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This essay considers the literati painter Nagamachi Chikuseki (1757–1806) from Sanuki region, who played an active part in the late Edo Period. Along with Noro Kaiseki, they came to be known as *Niseki* in the “*Sanchūjin-jōzetsu*” by Tanomura Chikuden, and his name was rated at the highest level in the “*Kokon-nanga yōran*” rankings published in Kaei 6 (1853). I believe he was an influential figure and still evaluated highly a half century after his death. However, in the history of Edo Period painters he is currently not evaluated highly. Therefore, to reevaluate him using both his biography and his artistic collections, hereafter referred to as “*Chikuseki-den*”, I survey how Chikuseki was perceived in these publications.

Section 1 re-adjusts the description of the “*Chikuseki-den*”. In order to confirm the connection with Tatebe Ryōtai, which has not previously been thought of as an accepted theory, I use new sources such as the “*Azuma-no-dōkōburi*” by Ryōtai in his later years, along with “*Ransō-chawa*” and “*Sanuki-meishō-shi*” by Kajiwara Rankyo, who are known to have had a deep relationship with Chikuseki. I highlight the fact that Chikuseki was taught by Ryōtai during his early years as an artist.

Section 2 inspects the examples of his works and proves three issues: The influence of Tatebe Ryōtai and Shen Nanpin, the influence of Lan Ying and studies of traditional Chinese art, and the influence of Ike Taiga and *Shinkei-zu*. Part 1 analyzes the features of Nanpin's style seen in *Geese and Reeds in Autumn* and *Bamboo* by Chikuseki to prove his work was influenced in his early times by Ryōtai and Nanpin. Part 2 shows “*Chōshunrō-shogatenkan-mokuroku*” and “*Musei-shiwa*” by Kanai Uju, as a resource that connects Chikuseki and Lan Ying. At *Chōshunrō-shogatenkan* held in Takamatsu in Kanei 5 (1793), Chikuseki exhibited *Mt. Fuchun*, drawn by Lan Ying but before this he studied how to draw in a similar style to Huang Gongwang. As a result of my research I demonstrate the influence and awareness of Lan Ying's art. To analyze his studies of traditional Chinese art, I researched Lan Ying's set of 12 paintings, which was included in “*Shōsanrindō-shogabunbō-zuroku*” by Ichikawa Beian, among them the *Autumn Landscape* (Seikadō Bunko Museum). Part 3 examines the *Mt. Fuji funpon* (painting examples). It is thought that Chikuseki copied Taiga's *Mt. Fuji*, and *Handscrolls of Scenic Views in Sanuki*. I elucidate the influence from Taiga and how Chikuseki took his idea in *Shinkei-zu*, examining these *funpons*, which were in the possession of the Nagamachi house for a long time.

Section 3 considers how Chikuseki was evaluated as a renowned painter due to visiting Edo along with Matsudaira Yorinori, the eighth lord of the Takamatsu Domain in Kyōwa 3 (1803). I prove his association with the famous literati in Edo such as Shibano Ritsuzan, who was also from Sanuki and influential for Chikuseki.

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