

Solomon's Song of Songs

Dialogue of Marital Love							
Courtship to Wedding				Growth in Marriage			
1:1–5:1				5:2–8:14			
Beginning of Love				Broadening of Love			
Selfish Love “My lover is mine and I am his” (2:16a)				Selfless Love “I am my lover’s and he is mine” (6:3a)			
Single		Married					
Puppy Love		Love Untested		Love Tried and True		Love Recalled	
Courtship 1:1–3:5		Wedding 3:6–5:1		Growth 5:2–8:4		Flashback 8:5-14	
Longing 1:1-11	Intensification 1:12–3:5	Procession 3:6-11	Consummation 4:1–5:1	Struggles 5:2–6:13	Praise & Response 7:1–8:4	Love’s Strength 8:5-7	Love’s Virginity 8:8-14
Both at the vineyard			Honeymoon begins	Honeymoon ends			Both at the vineyard
				Break up 5:2-16	Make up 6:1-13		
ca. 1 Year							

Key Word: Love

Key Verse: “I belong to my lover, and his desire is for me” (Song of Songs 7:10)

Summary Statement:

The love story of Solomon and his Shulammite wife from courtship to strong marital love shows the need for premarital sexual restraint and the effort required for growth in marital love.

Applications:

Exercise premarital sexual restraint so that marriage can be enjoyed to its fullest (i.e., allow love to blossom in its own time—2:7b; 3:5b; 8:4b).

Expect a good marriage to take work, and then work at it.

Compliment both the physical and non-physical virtues of your spouse.

Solomon's Song of Songs

Introduction

- I. **Title:** The name Song of Songs (שִׁיר הַשִּׁירִים) is the most exalted way to designate a musical work as the best possible (BDB 1010b), or "the finest song" (LaSor, 601). This song was therefore the best of the 1005 songs composed by Solomon (1 Kings 4:32), whose name (שְׁלֹמֹה) is related to the Hebrew adjective (שָׁלֵם) which means "complete, safe, at peace" (BDB 1023d). Here then is what he, whose name means "peace," deemed the best of all his songs.

II. Authorship

- A. **External Evidence:** The earliest Jewish tradition attributes the work to King Solomon. This finding is supported by the fact that Solomon wrote 1,005 songs (1 Kings 4:32), so it would not be unusual to find the best of them within the Scriptures. Those who doubt about its suitability for the Hebrew canon should note the strong affirmation of its usefulness by Rabbi Akiba (ca. AD 100): "The whole world is not worth the day on which the Song of Songs was given to Israel; all the Writings are holy, and the Song of Songs is the holy of holies" (Mishnah, Tractate *Yadaim* 3.5). Any early opposition most likely came due to its erotic nature.
- B. **Internal Evidence:** The genitive designation "which is Solomon's" (אֲשֶׁר לְשֹׁלֹמֹה; 1:1) has been challenged by critical scholars who claim that it more properly means "which is about or concerning Solomon," "for Solomon," or "in the style of Solomon" (e.g., LaSor, 601; Harrison, 1049). Solomonic authorship is also denied based upon the presence of Aramaic influence, the relative pronoun characteristic of later Hebrew, and supposed later Persian and Greek loanwords (e.g., "orchard," 4:13; "chariot," 3:9; cf. LaSor, 602, n. 4).

However, this interpretation of 1:1 is unwarranted as the normal use of the genitive אֲשֶׁר לְ (1:1) is to state the possessor (GKC, 420 §129h) which is well substantiated (Gen. 29:9; 40:5; 47:4; Ruth 4:3; 1 Sam. 21:8; 2 Sam. 2:8; 1 Chron. 11:10; etc.). The other linguistic arguments above are also speculative. Repeated refrains also argue for the unity of the book (e.g., "Do not arouse or awaken love until it so desires," 2:7b; 3:5; 8:4).

