

In France the *Opéra* and the *Opéra Comique* receive from the federal government (which holds the price cheap considering the returns) the equivalent of four million dollars annually. This amount, set by parliament, is renewed each year almost without debate. A special subsidy for premieres of contemporary operas goes to a recently established opera company, *La Decentralisation Lyric*, which tours as well as gives opera in the home town.

Austria pays off the annual deficits of the three "stages" of the Vienna State Opera: the *Staatsooper*, the *Volksoper* and the *Redoutensaal*. The Danish government meets the annual deficits of the Royal Theatre, including its ballet and opera. Three Swedish opera companies (in Stockholm, Goteborg and Malmo) receive annual grants from the State. This money, together with that given to the provincial orchestras and smaller provincial theatres in Halsingborg, Norrkoping, Uppsala and Boras, is collected mainly from government-sponsored lotteries. The government of Greece covers the annual deficits of the National Opera of Athens. The Portuguese government subsidizes its opera, as do the governments of Belgium, Holland, Turkey and others.

Opera subsidy has been a comparatively late arrival in the Netherlands. In 1945 the Dutch authorities (state, municipal) decided to lend their financial support to an opera company which was based in Amsterdam and called the *Nederlandse Opera*. Today the company performs on an average of twenty-two different operas a year with 190 performances.

In Great Britain, the government through its Arts Council gives the equivalent of a million dollars annually toward the support of the opera at Covent Garden, the Royal Ballet at Sadler's Wells, the Old Vic Theatre and the Carl Rosa Opera. In 1957-58 the British Parliament voted these three organizations, all in London, \$1,500,000 at the current rate of exchange.

In Italy, probably the most opera-minded country in Europe, subsidized opera houses are as thick as canals in Venice and as enthusiastically patronized. La Scala of Milan is the nation's pride, and, of course, supported accordingly; but even small towns have subsidized opera. These are also happy to stand host to opera companies originating from outside. Spoleto, for instance, gives its whole heart and money realized through sacrifices in other directions to a festival organized largely from the United States. And everyone has heard of the astonishing gesture of the Italian government