

Tour Code No. 10 NI B

MEMORABLE MAHARASHTRA PICNIC PACKAGE

MUMBAI – AJANTA - ELLORA TOUR(2011)

Shirdi – Aurangabad - Ajanta – Ellora – Mumbai

Tour Duration (No. of days)	Starting Dates	Tour cost (with food)
07	Feb 15; Mar 8, 22 ; Apri 5, 12,19, 26; May 3, 10, 17, 24; June 7; July 5; Aug.9, 23; Sep. 6,13,20,27; Oct.4, 25; Nov. 8, 22; Dec. 6, 24.	Rs.11000/=

Details of Programme

DAY – 1	Pick up from Nashik Railway station and transfer to Shirdi Hotel.Night rest at Shirdi hotel.
DAY – 2	After prayers at Shirdi Saibaba Temple leave for Aurangabad. Night rest at Aurangabad.
DAY – 3	To visit Ajanta caves (Monday holiday) and return to Aurangabad Hotel. Night rest in Aurangabad.
DAY – 4	To visit Ellora Caves (Tuesday holiday). Night journey to Mumbai. Rest in Mumbai Hotel.
DAY – 5	Boat journey to Elephanta caves. Shopping in Mumbai. Night rest in Mumbai Hotel.
DAY – 6	Mumbai sight seeing – Nariman Point, Chowpatty Beach, Malabar Hill, Mahalakshmi, Juhu Beach, etc. Night rest in Mumbai.
DAY – 7	Drop at Airport/Railway Station. Tour ends.

FOOD DETAILS

Day	1	2	3	4	5	6	7
B.F	x	√	√	√	√	√	√
Lunch	x	√	√	√	√	√	x
Dinner	√	√	√	√	√	√	X

TERMS AND CONDITIONS:

1. a) **Food** : Food expenses are included in the total cost of package.

b) **Accommodation**: The cost of accommodation at places mentioned in the tour schedule is included in the total cost of the package. Accommodation will be provided at standard hotels on Twin sharing basis (two tourists in one double bedded room). The rooms will be spacious with clean bathrooms and toilets.

c) **Transportation**: Up and down cost of transportation from Nasik and Mumbai will be provided by the Company, for which suitable Vehicles will be used depending upon the number of Passengers.

Boarding Rly. Station: Passengers may discuss with the Company and determine the place of Boarding the Train in advance.

d) **Inclusion and exclusions**

i) **Inclusions**: Cost of Food, accommodation, transportation, Tour Manager.

ii) **Exclusions**: Entry tickets wherever necessary, any other personal expenses and whatever is not mentioned in the **inclusions**.

2. Booking and Payment

Booking could be done, before 90 days of the starting date of the tour, at the Calicut Head Office, any of the branch office of the Company or any of its accredited Booking agencies by submitting the required Application Form (available at any of the aforesaid offices) along with an advance of Rs 2,000/=

in **cash** or a **Demand Draft** drawn in the name of **Vivekananda Travels (P) Ltd.** payable at Calicut. The balance amount could also paid in the same manner on or before 10 days of the starting date of the tour.

Payment of the advance as well as the balance amount could also be done by depositing the required amount in our following Bank account:

Name of the Bank : Axis Bank Ltd., Calicut

Account No. : 910020036088153

Code : UTIB0000136

3, Cancellation and refund etc.:

The Company will consider cancellation and refund if such a request in the prescribed form (available with the Company's Head Office and its branches at various locations as also with its Booking agencies) is received before 15 days from the starting date of the tour. If the company is satisfied with the genuineness of the reason for cancellation it will consider making a refund after deducting 15% of the sum received by it towards administrative charges incurred.

4. **General :**

a) Since the tour involves considerable length of travel by train, it is expected that the tourists will carry only materials permitted by the railway authorities in such journeys. *The company wishes to clarify here that under no circumstances the tourists should be found with any items of explosives or such related materials with them.*

b) Senior Citizens who are availing of concessions in rail tickets should carry the necessary Age Proof . The company will not be responsible for the consequences arising from the absence of such proof.