- C. **Summary:** Several pieces of evidence support Solomon as the author:
1. Solomon is expressly identified as the author in the title (1:1).
 2. Jewish tradition attributes the work to none other.
 3. Solomon wrote 1005 songs, and his proverbs (e.g., Book of Proverbs) demonstrate the literary skill required of such a masterful love song (1 Kings 4:32-33).
 4. Solomon is noted by name six other times in the poem (1:5; 3:7, 9, 11; 8:11, 12) and is called "the king" (1:4, 12; 7:5).
 5. Solomon's keen interest in nature (1 Kings 4:33) is evident in the many references to plants (1:17), animals (1:8, 9), minerals (8:11), and jewels (4:9).
 6. Eighteen places throughout the empire are mentioned in the book, alluding strongly to a time before the monarchy was divided.
 7. Many costly items that Solomon imported are mentioned (1:12-13; 3:6, 9).

III. Circumstances

- A. **Date:** Solomon's reign lasted 40 years (971-931 BC), and he probably wrote this song early in life, whether the 60 queens and 80 concubines (6:8) are his own or are just a hypothetical figure. Critics who deny Solomon as author date the work much later, even into the fourth century BC.
- B. **Recipients:** One scholar identifies the lavishness in the book (e.g., 3:6-11) with "the pomp and circumstances of the Persian Empire and the luxurious palaces of the Great King at Susa (Shushan) and Persepolis" (H. J. Schonfield, *The Song of Songs* [New York, 1959], 75-83; cited by LaSor, 603). However, a setting in Israel pervades the work, and given its early date, it is

undoubtedly intended for Hebrews (though rabbis would not permit men to read it until they were thirty years old).

- C. Occasion: One minority view sees three characters in view where Solomon tries to use his kingly splendor to woo the Shulammitte away from her true shepherd-lover (cf. Ewald; Driver; Ginsberg; Archer, *Encyclopedia of Bible Difficulties*, 262; John Phillips, *Exploring the Scriptures* [Chicago: Moody, 1965], 116). Although he wants her to become one of his wives, she successfully resists him and is reunited with her true love at the end. However, this view sees 4:1-6 as spoken by Solomon, while 4:7-15 is attributed to the shepherd—an unlikely distinction. Besides, Solomon had flocks (Eccles. 2:7).

A two-speaker view seems better. The key to the storyline may lie in 8:11-12, where it mentions Solomon's vineyard in Baal Hamon (the location is unknown). If this city is near the city of Shunem (cf. Abishag the Shunammite, 1 Kings 1:3, 15) and this is the same place from which the Shulammitte (6:13) comes, then it may be the same garden in which she worked. (Possibly Shulammitte is the same as Shunammite.) H. A. Ironside interprets the story as one of a poor family in Ephraim in which exists a girl who is a sort of Cinderella. She is forced to work in the vineyards where she meets a young shepherd (1:5-7). The two fall in love, but he leaves her with the promise that he will return. One day, the electrifying news is shouted that King Solomon is coming by (3:7). The young woman is not interested until she hears that the king wants to see *her*. She is puzzled until she is brought into his presence, where she recognizes her young lover to be Solomon himself. He takes her into his palace in Jerusalem, where most of the song takes place, with some scenes as flashbacks.

Two questions naturally arise in relation to this setting for the Song: (1) *Why* did Solomon write such a description of love, and (2) *How* could *he*, a polygamist, be qualified to express the wonders of a monogamous relationship—especially if the sixty queens and eighty concubines mentioned (6:8) are his own? Several answers can be given:

1. Some suppose that the account is not actually historical, so his purpose in writing is to show God's ideal, even though he neglected to follow his own advice. However, this view is unacceptable, as the account describes an actual relationship Solomon had with a Shulammitte maiden and specifies many actual places they went together.
2. While Solomon later had 700 wives and 300 concubines (1 Kings 11:3), this Song certainly does not exalt polygamy. Perhaps it was the peril of polygamy *itself* that motivated this beautiful description of monogamy as God intended (Gen. 2:24).
3. Solomon married primarily, if not exclusively, for political reasons that may not have included sexual relations (Rehoboam is his only son mentioned in Scripture).
4. Solomon may not have yet been a polygamist at the time of composition—especially if the 140 women of 6:8 were not his own but only an exalted number of woman which, compared to the Shulammitte, failed in comparison (6:9). This explanation may have the most weight since he didn't become a polygamist until he was old (1 Kings 11:4) while he probably wrote this account early in life (see Date above). Therefore, the Shulammitte was his first wife before he fell into sin.

