perhaps too short to shed new light on the writings of Moravia. Nevertheless, the interviewer does manage to blend questions about Moravia's relationships with the women in his life with questions about the author's attitude toward women in his novels.

Although it could have been proofread more carefully, *Homage to Moravia* is a skillful blend of traditional and contemporary critical methodologies which amply attests to the continuing relevance and versatility of one of Italy's most prolific modern writers. The volume's coherence (not frequently found in such a collection of essays on diverse topics) derives from the continual consideration of critical opinion on a given aspect of Moravia's work and from the persistent discussion conducted on the issue of experimentation. Given the interplay between views already formulated and views never before advanced, the text edited by Capozzi and Mignone merits serious reading by both the Moravia specialist and non-specialist alike.

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Caterina Cicogna. *Un proverbio al giorno. Il libro per lo studente*. Toronto, Buffalo, London: U of Toronto P, 1992. Pp. xi, 95.

Caterina Cicogna. *Un proverbio al giorno. Il libro per il docente*. Toronto, Buffalo, London: U of Toronto P, 1992. Pp. xvi, 95.

As stated in the preface to the workbook, *Un proverbio al giorno* claims "to increase the student's ability to speak proverbial and idiomatic Italian while, at the same time, offering students an opportunity to relate language to culture, given that the essence of a cultural mindset can be discovered in its proverbs and idioms." The book is designed to be used by intermediate and advanced students of Italian as an instructor-mediated, supplementary language practice manual and a cultural reader in the broadest sense of the word.

Each of the twelve units is structured around a specific proverb. Related proverbs and idiomatic expressions are also interspersed throughout the unit. The images associated with each proverb and idiomatic expression are divided into their constituent semantic categories, so that the student acquires the structure of figuration in Italian both progressively and methodically.

Variety is the hallmark of this workbook as it attempts to nip boredom in the bud through a series of written and oral activities based on receptive/perceptual and productive skills. The exercises in each unit encourage as many as five types of activities: comprehension, vocabulary-building, personal reactions, discussion (or composition) and individual or group projects. The author has endeavoured to maintain student interest by varying exercise formats, and discourages the tendency to revert to English by using only Italian throughout the exercises. The exercises have been designed to elicit creative rather than simple mechanical responses, and a serious effort has been made to provide ample stimuli for the development of oral communication skills.

The exercises in the workbook are divided into four sections. In the first, *Messaggio ricevuto*, the exercises are of two types: fill-in-the blank with the appropriate Italian word in a given context and various comprehension questions related to the proverb. While the latter is not difficult, the former presents the students with excellent but challenging

sentences which test their mastery of the various semantic possibilities. Since the author elects not to include a list of possible lexical items at the bottom of the page, the students are urged to consult their instructor or be guided by a dictionary when doing these exercises. With this type of exercise, students are encouraged to think divergently (i.e. think of many possible answers) and to let their creative ability function as fully as possible within the limits of their level of linguistic competence.

In the section entitled *Pensaci su!* the students are presented with proficiency-oriented questions which are useful to explore the nuances of the proverb and which provide a point of departure for some interesting discussions related to Italian culture.

In the third section, *Chi cerca trova*, the author provides a simple narrative in which certain words have been deleted. The author inserts cues at every point in the narration where either a noun, adjective or verbal form should be inserted. This exercise encourages the student to use recently learned vocabulary and grammatical structures in a context that is appropriate to the Intermediate/Advanced level.

In the fourth section, *Inventali tu!*, students are asked to create new proverbs, to comment on other related proverbs, or to provide a definition or description of certain words appearing in the unit. This type of activity requires recall of target-language vocabulary while encouraging open-ended creative language use and developing descriptive functions which are essential at advanced levels.

Each unit closes with a brief literary passage or poetic text dealing with the topic of the proverb. Lexical items are not glossed so that students will be encouraged to derive the meaning of new words from the context rather than from immediate consultation of the vocabulary. Each passage is syntactically and lexically feasible for the intended purposes of the book. The chart found at the end of each unit allows the student to analyze the lexical items found in the reading passage under the general headings of "Vocaboli" and "Frase" and the subcategories of "Nomi," "Aggettivi/Avverbi" and "Proverbi"/"Modi di dire." Furthermore, the passage of a given unit provides a point of departure for other communicative activities.

The workbook is accompanied by a teachers' manual which can be used in two ways. First, it is a key to the possible answers for student exercises. Secondly, it includes a section on principles and methodology which describes objectives, components, resources and strategies, gives detailed suggestions with respect to planning, and provides general information on teacher-centered/student-centered teaching and learning.

Un proverbio al giorno has been well edited, although a cursory glance at the text uncovered typographical errors such as "comme" for "come" (viii) and "primvera" for "primavera" (4). All in all, this is a well-designed comprehensible book which, for the most part, achieves its aims and deserves to be recommended to all intermediate/advanced students and university teachers of the Italian language.

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