5. A Tour Manager (Guide) will accompany the tour for properly guiding the guests. The Company expects the tourists to adhere to his instructions for a peaceful and comfortable tour.

If any one desires to have clarification or further information about the package, please contact the company at the following contact details:

Vivekananda Travels (P) Ltd.

Srkanteswara Complex, S. K. Temple Road, Calicut – 4

Phones; 0495-272 7100; 272 7800

E-mail: info@vivekanandatravelspltd.com; nasik@vivekanandatravelspltd.com

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TO KNOW IN ADVANCE ABOUT SIGHT SEEING PLACES

SHIRDI SAI BABA

Shirdi Sai Baba, also known as Sai Baba of Shirdi, was an Indian guru(teacher), yogi (hermit) and fakir (preast), who has numerous Hindu and Muslim devotees and believe him to be a Saint. Hindu devotees consider him to be an incarnation of Lord Dattastreya. Many devotees believe that he was an enlightened teacher. He is well known in many parts of the world, but especially in India, where he is much revered.

Sai Baba's concern was self realization. He therefore remains to be a very popular saint and is worhsipped by people around the world. He always taught a moral code of love, forgiveness, helping others, charity, contentment and devotion to God and Guru. His teachings have combined elements of of Hinduism and Islam: He gave a hindu name DWARAKAMAYI to the Mosque he lived in, practiced both Hindu and Muslim rituals. He was buried in a Hindu Temple in Shirdi,(Near Nashik), in the state of Maharashtra. His well known saying "Sabka Malik Ek" (meaning – "One God governs all") was associated with both the Bhagavat Gita and Sufism. He always uttered "Allah Malik" (God is King).

Though there are many different versions about Sai Baba's birth place, no authentic proof has been provided so far in this matter. However, most historians believe that he arrived in Shirdi, located in the District of Ahmednagar, Maharashtra State, at the age of 16, stayed there for three years and disappeared for one year only to reappear in Shirdi around 1858, which suggests his year of birth to be 1838.

On his return to Shirdi in 1858 Sai Baba adopted his famous style of dress – a knee length one-piece robe and cloth cap. For some years he lived under a neem tree and very often wandered about the jungles of Shirdi. However, his devotees persuaded him to take a residence in an old dilapidated mosque and live a solitary life surviving by begging. He received his devotees in this mosque and performed the function of a local of Hakim (apothecary) and treated the sick by applying ashes. He delivered spiritual lectures to his devotees. His fame spread far and wide and his first temple was built in Karjat, near Mumbai.

Sai Baba taught people that God penetrates every thing and every being. However, Sai Baba left no written works. His teachings were short and in very

simple language. He encouraged charity and stressed the importance of sharing.

AURANGABAD

Aurangabad city is located in the northern part of the state of Maharashtra, in the western region of India. It is 375 km from Mumbai. The city is surrounded by hills. The weather of Aurangabad is temperate with moderate winters (November-February) and summers (April-June). This region experiences good southwestern monsoon rains in June-September. River Kham passes through the city of Aurangabad.

The city is known for its medieval monuments and cultural heritage. It was the seat of Mughal Empire for a short period of time and boasts of Bibi-ka-Makbara, a tomb that has some resemblance to the Taj Mahal. The city has great importance owing to its proximity to the famous Ajanta and Ellora Caves. Aurangabad is also famous for its silk and cotton textiles. There are numerous Buddhist Cave temples in and around Aurangabad. Temples built by Satvahana and Rashtrakuta rulers are located here.

The heritage of Aurangabad is linked with different Muslim rulers of India. The city was founded in 1610, on the site of a village named Khirki. Aurangzeb, the last great Mughal ruler, took over this city in 1653 and renamed it as Aurangabad. Due to its strategic location in peninsular India, Aurangzeb made Aurangabad his capital. He used this city as a base to quell the rising power of the Marathas.

