

Perspective of Cosmetics in *Ayurveda* with Special Reference to *Chakradatta*

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Abstract:

The ancient *Ayurveda* has very unique approach towards the concept of beauty and cosmetics. It has been explained under various headings such as *Varnya*, *Keshya*, *Twachya*, *Chakshushya* etc. From the ancient time to the modern era, evolution of the concept of the cosmetics and importance of beauty has played an important role for the humans which can be seen as the development of cosmetics industry in the present era and also from the various references our literatures. *Chakradatta* is a compiled book written by *Chakrapanidatta* around 11th Cent. AD which specializes in the folklore practiced *Anubhuta Yogas*. In this article review of the various *Yogas* related to cosmetics has been done under the headings of *Kesha related Yoga* (*Palityahara*, *Kesha Ranjaka*, *Darunakahara Yoga*), *Varna related Yoga* (*Yavanapidakahara* or *Mukhakantikara Yoga*), *Twak related Yoga* (*Padadarihara Yoga*), *Oshtharogahara Yoga*, *Mukhadaurgandhyahara Yoga*, *Netrarogahara Yoga*, *Dantarogahara Yoga* etc.

Keywords: Cosmetics, Cosmeceuticals, *Chakradatta*, *Ayurveda*

INTRODUCTION

The ancient *Ayurveda* has very unique approach towards the concept of beauty and cosmetics. It believes in beauty inside and out. There are various factors which determines one's beauty such as *Prakruti*, *Sara*, *Samhanana*, *Varna*, *Prabha*, *Twak*, *Pramana* of various *Avayava*. *Dosha* in equilibrium state, *Agni*, *Matrijadi Bhavas*, *Panchabhautik* combinations, age, sex etc. factors contribute too. For enhancing one's beauty various concepts has been explained in *Ayurveda* such as care during *Garbhavastha*, *Dinacharya*, *Ritucharya*, *Acharya Rasayana*, various medications such as *Mahakashaya*, treatments such as *Vaikritapaham*, Diet such as *Hitatama*, *Matravat*, *Sada Pathya Dravya*.¹ All these concepts serve the cosmetic purpose of various *Ahara*, *Vihara* and *Aushadha*. From the ancient time to the modern era, evolution of the concept of the cosmetics and importance of beauty has played an important role for the humans which can be seen as the development of cosmetics industry in the present era and also from the various references our literatures.

The word Cosmetic was derived from Greek word "kosm tikos" which means having the power, arrange, skill in decorating. As per the Drugs and cosmetic Act 1940, "Any article intended to be rubbed, poured, sprinkled or sprayed on or introduced into or applied to any part of the human body for cleansing, beautifying, promoting attractiveness or altering the appearance and includes any article intended for use as a component of cosmetic."² Cosmeceutical refers to "a topical preparation that is sold as a cosmetic but has performance characteristics that suggest pharmaceutical action."³ Cosmetic related preparations majorly comes in this category as they perform both the aspects. Cosmetic's use has an aim towards developing an outwardly pleasant and attractive personality, attaining *Punya*, longevity along with good health and happiness.⁴

Chakradatta is a compiled book written by *Chakrapanidatta* around 11th Cent. AD which specializes in the folklore practiced *Anubhuta Yogas*.⁵ In this article review of the various *Yogas* related to cosmetics has been done under the headings of *Kesha related Yoga* (*Palityahara*, *Kesha Ranjaka*, *Darunakahara Yoga*), *Varna related Yoga* (*Yavanapidakahara* or *Mukhakantikara Yoga*), *Twak related Yoga* (*Padadarihara Yoga*), *Oshtharogahara Yoga*, *Mukhadaurgandhyahara Yoga*, *Netrarogahara Yoga*, *Dantarogahara Yoga* etc.

