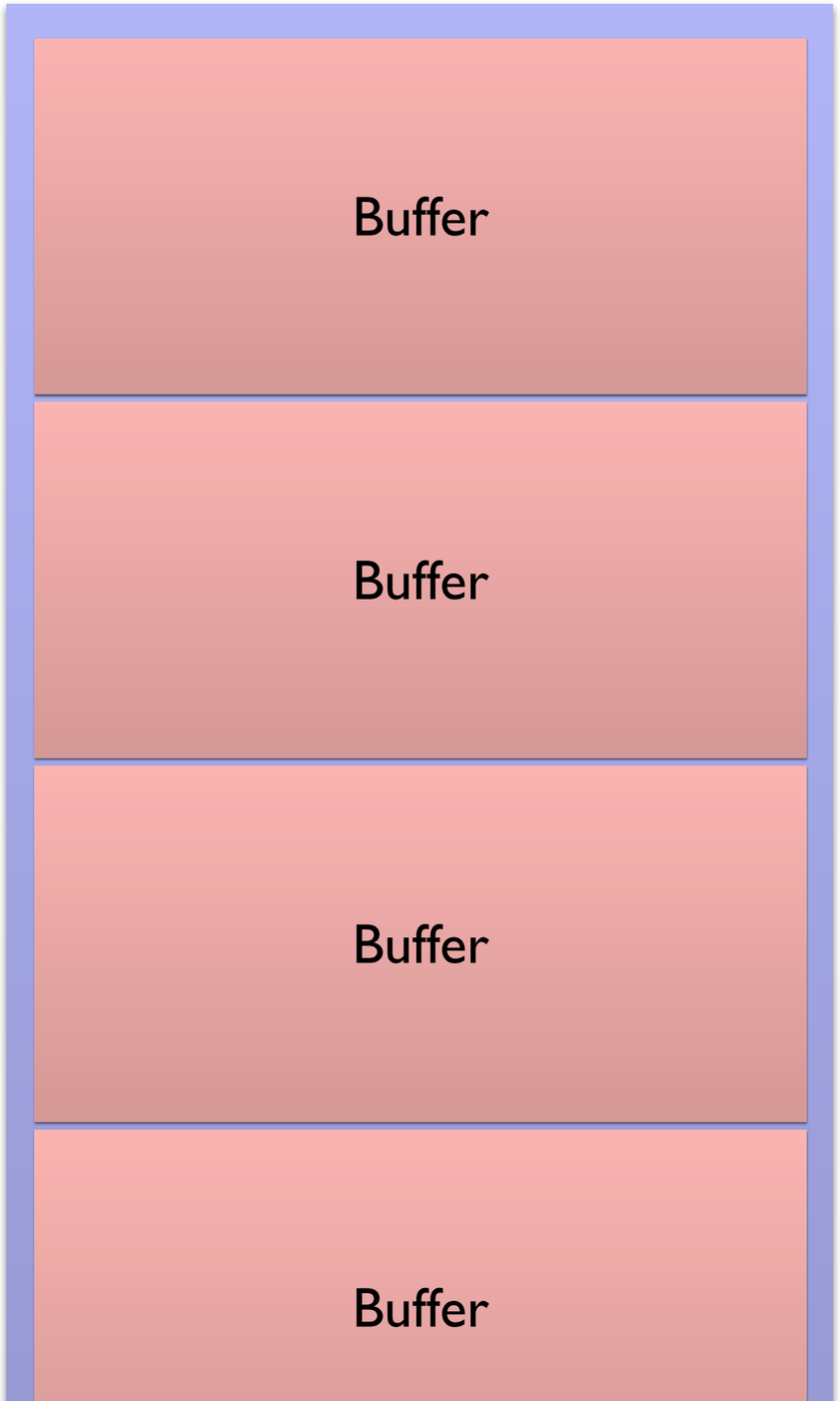
  → Rechtschreibung → Copy&Paste, ...