TOURISTS ATTRACTIONS

Bibi-ka-Makbara, the mausoleum of Aurangzeb's queen, is the main tourist attraction of Aurangabad. This mausoleum is also termed as 'poor man's Taj Mahal' owing to it being a poor replica of the Taj. A small archeological museum is located behind the mausoleum. Panchakki (water wheel) is another tourist spot and it has the Tomb of Baba Shah Muzaffar, a Sufi Saint, near by. Himroo (traditional cotton-silk blend fabric) factory, Purwar Museum, and Aurangabad Caves are other prominent tourist attractions within the city.

Places around AURANGABAD

There are a number of important tourist spots beyond the city limits of Aurangabad. The cave temples of Ellora, listed among the World Heritage sites, are 30 km northwest of the city. The world famous Buddhist caves at Ajanta, also a World Heritage site, lies 166 km northeast of Aurangabad. The Buddhist caves of Ajanta are world famous for their well-preserved frescoes (wall paintings), which vividly depict the lifestyle of that period. The fortress of Daulatabad is 13 km from Aurangabad and is situated en route Ellora. Khuldabad, the last resting

place of Aurangzeb, is 3 km from Ellora. Grishneshwar temple, an important Hindu pilgrim place, is located in the village of Verul, near Ellora caves. It is one of the twelve Jyotirlingas of India, where Lord Shiva is worshipped. Paithan, 56 km south of Aurangabad, is famous for its traditional Paithani silk saris. Twenty-four kilometers from Aurangabad lie the Bani Begum Gardens, which surround the tomb of one of Aurangzeb's queens. Pithalkora caves are 78 km from Aurangabad. Mhaismal, 25 km from Aurangabad, is another tourist spot.

Ajanta Caves

The **Ajanta Caves**, located just outside the village of Ajinṭhā in Aurangabad District of the State of Maharashtra comprise 31 rock-cut cave monuments which dates back to the 2nd century B.C.. The caves include paintings and sculptures considered to be masterpieces of both Buddhist religious art (which depict the Jataka tales) as well as frescos which are reminiscent of the Sigiriya paintings in Sri Lanka. The caves were built in two phases starting around 200 B. C., with the second group of caves built around 600 A. D.

Since 1983, the Ajanta Caves have been a UNESCO World Heritage Site..

Over a period of time Ajanta Caves became renowned for their exotic setting, impressive architecture, historic artwork, and long-forgotten history and today it is a favourite location for tourists from all over the world

Cave 1

The first cave was built on the eastern end of the horse-shoe shaped scarp. According to Spink, it is one of the latest caves to have begun on site and brought to near-completion during the time of Vatakata King Haisena, though there is no record to authenticate this view. However, it is largely believed that King Harisena may have been the benefactor of this better-preserved cave. A dominant reason for this is that Harisena was not involved initially in patronizing Ajanta.

This cave has one of the most elaborate carvings on its facade with relief sculptures on entablature and ridges. There are scenes carved from the life of the Buddha as well as a number of decorative motifs. A two pillared portico, visible in the 19th-century photographs, has since perished. The cave has a front-court with cells fronted by pillared vestibules on either side. These have a high plinth level. The cave has a porch with simple cells on both ends. The absence of pillared vestibules on the ends suggest that the porch was not excavated in the latest phase of Ajanta when pillared vestibules had become a necessity and norm. Most areas of the porch were once covered with murals, of which many fragments remain. There are three doorways: a central doorway

and two side doorways. Two square windows were carved between the doorways to brighten the interiors.

Each wall of the hall inside is nearly 40 feet (12 m) long and 20 feet (6.1 m) high. Twelve pillars make a square colonnade inside supporting the ceiling, and creating spacious aisles along the walls. There is a shrine carved on the rear wall to house an impressive seated image of the Buddha, his hands being in the *dharmachakrapravartana mudra*. There are four cells on each of the left, rear,

and the right walls. The walls are covered with paintings in a fair state of preservation. The scenes depicted are mostly didactic, devotional, and ornamental. The themes are from the Jataka stories (the stories of the Buddha's former existences as Bodhisattva), the life of the Gautama Buddha, and those of his veneration.