Review of *Chakradatta* for Cosmetic related *Yogas*⁵**KESHA RELATED YOGA****a) Palityahara Yoga**

Chandanadya Taila for application (C.D.55/108-110), *Nimba Taila* (C.D.55/123), *Bhringaraja Taila* (C.D.55/134), *Mahanila Taila* (C.D.55/126-133), *Bhringaraja Ghrita* (C.D.55/134) for *Nasya* purpose has been mentioned. Also, *Sheluphala Taila* (C.D.55/135-136) for *Nasya*, *Abhyanga* has been explained.

b) Kesha Ranjaka Yoga (Table 1)

No.	Name	Ingredient	Form of Administration	Reference
1.	<i>Triphaladi Lepa</i>	<i>Triphala</i> , <i>Nilini Patra</i> , <i>Loha Churna</i> , <i>Bhringaraja Churna</i> in equal quantity + <i>Avi Mutra</i>	<i>Lepa</i>	C.D.55/112
2.	<i>Kapalaranjaka Yoga</i>	<i>Triphala Churna</i> , <i>Loha Bhasma</i> , <i>Bhringaraja Rasa</i> added in <i>Ishatpakwa Narikela Chidra</i> and kept for 1 month (after application head to be covered in <i>Kadali Patra</i> , kept for 7 days, <i>Prakshalana</i> with <i>Triphala Kwatha</i> , <i>Dugdha</i> and <i>Mamsarasa Sevana</i>)	<i>Lepa</i>	C.D.55/113-116
3.	<i>Krishnikarana Utpala Lepa</i>	<i>Utpala</i> + <i>Milk</i> kept in <i>Loha Patra</i> , kept in <i>Bhumi</i> for 1 month	<i>Lepa</i>	C.D.55/117
4.	<i>Kesharanjano Bhringapushpadi Lepa</i>	<i>Bhringaraja Pushpa</i> + <i>Japa Pushpa</i> with <i>Meshi Dugdha</i> , kept in <i>Loha Patra</i> for 1 week (<i>Sindura</i> , <i>Bala Amra</i> , <i>Shankha Bhasma</i> , <i>Bhringaraja Rasa</i> as per the same procedure)	<i>Lepa</i>	C.D.55/118-120
5.	<i>Kesharanjane Shankha Churnadi Lepa</i>	<i>Nara Ksheera</i> , <i>Shankha Churna</i> with <i>Kanji</i> and <i>Ghrista Sisaka</i> (After application cover head with <i>Arka Patra</i>)	<i>Lepa</i>	C.D.55/121
6.	<i>Kesharanjane Lohamaladi Udwartana</i>	<i>Lohamala</i> , <i>Amlaki Kalka</i> , <i>Japa Pushpa Churna</i> (<i>Udwartana</i> followed by <i>Snana</i>)	<i>Udwartana</i>	C.D.55/122

c) Darunakahara Yoga (Table 2)

No.	Name	Ingredient	Form of Administration	Reference
1.	<i>Priyalabeejadi Lepa</i>	<i>Priyala Beeja</i> , <i>Yashtimadhu</i> , <i>Kushtha</i> , <i>Saindhava</i> in equal quantity or <i>Masha</i> kept in <i>Kanji</i> for 3 weeks	<i>Lepa</i>	C.D.55/86
2.	<i>Nilotpaladi Lepa</i>	<i>Nilotpala Keshara</i> , <i>Yshtimadhu</i> , <i>Tila</i> + <i>Amalaki</i> in equal quantity	<i>Lepa</i>	C.D.55/87

Gunjadya Taila (C.D.55/90), *Bhringarajadya Taila* (C.D.55/91), *Prapaundarikadya Taila* (C.D.55/92-93), *Malatyadi Taila* (C.D.55/94) etc. oil preparations have been mentioned for *Darunaka*.

VARNA RELATED YOGA

a) Yuvana Pidakahara or Mukhakantivardhaka Yoga (Table 3)