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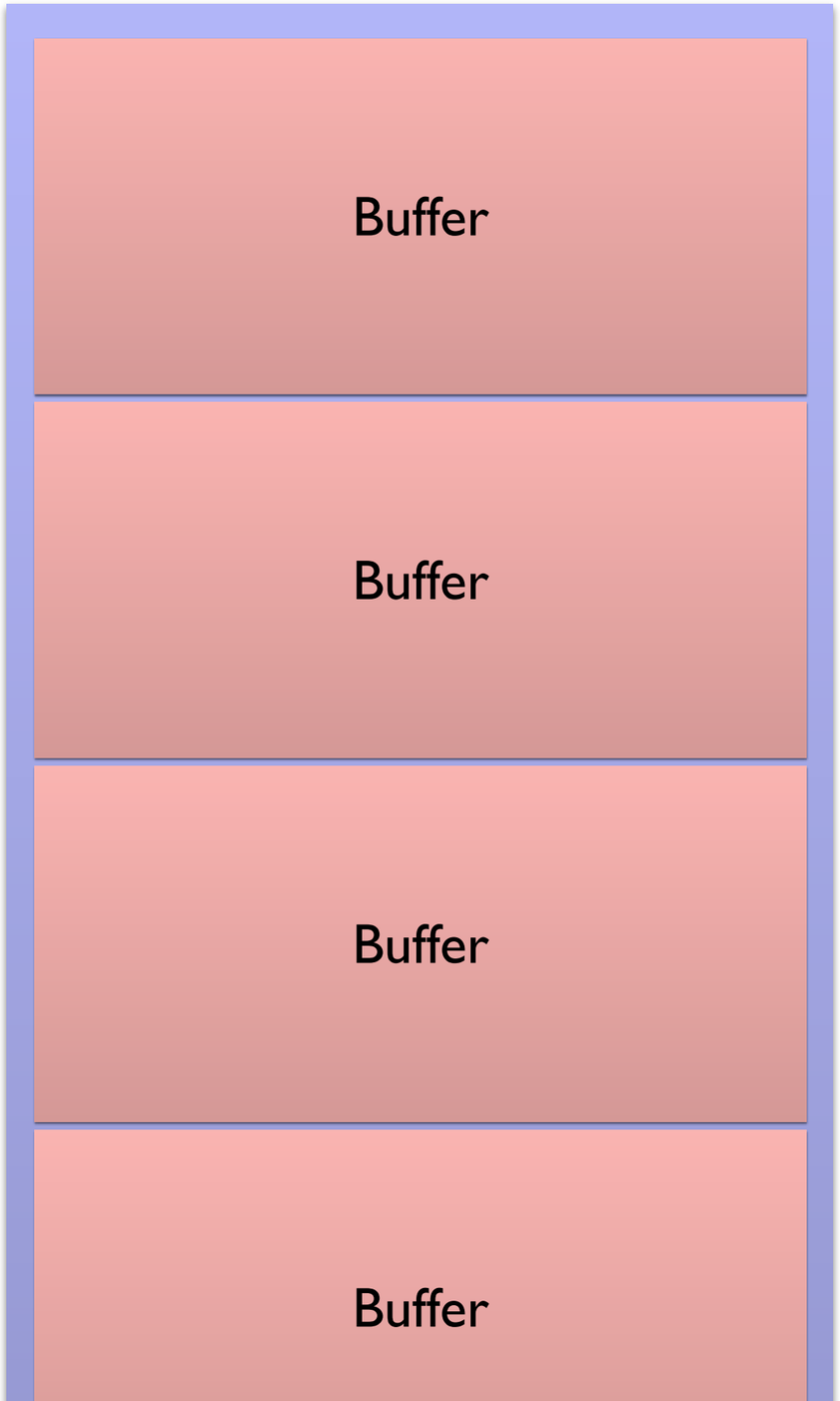
  (+ Optimierung)



Text Editing mit CoreText

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WTF

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→ UITextInput implementieren

→ User-Interaction (Selektion) → Text Loupe

→ Rechtschreibung → Copy&Paste, ...

(+ Optimierung)

The End

yes I think he made them a bit firmer sucking them like that so long he made me thirsty titties he calls them I had to laugh yes this one anyhow stiff the nipple gets for the least thing Ill get him to keep that up and Ill take those eggs beaten up with marsala fatten them out for him what are all those veins and things curious the way its made 2 the same in case of twins theyre supposed to represent beauty placed up there like those statues in the museum one of them pretending to hide it with her hand are they so beautiful of course compared with what a man looks like with his two bags full and his other thing hanging down out of him or sticking up at you like a hatrack no wonder they hide it with a cabbageleaf that disgusting Cameron highlander behind the meat market or that other wretch with the red head behind the tree where the statue of the fish used to be when I was passing pretending he was pissing standing out for me to see it with his babyclothes up to one side the Queens own they were a nice lot its well the Surreys relieved them theyre always trying to show it to you every time nearly I passed outside the mens greenhouse near the Harcourt street station just to try some fellow or other trying to catch my eye as if it was I of the 7 wonders of the world O and the stink of those rotten places the night coming home with Poldy after the Comerfords party oranges and