Cave 2

Cave 2, adjacent to Cave 1, is known for the paintings that have been preserved on its walls, ceilings, and pillars. It looks similar to Cave 1 and is in a better state of preservation.

Cave 2 has a porch quite different from Cave one. Even the facade carvings seem to be different. The cave is supported by robust pillars, ornamented with designs. The size and ground plan have many things in common with the first cave.

The front porch consists of cells supported by pillared vestibules on both ends. The cells on the previously "wasted areas" were needed to meet the greater housing requirements in later years. Porch-end cells became a trend in all later Vakataka excavations. The simple single cells on porch-ends were converted into CPVs or were planned to provide more room, symmetry, and beauty.

The paintings on the ceilings and walls of this porch have been widely published. They depict the Jataka tales that are stories of the Buddha's life in former existences as Bodhisattva. The porch's rear wall has a doorway in the center, which allows entrance to the hall. On either side of the door is a square-shaped window to brighten the interior.

The hall has four colonnades which are supporting the ceiling and surrounding a square in the center of the hall. Each arm or colonnade of the square is parallel to the respective walls of the hall, making an aisle in between. The colonnades have rock-beams above and below them. The capitals are carved and painted with various decorative themes that include ornamental, human, animal, vegetative, and semi-divine forms.

Paintings appear on almost every surface of the cave except for the floor. At various places the art work has become eroded due to decay and human interference. Therefore, many areas of the painted walls, ceilings, and pillars are fragmentary. The painted narratives of the Jataka tales are depicted only on the walls, which demanded the special attention of the devotee. Their placement on the walls required the devotee to walk through the aisles and 'read' the narratives depicted in various episodes. The narrative episodes are depicted one after another although not in a linear order. Some believe that the art work has erroneously been alluded to as fresco, rather than mural and assert that the technique and process used to produce this kind of artwork is unlike any other artwork found in the art history of other civilizations, including within the history of South Asian art. Differences are found in the ingredients and their proportions from cave to cave. While the plaster was still wet, the drawings were done and the colors applied. The wet plaster had the capacity to soak the color so that the color became a part of the surface and would not peel off or decay easily. Various kinds of stones, minerals, and plants were used in combinations to prepare different colors. Sculptures were often covered with stucco to give them a fine finish and lustrous polish. The stucco had the ingredients of lime and powdered seashell or conch. The latter afforded exceptional shine and smoothness. In cave upper six, some of it is extant. The smoothness resembles the surface of glass.

Ellora Caves

Ellora is an archaeological site, 30 kms from the city of [Aurangabad](#) in the [Indian state](#) of [Maharashtra](#) built by the [Rashtrakuta](#) ([Kannada](#)) rulers. Well-known for its monumental caves, Ellora is a [World Heritage Site](#). Ellora represents the [Indian rock-cut architecture](#). The 34 "caves" – actually structures excavated out of the vertical face of the Charanandri hills – being [Buddhist](#), [Hindu](#) and [Jain](#) rock-cut [temples](#) and [monasteries](#), were built between the 5th century and 10th century. The 12 Buddhist (caves 1–12), 17 Hindu (caves 13–29) and 5 Jain (caves 30–34) caves, built in proximity, demonstrate the religious harmony prevalent during this period of Indian history

The Buddhist caves

These structures consist mostly of [viharas](#) or monasteries: large, multi-storeyed buildings carved into the mountain face, including living quarters, sleeping quarters, kitchens, and other rooms. Some of these monastery caves have shrines including carvings of [Buddha](#), [bodhisattvas](#) and saints. In many of these caves, sculptors have endeavoured to give the stone the look of wood.

Cave 1: Cave 1 is a *vihara* with eight cells, four in the back wall and four in the right wall. It had a portico in the front with a cell. Possibly served as a granary for other viharas.

