

GOUR MAHAVIDYALAYA, MANGALBARI, MALDA

**DEPARTMENT: HISTORY  
CULTURAL HERITAGE  
AND HISTORICAL SOCIETY**

**SEMINAR/SPECIAL LECTURE/WORKSHOP:**



**( CELEBRATION OF NETAJI SUBHASH  
CHANDRA BOSE: BIRTH  
DAY: 23.01.2021: DR. N.K. MRIDHA, ASSISTANT  
PROFESSOR IN CHEMISTRY:**



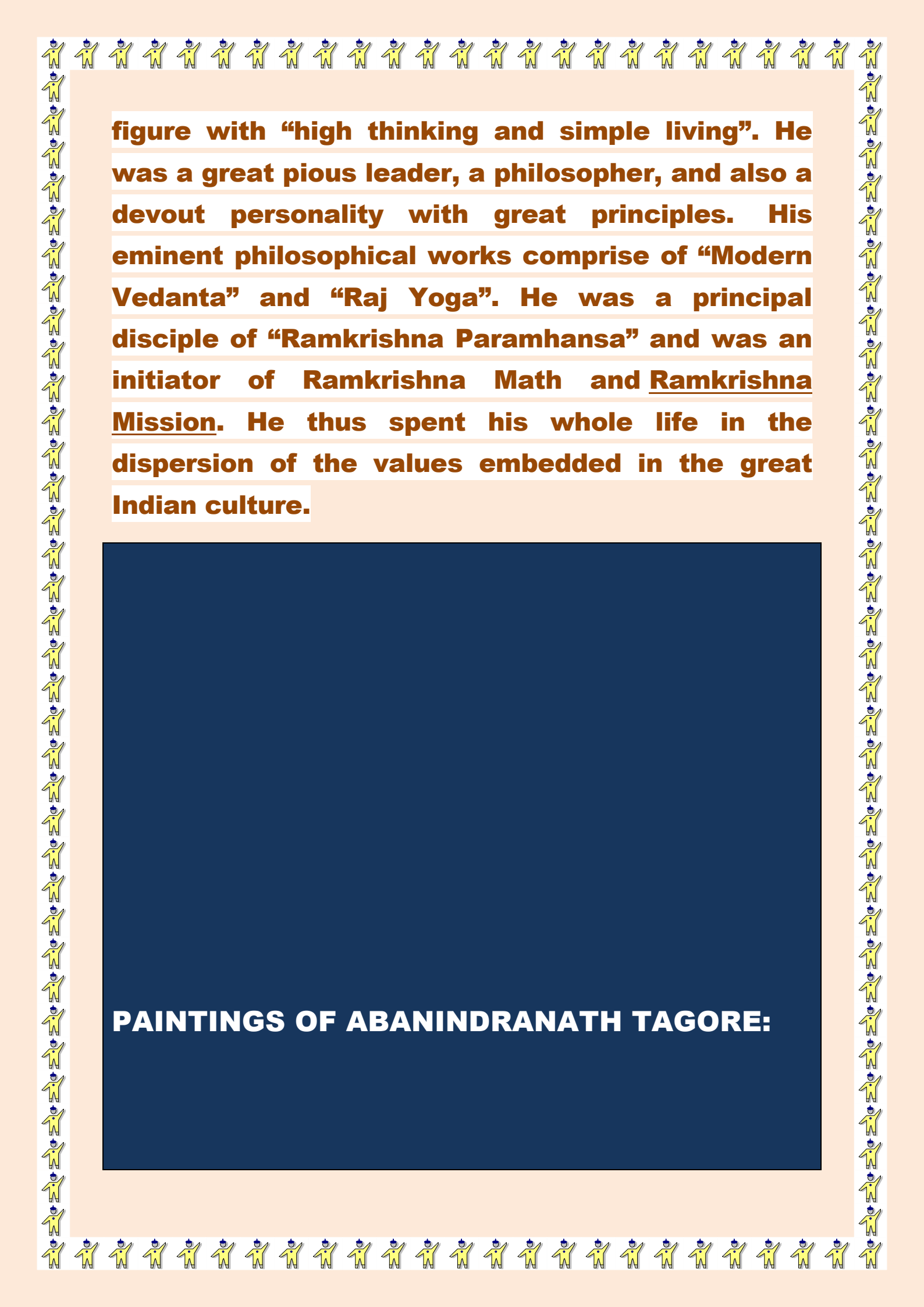
**( DR.SUPRIYA BISWAS,ASSISTANT PROFESSOR IN HISTORY DELIVERED A LECTURE ON –“ CONTRIBUTION OF SUBHASH CHANDRA BOSE IN THE FREEDOM MOVEMENT IN COLONIAL INDIA:28.1.2021)**





**(SPECIAL LECTURE:CELEBRATION OF BIRTH DAY OF SWAMI VIVEKANANDA:**

**Born as Narendranath Dutta on 12<sup>th</sup> January 1863 in the holy and divine place of Kolkata, Swami Vivekananda was a great Indian saint. He was a**



**figure with “high thinking and simple living”. He was a great pious leader, a philosopher, and also a devout personality with great principles. His eminent philosophical works comprise of “Modern Vedanta” and “Raj Yoga”. He was a principal disciple of “Ramkrishna Paramhansa” and was an initiator of Ramkrishna Math and Ramkrishna Mission. He thus spent his whole life in the dispersion of the values embedded in the great Indian culture.**

