

METALINGUISTIC THOUGHTS AT RANDOM

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Below, dear reader, you will encounter perhaps the longest English-language literary isogram ever constructed: every word therein is unique. While reading, please watch carefully for inadvertent duplications (hopefully, they appear impossible to find). Professor H.J. Verschuyt has written a considerably longer Dutch example (see Battus's Opperlandse taal- & letterkunde, page 62); however, this work does not translate very felicitously. Had he, perchance, too many foreign idioms in his account?

Formerly, some writers piled one adjective on another ad nauseum, but such concatenation was often criticized as making humdrum narrative. My essay employs those 33 words (emphasized with bold-face type) rated most common by Kucera and Francis.

Note that I **have** used an article here - profligate wastefulness, because it may never be reused. Why underline these? Similarities among letter sequences raise perplexing questions; can prefixing legitimize root reuse? What about changes of tense, shown above? Or plurals? Hyphenated terms cause additional problems; are their component parts disallowed? Clearly, different spellings must always generate admissible lexical forms.

Who shall write more extensive prose passages **which**, free from any repetition whatever, sound natural throughout?