No.	Name	Ingredient	Form of Administration	Reference
1.	Lodhradi Tarunyapidakahara Lepa	Lodhra, Dhanyaka, Vacha in equal quantity	Lepa	C.D.55/42
2.	Tarunyapidakahara Lepa	Gorochana + Maricha	Lepa	C.D.55/42
3.	Siddharthakadi Lepa	Siddharthaka (Sarshapa), Vacha, Lodhra, Saindhava in the form of Kalka	Lepa	C.D.55/43
4.	Vyangahara Lepa	Arjuna Twak or Manjishtha Kalka + Makshika or Navneet	Lepa	C.D.55/44
5.	Mukhakantikara Lepa	Raktachandana, Manjishtha, Kushtha, Lodhra, Priyangu, Vatankura, Masura in the form of Kalka	Lepa	C.D.55/45
6.	Mukhakantikara Shalmali Kantaka Lepa	Pishta Shalmali Kantaka for 3 days	Lepa	C.D.55/46
7.	Mukhasaundayakara Lepa	Masura Pishta in Dugdha + Ghritha for 7 days	Lepa	C.D.55/47
8.	Mukhakantikara Dwitiya Lepa	Kalka of Root of Matulunga + Ghritha + Manashila + Goshakrit Rasa	Lepa	C.D.55/48
9.	Vyangahara Dwitiya Lepa	Navaneet, Guda, Madhu, Kolamajja or Varuna Twak Pishta with Aja Ksheera	Lepa	C.D.55/49
10.	Vyangadihara Lepa	Jatiphala Kalka	Lepa	C.D.55/50
11.	Vyangadihara Abhyanga	Katu Taila at Sayamkala	Abhyanga	C.D.55/50
12.	Mukhasaundayakara Kaliyadi Lepa	Kaliyaka, Utpala, Kushtha, Dadhisara, Badarashthi Madhya, Phula Priyangu in equal quantity mixed with Dadhi for 7 days	Lepa	C.D.55/51
13.	Mukhasaundayakara Yavadi Lepa	Tushasahita Yava Churna, Yashtimadhu, Lodhra Kalka	Lepa	C.D.55/52
14.	Mukhakantivardhaka Lepa	Shweta Sarshapa, Haridra, Daruharidra, Manjishtha, Gairika Churna + Ghritha and Aja Dugdha	Lepa	C.D.55/53
15.	Mukhakantikara Lepa	Sharapunkha, Kuvalaya Dala, Kushtha, Chandana, Ushira Churna in equal quantity + Dadhi	Lepa	C.D.55/54

Various Taila preparations have been also mentioned such as Mukhakantikara Kanaka Taila (C.D.55/58-59), Haridradya Taila (C.D.55/55-57), Manjishthadya Taila (C.D.55/60-62), Kumkumadi Taila (Prathama) (C.D.55/63-68), Kumkumadi Taila (Dwitiya) (C.D.55/69-71), Mukhakantikara Kumkumadi Taila (Tritiya) (C.D.55/72-76).

Also, one Mukhakantikara Varnaka Ghritha (C.D.55/77-80) preparation have been explained.

TWAK RELATED YOGA**a) Padadarihara Yoga (Table 4)**

No.	Name	Ingredient	Form Administration of	Reference
1.	<i>Madhuchishtadi Lepa</i>	<i>Madhuchishta, Vasa, Majja, Ghrita, Kshara mixed in the form of Kalka</i>	<i>Lepa</i>	<i>C.D.55/11</i>
2.	<i>Sarjakhyadi Pada Pramajana</i>	<i>Ral, Saindhava mixed with Madhu and Katu Taila</i>	<i>Pramajana</i>	<i>C.D.55/12</i>
3.	<i>Upodikadi Kshara Taila</i>	<i>Upodika, Sarshapa, Nimba Twak, Mocharasa, Karkaruka, Ervaruka Kshara Jala Siddha Taila + Saindhava</i>	<i>Lepa</i>	<i>C.D.55/13</i>

OSHTHAROGAHARA YOGA**a) Oshthasphotahara Yoga (Table 5)**

No.	Name	Ingredient	Form Administration of	Reference
1.	<i>Sarjarasadi Lepa</i>	<i>Sarjarasa, Swarnagairika, Dhanyaka Chrna + Taila, Ghrita, Saindhava</i>	<i>Lepa</i>	<i>C.D.56/8</i>

MUKHAROGAHARA YOGA FOR MUKHADAURGANDHYA (Table 6)

No.	Name	Ingredient	Form Administration of	Reference
1.	<i>Panchapallava Kwatha</i>	<i>Patola, Nimba, Jambu, Amra, Malati Patra</i>	<i>Kwatha for Dhavana of Mukha</i>	<i>C.D.56/32</i>
2.	<i>Kavaladharana</i>	<i>Ghana, Kushtha, Ela, Dhanyaka, Yashtimadhu, Elavaluka Churna or Madhu, Lashuna</i>	<i>Kavaladharana</i>	<i>C.D.56/40</i>

Irimeadaya Taila (C.D.56/43-47), Sahakara Gudika (C.D.56/54-55), Swalpakhadiradi Vatika (C.D.56/56-57), Brihatkhadiradi Gutika (C.D.56/58-62) have been explained for Mukhadaugandhya.