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~~CoreText~~
UITextView

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UITextView

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UIWebView

Viewing

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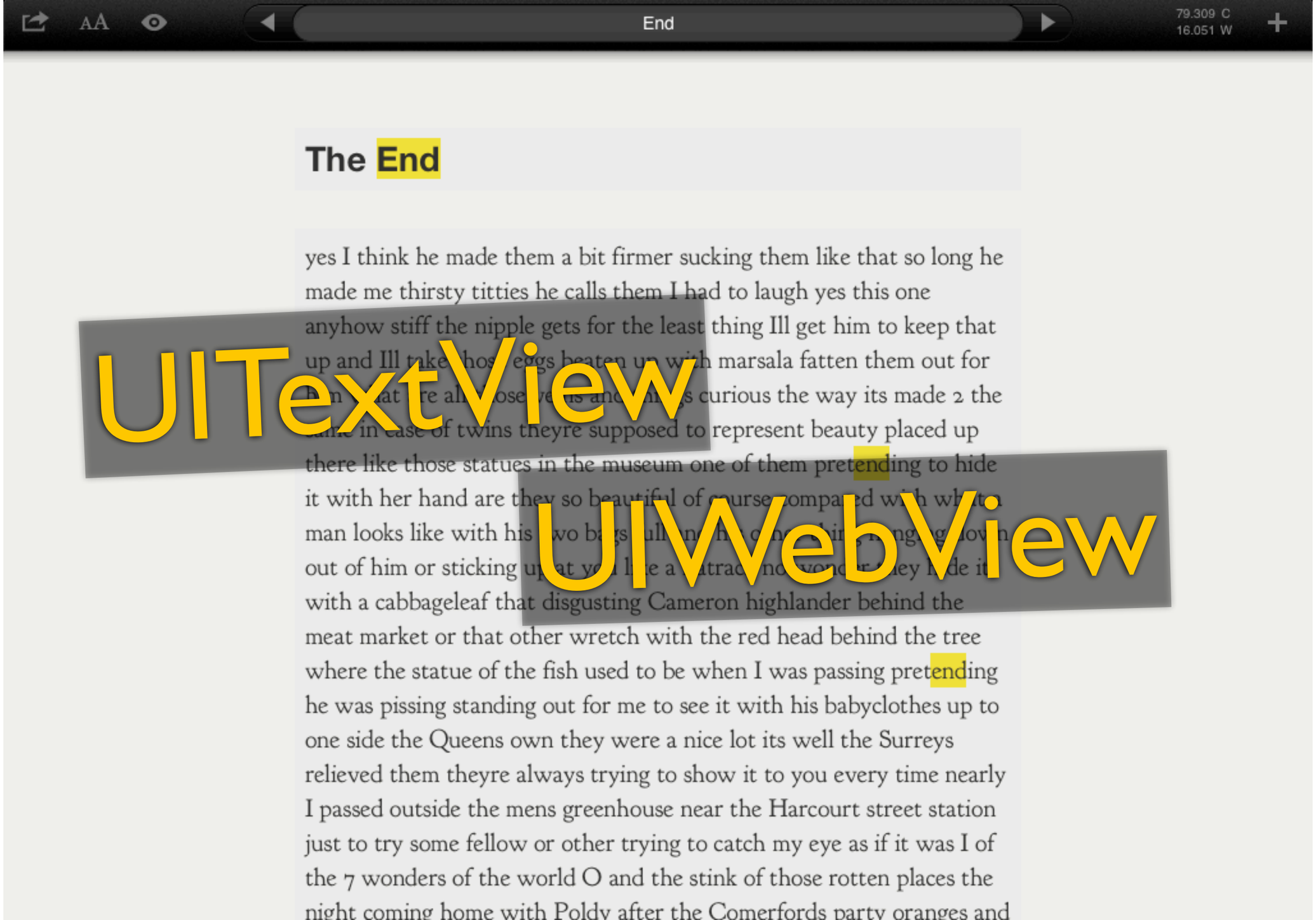
End
79.309 C
16.051 W
The End
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UIWebView

The End

WTF

UITextView

UIWebView

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Letzte Aufgabe:

Transition

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Lesson one:
Navigation, pt. 2

NAVIGATION
ENDS HERE!

The End

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```
+ (CGFloat)kerningForFontWithName:(NSString *)fontName ofSize:(CGFloat)size
{
  // Classic theme
  if ([fontName hasPrefix: @"Helvetica"]) {
     if (size > 13)
        return 0;
     else
        return 0.1;
  }
  if ([fontName hasPrefix: @"GoudyBookletter"])
     return 0.03;

  // Modern theme
  if ([fontName hasPrefix: @"Ubuntu"]) {
     if (size > 8 && size < 9)
        return 0.02;
     else
        return 0.01;
  }

  // Mono theme
  if ([fontName hasPrefix: @"Inconsolata"]) {
     if (size > 9 && size < 10)
        return -0.03;
```

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WTF

Demo?

Fragen?

Ein Bild oder Foto

Vielen Dank