**PAINTINGS OF ABANINDRANATH TAGORE:**



**( BHARAT MATA )**



**( PASSING OF SAHAJAHAN )**

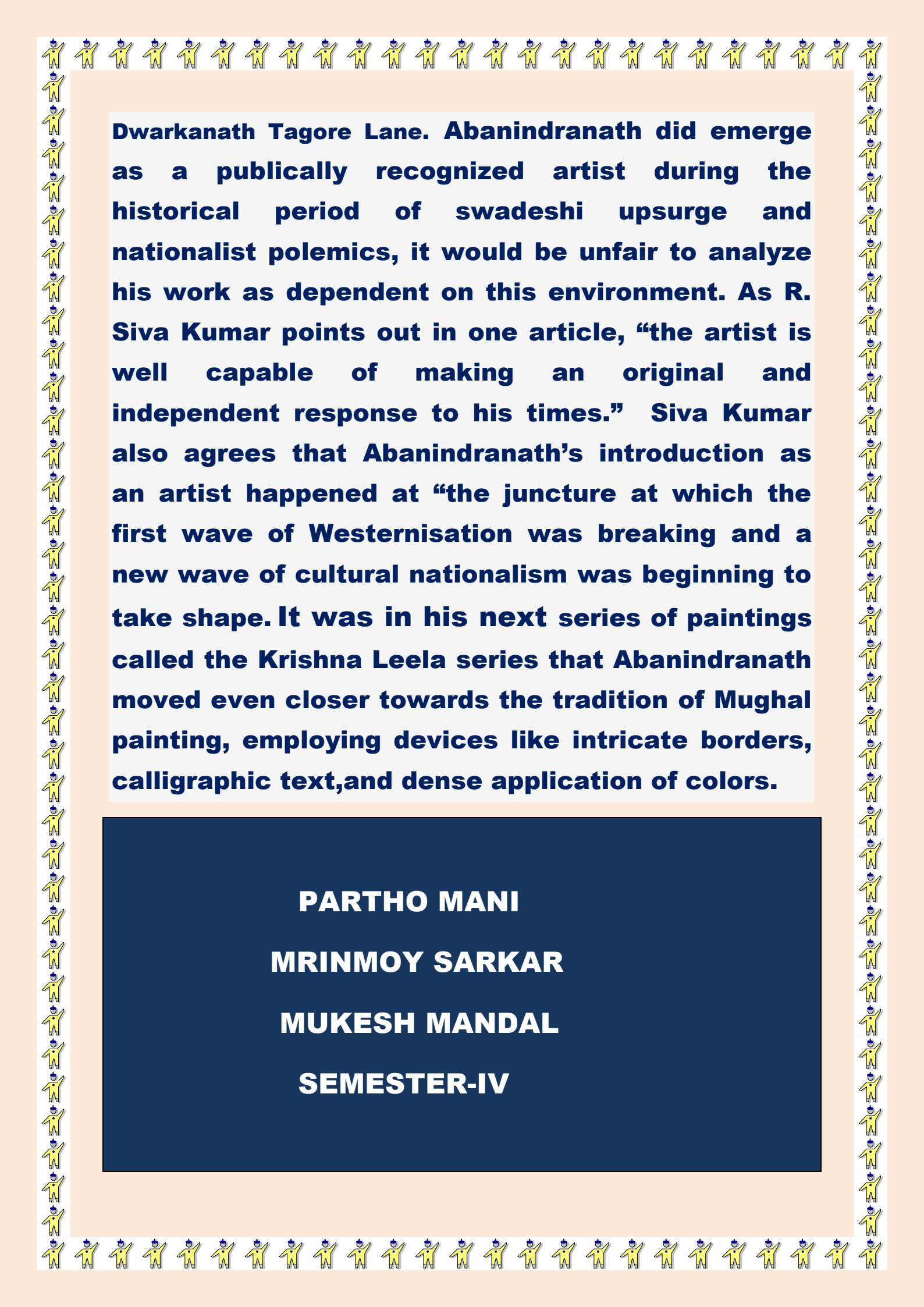


Ganesh-janani)



( KRISHNA LEELA)

**Abanindranath Tagore was born in Calcutta on August 7, 1871, at the Jorasanko residence of the Tagore family, 5,**



**Dwarkanath Tagore Lane. Abanindranath did emerge as a publically recognized artist during the historical period of swadeshi upsurge and nationalist polemics, it would be unfair to analyze his work as dependent on this environment. As R. Siva Kumar points out in one article, “the artist is well capable of making an original and independent response to his times.” Siva Kumar also agrees that Abanindranath’s introduction as an artist happened at “the juncture at which the first wave of Westernisation was breaking and a new wave of cultural nationalism was beginning to take shape. It was in his next series of paintings called the Krishna Leela series that Abanindranath moved even closer towards the tradition of Mughal painting, employing devices like intricate borders, calligraphic text, and dense application of colors.**

**PARTHOMANI**

**MRINMOY SARKAR**

**MUKESH MANDAL**

**SEMESTER-IV**

Supriya Biswas  
20.05.2021

Dr. Anshu Mishra

Anshu Mishra  
20.05.2021

Sayanti Pandey  
20.05.2021