The Vishvakarma: The *Vishvakarma* (Cave 10) is the only [chaitya griha](#) amongst the Buddhist group of caves. It is locally known as *Vishvakarma* or *Sutar ka jhopda* (carpenter's hut). It follows the pattern of construction of Caves 19 and 26 of [Ajanta](#). On either side are pillared porticos with chambers in their back walls. The corridor columns have massive squarish shafts and *ghata-pallava* (vase and foliage) capitals.

The Hindu caves

The Kailasanatha: A painted panel showing the dancing Shiva ([Nataraja](#)) from the [Kailash Temple](#) at Ellora (Cave 16). One can still see a lot of the paint that once covered the entire temple.

Wall carvings – A scene depicting the wedding of [Shiva](#) (four armed figure, right) and [Parvati](#) (two armed, left).

Shiva-Parvati seated on mount Kailash, while Ravana tries to lift it.

Cave 16, also known as the *Kailasa* or the [Kailasanatha](#), is the unrivaled centerpiece of Ellora. This is designed to recall [Mount Kailash](#), the abode of Lord [Shiva](#) – looks like a freestanding, multi-storeyed temple complex, but it was carved out of one single rock, and covers an area double the size of [Parthenon](#) in [Athens](#).^[8] Initially the temple was covered with white plaster thus even more increasing the similarity to snow covered Mount Kailash.

All the carvings are done in more than one level. A two-storeyed gateway resembling a South Indian *gopuram* opens to reveal a U-shaped courtyard. The courtyard is edged by columned galleries three storeys high. The galleries are punctuated by huge sculpted panels, and alcoves containing enormous sculptures of a variety of deities. Originally flying bridges of stone connected these galleries to central temple structures, but these have fallen.

Within the courtyard are three structures. As is traditional in Shiva temples, first is large image of the sacred bull [Nandi](#) in the front of the central temple. Central temple - Nandi Mandap - is housing the lingam. Nandi Mandap stands on 16 pillars and is 29.3 m high. The base of the Nandi Mandap has been carved to suggest that life-sized elephants are holding the structure aloft. A living rock bridge connects the Nandi Mandap to the Shiva temple behind it. The temple itself is tall pyramidal structure reminiscent of a [South Indian](#) temple. The shrine – complete with pillars, windows, inner and outer rooms, gathering halls, and an enormous lingam at its heart – carved from living stone, is carved with niches, pilasters, windows as well as images of deities, *mithunas* (erotic male and

female figures) and other figures. Most of the deities at the left of the entrance are [Shaivaites](#) (followers of Shiva) while on the right hand side the deities are [Vaishnavaites](#) (followers of Vishnu). There are two Dhvajastambhas (pillars with the flagstaff) in the courtyard. The grand sculpture of [Ravana](#) attempting to lift Mount Kailasa, the abode of Lord Shiva, with his full might is a landmark in Indian art. The construction of this cave was a feat of human genius – it entailed removal of 200,000 tonnes of rock, and took 100 years to complete.

The temple is a splendid achievement of Dravidian art. This project was started by Krishna I (757–773) of the [Rashtrakuta](#) dynasty that ruled from [Manyakheta](#) in present day [Karnataka](#) state. His rule had also spread to southern India, hence this temple was excavated in the prevailing style. Its builders modelled it on the lines of the Virupaksha Temple in [Pattadakal](#). Being a south Indian style temple, it does not have a shikhara common to north Indian temples. – *The Guide to the Architecture of the Indian Subcontinent*, 1996, Takeo Kamiya, *Japan Architects Academy* and *archaeological Survey of India*

The Dashavatara

The *Dashavatara* (Cave 15) was begun as a Buddhist monastery. It has an open court with a free-standing monolithic *mandapa* at the middle and a two-storeyed excavated temple at the rear. The layout of the temple is closely related to caves 11 and 12. Large sculptural panels between the wall columns on the upper floor illustrate a wide range of themes, which include the ten [avatars](#) of Vishnu. An inscription of grant of [Dantidurga](#) is found on the back wall of the front *mandapa*. According to Coomaraswamy, the finest relief of this cave is the one depicting the death of Hiranyakashipu, where Vishnu in man-lion ([Narasimha](#)) form, emerges from a pillar to lay a fatal hand upon the shoulder of Hiranyakashipu.^[9]

