

**BLANCHOT, Marguerite, dite
Geneviève**

Paris 1673–14.I.1740

According to Tornézy, “Geneviève Blanchet dite Godon” [sic] was from Poitiers and a pupil of Santerre. She was evidently the “Geneviève Blanchot” whom Santerre painted as an allegory of painting in 1704 (Basel; a repetition in Orléans; another version of the same model, musée Saint-Croix, Poitiers), the portrait engraved by Catherine Duchesne. According to Dezallier d’Argenville, Santerre “avait formé une académie des jeunes filles auxquelles il enseignoit son art, et elles lui servoient de modèles. Geneviève Blanchot, connue sous le nom de Godon, étoit du nombre, et pour ainsi dire, sa seule élève: elle n’a jamais fait que des copies d’après ses tableaux.” *Pace* Dezallier and later sources, her forename was in fact Marguerite. Santerre, who never married, made her his légataire universelle (will of 23.VII.1712; he died in 1717):

Demoiselle Marguerite Blanchot fille majeure qui demeure avec lui depuis vingt ans environs qu’elle y est entrée comme apprentisse, a paie de ses deniers les meubles meublant étant dans la chambre qu’elle occupe et toute la vaisselle d’argent servant au ménage du dit Sr Santerre.

Shortly after his death, she burned a collection of his drawings of female nudes. She was also required by the Académie royale to pay Santerre’s unpaid reception fees of 200 livres out of his estate.

Her own testament was made 23.XII.1738 in Paris before the notary Gouvion (AN MC/ET/LXXXI/280), proved 14.I.1740 (AD DC 6 227). Unmarried, she was then living at quai de la Mégisserie where she died. In it she bequeathed a number of portraits by Santerre: his self-portrait and her own [ambiguous], to her friend Mme Perichon (evidently Catherine Baroy, wife of the notary Étienne Périchon, who were married in 1697 and was executor also of Santerre’s will; a painting of Les Cinq Sens by Santerre “représentant M. Périchon, notaire, et sa famille” is probably of him, although recorded as belonging to the Lyon notary Pierre Périchon, presumably a relative, and a cousin of Claudine Bouzonnet Stella); to Santerre’s confessor, RP Etienne Fosseyeux, Barnabite, a Christ and a small Magdalen on panel by Van Dyck; to her brother Clément Blanchot, a maître tourneur, or if he predeceased her, his wife, Marie-Jeanne Poussin (they had married in Paris in 1701), 150 livres; other legacies to her sister, Mme Cadot; the widow of her brother Philippe Blanchot; her nephews Clément (who was to receive her prints and drawings) and Jean-Baptiste Blanchot (the latter Santerre’s filleul).

Several oil copies have been speculatively attributed to her, but Tornézy’s identification of two pastels in the 1887 exhibition, presumably signed or inscribed, have been overlooked until here in 2025. She may well be responsible for other pastel copies after Santerre.

Bibliography

Dezallier d’Argenville 1762, IV, p. 260; Potiquet 1876; Tornézy 1889; Lesné 1989; Daniel Clauzier, notice, *SIEFAR*, 2020; various notarial documents

Pastels

Mlle BOLOTTE, dite l’Espagnolette, pstl. Exh.: Poitiers 1887, no. 755 attr. Lit.: Tornézy 1889, p. 395 n.r.

Dame en costume vénitienne, pstl. Exh.: Poitiers 1887, no. 754 attr. Lit.: Tornézy 1889, p. 395 n.r. A/r Santerre pnt., 90x72 (Louvre, inv. 7843)