DANTAROGAHARA YOGA

Mahasahachara Taila (C.D.56/41-42), Lakshadya Taila (C.D.56/48-50), Bakuladya Taila (C.D.56/52-53) etc. Taila preparations have been mentioned for Danta Dardhya.

NETRAROGAHARA YOGA

Chakshushya Varga i.e., Triphala, Ghrita, Madhu, Yava, Padabhyanga, Shatavari, Mudga is been highlighted in the Netraroga Chikitsa Prakaranam. (C.D.59/92)

Saugata Anjana for Sarvanetraroga which has ingredients such as Haridra, Daruharidra, Haritaki, Jatamamsi, Kushtha, Pippali Churna have also been included in the same Prakarana. (C.D.59/109)

Netra prasadartha Anjana have been mentioned. Meshashringadyanjanam having ingredients like Meshashringi Patra, Patra of Shirisha, Dhava, Malati, Mukta, Vaidhurya Churna which is Peshita or grounded in Tamra Patra along with Aja Ksheera further made into Varti form. (C.D.59/153-154) Strotajadyanjanam includes Strotaja Vidruma, Samudraphena, Manashila, Maricha which is grounded with Aja Ksheera and made into Varti form and used. (C.D.59/155)

DISCUSSION

Ayurveda have a unique approach towards the concept of cosmetics. As per the different classical literatures the different approach can be observed. Here, in the *Chakradatta* which is *Chakrapani Virachita* has also explained various *Yogas* which are related to cosmetology. As it is a compiled book, containing various folklore practiced *Anubhuta Yogas*, many *Yogas* which are also similar to *Vrinda Madhava* are observed.⁵

While going through the various *Yogas* in the texts certain areas has been covered such as *Kesha*, *Varna*, *Twak*, *Netra*, *Mukha*, *Danta*, *Oshtha*. *Kesha* related *Yogas* includes various *Tailas* and *Ghrita* for *Nasya* and *Abhyanga* for *Palitya*. Also, very unique *Lepas* for *Kesha Ranjana*. *Darunakahara Yogas* including various oil preparations and *Lepas* mainly. *Varna* related *Yogas* includes various *Lepas* and *Taila* preparations for *Yavanapidaka* and *Mukhakantivardhana*. In *Twak* related *Yoga*, *Pramarjana*, *Lepa* and Oil have been included. In *Yoga* related to *Oshtha*, *Oshthasphotahara Lepa* have been mentioned. For *Mukha Daurgandhya*, *Kavala Dharana* and *Kwatha* for *Mukha Dhavana*, oil preparation for *Gandusha*, and various *Vati* and *Gutikas* have been explained. For *Danta Dardhyata*, various oil preparation for *Gandusha* is observed. For *Netra*, *Anjana* preparation is been mentioned. *Chakshushya Varga* is the highlight of the same *Prakarana*.

All the observed *Yogas* in the text is easy to administer. These all *Yogas* serves both the purpose i.e., Therapeutic and Cosmetic benefits. Thus, they can be considered as the cosmeceuticals. As they serve these purposes, these classical *Yogas* have upper hand than the modern cosmetics.

CONCLUSION

For Human beings, in day-to-day life, cosmetics have an immense role to play. It helps in building improved look and personality, bringing sense of well being and bringing mental satisfaction for the person. *Chakrapani Virachita Chakradatta* is a text provides various folklore practiced *Anubhuta Yoga* which are easy to administer covering concept of *Palitya*, *Kesha Ranjana*, *Darunaka*, *Yavanapidaka*, *Mukhakantivardhana*, *Oshthasphota*, *Mukha daurgandhya*, *Danta Dardhya*, *Netraprasadana* serving both therapeutic and cosmetic purpose.

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