Other Hindu caves

Other notable Hindu caves are the *Rameshvara* (Cave 21), which has figurines of river goddesses [Ganga](#) and [Yamuna](#) at the entrance and the *Dhumar Lena* (Cave 29) whose design is similar to the cave temple on [Elephanta Island](#) near Mumbai. Two other caves, the *Ravan ki Khai* (Cave 14) and the *Nilkantha* (Cave 22) also have several sculptures. The rest of the Hindu caves, which include the *Kumbharvada* (Cave 25) and the *Gopilena* (Cave 27) have no significant sculptures.

The Jain caves

The five Jain caves at Ellora belong to the ninth and tenth centuries. They all belong to the [Digambara](#) sect.^[10] Jain caves reveal specific dimensions of Jain philosophy and tradition. They reflect a strict sense of [asceticism](#) – they are not relatively large as compared to others, but they present exceptionally detailed art works. The most remarkable Jain shrines are the *Chhota Kailash* (cave 30), the *Indra Sabha* (cave 32) and the *Jagannath Sabha* (cave 33). Cave 31 is an unfinished four-pillared hall and a shrine.^[11] Cave 34 is a small cave, which can be approached through an opening on the left side of Cave 33.^[12]

The Indra Sabha

The *Indra Sabha* (Cave 32) is a two storeyed cave with one more monolithic shrine in its court. It has a very fine carving of the [lotus](#) flower on the ceiling. It got the appellation, *Indra Sabha* probably it is significantly ornate and also because of the sculpture of Yaksha Matanga on an elephant, which was wrongly identified as that of [Indra](#). On the upper level of the double-storied shrine excavated at the rear of the court, an imposing image of [Ambika](#), the Yakshi (dedicated attendant deity) of [Neminatha](#) is found seated on her lion under a mango tree, laden with fruits.

Other Jain caves

All other Jain caves are also characterized by intricate detailing. Many of the structures had rich paintings in the ceilings – fragments of which are still visible.

Mumbai

Mumbai, formerly known as **Bombay**, is the capital of the state of Maharashtra of the Indian Union. It is the most populous city in India, and the second most populous city in the world, with a population of approximately 14 million. Along with the neighbouring urban areas, including the cities of Navi Mumbai and Thane, it is one of the most populous urban regions in the world. Mumbai lies on the west coast of India and has a deep natural harbour. As of 2009, Mumbai was named an Alpha world city. Mumbai is also the richest city in India and has the highest GDP of any city in South, West or Central Asia.

The seven islands that came to constitute Mumbai were home to communities of fishing colonies. For centuries, the islands came under the control of successive

indigenous empires before being ceded to the Portuguese and subsequently to the British East India Company. During the mid-18th century, Mumbai was reshaped by the British with large-scale civil engineering projects, and emerged as a significant trading town. Economic and educational development characterised the city during the 19th century. It became a strong base for the Indian independence movement during the early 20th century. When India became independent in 1947, the city was incorporated into Bombay State. In 1960, following the Samyukta Maharashtra movement, a new state of Maharashtra was created with Bombay as capital. It was renamed Mumbai in 1995.

Sight seeing places in Mumbai City

Gateway Of India: Mumbai's most famous landmark, The Gateway of India, is situated at Apollo Bunder. It was designed by George Wikket. It was built to commemorate the visit of King George V and Queen Mary to India in 1911. Through this magnificent monument, numerous viceroys and governors were welcomed to India as they disembarked from their steamers, hence the name.

Flora Fountain (Hutatma Chowk): This marvellous fountain was built in 1869, in honor of Sir Henry Bartle and Edward Frere. It is situated in the heart of the Mumbai city at a junction of five streets. The fountain has a figure of "Flora", the Roman Goddess of Flowers at the top.

