Subject of the Ballet = the omnipresence of Love, and his/its dominion over all creation

Chorus of Heavenly Divinities:
“There is no Soul so cruel that sooner or later gives in to Love”

<table>
<thead>
<tr>
<th>Récit of Apollo</th>
<th>Récit of Bacchus</th>
<th>Récit of Momus</th>
<th>Récit of Mars</th>
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<tbody>
<tr>
<td>Apollo invokes the gods to unite at the reconciliation of Venus and Cupid</td>
<td>the effects of wine are short-lived, but those of love last a lifetime</td>
<td>Momus spares only Cupid his ridicule, whereas Cupid spares no one</td>
<td>Mars triumphs over all his enemies, whereas Cupid alone triumphs over him</td>
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**Entrée of Apollo’s Entourage**
explore the physical pleasures of love

“The Arts, dressed/disguised as gallant shepherds to appear with greater embellishment in this fête are the first to dance.”

“Apollo joins to their dances a chanson, and entreats them to forget the cares/concerns of the day in order to take advantage of the diversions of this happy night.

In the midst of this Entrée of Apollo’s Entourage, two Muses, who have always avoided Love’s subjugation, advise the Ladies who have not yet loved NOT to follow their example”

**Entrée of Bacchus’s Entourage**
explore the intoxicating pleasures of wine and conviviality

“The Menades and the Egyptians/Gypsies come to dance in their turn.”

“Apollo steps forward in the middle of them and sings a song in praise of wine.”

Silenus, foster-father of Bacchus, appears mounted on his ass. He sings a song that extols the advantages in following the laws of the God of Wine.

Two satyrs join with Silenus, and together they sing a trio in praise of Bacchus and the sweetness of his dominion.”

**Entrée of Momus’s Entourage**
explore the pleasures of the wits: merrymaking, ridicule, and satire

“A troupe of Punchinello and Matsans join their jokes and gambols to the diversions of this grand fête.”

“Momus, who leads them, sings in their midst a lighthearted song on the advantages and pleasures of mockery.”

**Entrée of Mars’s Entourage**
explore the kinetic pleasures of exercise and choreographed formation

“Mars comes to the middle of the stage followed by his troupe of warriors, which he excites to profit from their leisure by taking part in the diversions.

Four men carrying maces and shields, four armed with pikes, and four armed with enseigns form a kind of military exercise in dance.”

**Final Entrée**

The four different troupes—that of Apollo, Bacchus, Momus, and Mars—after having completed their individual entrées, join together to form the final entrée, which incorporates [the performing forces of] all the others. A chorus of all the voices and instruments join in the General Dance, and concludes the wedding fête of Cupid and Psyche.