Chowpatty Beach & Juhu Beach: Chowpatty beach is situated on Marine Drive. This beach is well-known for its stalls selling "Bhel-Puri and Pani -Puri chat" a favourite fast food among the Mumbaites and visitors to the city.

Juhu Beach is the most popular beach in Mumbai which is 30 kms away from the heart of Mumbai. It is a long stretch of sandy beach from Santacruz to Vile-Parle. This is a very popular beach for picnic.

Haji Ali: Haji Ali mosque, and the tomb of a Muslim saint, is located off shore, in the Arabian sea opposite Mahalaxmi temple. During high tide the walkway to the mosque is submerged in the sea and it can be visited only during low tide.

Kamala Nehru Park & Hanging Gardens: The giant Old woman's shoe in the Kamala Nehru Park is very popular with children to play in. One gets a panoramic view of parts of the city from these parks situated at the height of Malabar Hill. When seen at night, the view of street lights of Marine Drive resemble a dazzling bejewelled "Queen's Necklace". At sunset, the waterfall and fountains in the park are lit with colorful lights which are worth seeing. The Hanging Gardens surrounded by beautiful flower beds and lush green lawns are very popular as picnic spots.

Mahalaxmi Temple : This temple is situated very close to the sea off Mahalaxmi. This temple has three beautiful images of Hindu goddesses, Mahalaksmi, Mahasaraswati and Mahakali which are made of gold. During Navaratri festival, devoted Hindus throng this temple in great numbers to offer coconut, flowers and sweets to the goddesses.

Mount Mary Church: This is one of most prominent and splendid churches in Mumbai, situated in Bandra (West). During the month of September a week long fair is held which is attended by the people of all religions.

Mahalaxmi Race Course: Situated in Mahalaxmi, this racecourse is one of the best in the world. The racing season is for six months from October to April. It attracts huge crowds for heavy betting.

Nehru Planetarium and Science Centre: This Science Centre is named after Pandit Jawaharlal Nehru, India's first Prime-Minister. It is situated in Worli. It has a computer laboratory, mobile science exhibition units, a heritage hall, an auditorium, inflatable dome planetarium, science library and a children's science park.

The sky-show at the planetarium is very interesting with its narration, sound effects and slide projections which combines entertainment with education. It has a library containing a large collection of books on astronomy, astrophysics and space sciences.

The Prince of Wales Museum: This museum stands not too far from the Gateway of India. It has a priceless collection of art, sculpture, china and other antiques. Carefully preserved, this mid-Victorian Gothic style building built in 1904 with beautiful gardens surrounding it, is worth visiting in Mumbai.

Taraporewala Aquarium: Situated on the Marine Drive, this aquarium has fish in varying shapes, sizes and colour. It's a delight for children as well as grown-ups.

Victoria Gardens (Veer mata Jeejabai Bhonsle Udyan): These botanical and zoological gardens have an interesting collection of flora and fauna. Apart from these, it also has a beautiful gateway, an arched architectural screen and a museum building in the Greco-Roman Style. A large stone elephant at the entrance is also worth seeing. These gardens are situated in Byculla.

Essel World- Amusement Park : Essel World is located on Gorai Island. It offers over 40 exciting rides, games, and attractions. The Water Kingdom is said to be the largest of its kind in Asia. This international-style theme park and amusement centre situated close to Gorai Beach is perfect for a one-day holiday. Special ferries get you across to the park and the

entrance fee normally takes care of a fixed number of rides, which include the standard roller coaster and adventure themes, plus a water world section where kids can literally run amok. Summer is usually crowded, but the place also offers low budget monsoon packages and special deals on weekends.

Fantasy Land : Located at Jogeshwari, Fantasy Land provides many entertainment rides for those with appetite for adventurous rides. It is another amusement park made up of modern mechanism games for children and adults like Essel World. It is also a venue for fun and games for visitors of all ages. Fantasy Land, a fun park within the city limits of Mumbai, is enveloped in lush green landscape, spread on an area of 30 acres.