IV. Characteristics

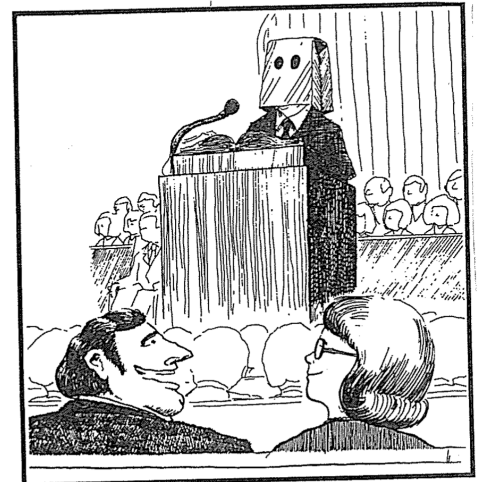
- A. Solomon's Song of Songs remains one of only two books in Scripture that never mention God (the other being the Book of Esther). However, while Esther mentions fasting, the Canticle is entirely devoid of any religious content.
- B. The Song is mentioned nowhere else in the Bible (neither quotes nor allusions).
- C. "The Song of Solomon is the first of the five Megilloth, the five scrolls read by the Jews at various feasts: Canticles (Passover), Ruth (Pentecost), Ecclesiastes (Tabernacles), Esther (Purim), and Lamentations (anniversary of the destruction of Jerusalem)" (R. K. Harrison, *Introduction to the Old Testament*, 1049).
- D. This is the only book which ancient Jews prohibited men from reading until age 30!

- E. In eight or more verses it is difficult to know who is speaking. "One of the most difficult tasks is to determine who the speaker is in each verse. It is not even completely clear how many speakers there are. Our best clues are grammatical. Fortunately, pronominal references in Hebrew commonly reflect gender and number. In some cases, however, the masculine and feminine forms are the same" (Dennis F. Kinlaw, *EBC*, 5:1211). Here is one attempt to determine the correct speakers:

Speakers in the Song of Songs

S. Craig Glickman, "Song of Songs," in *The Bible Knowledge Commentary*, 1:1012

The beloved	Friends of the beloved	Solomon (the lover)	God	The beloved's brothers
1:2-4a	1:4b			
1:4c-7	1:8*			
		1:9-10		
	1:11*			
1:12-14		1:15		
1:16-2:1*		2:2		
2:3-13		2:14		
2:15-3:11		4:1-15		
4:16		5:1a-d	5:1e*	
5:2-8	5:9			
5:10-16	6:1			
6:2-3		6:4-9		
	6:10*			
6:11-12*	6:13a	6:13b-7:9a		
7:9b-8:4	8:5a			
8:5b-7				8:8-9
8:10-12		8:13		
8:14				



"I see the pastor is going to preach on Song of Solomon again!"

* In these verses the speakers suggested here differ from those designated in the NIC margins.

- F. This book has the most interpretive views in the entire Bible. In fact, it was the most studied biblical book of the Middle Ages! The following summarizes in general, the main hermeneutical approaches, which also touch on the issues of literary genre and unity:
1. **Allegorical Views** see no historical situation (human love) and relate the book only to divine love. Yet all allegories are speculative, not textually based, and have led to many excesses. Origen said the darkness (1:5) is the church's sin, Hippolytus interpreted the breasts (7:3) as the two testaments, and others noted that the cooing of doves (2:12) is the apostles' preaching and the "eating and drinking" (5:1) is the Lord's Supper!
 - a. Jewish allegories view the book as relating God's love for Israel (cf. Mishnah, Talmud, Targum, Rabbi Akiva).
 - b. Pagan allegorical views see the Song as a sacred marriage rite celebrating the reunion and marriage of the sun god with the mother goddess of Mesopotamia (cf. Kramer, Theophile Meek) or the cultic wedding of the goddess Ishtar and the god Tammuz (Meek, Margolis, Snaith, etc.). However, these pagan associations render the view untenable, given that the original readers were Jews.
 - c. Christian allegories view the relationship as between Christ and the Church (Protestant; cf. Origen, Hippolytus, Augustine), the individual (cf. Bernard of Clairvaux), the "mystical union of the soul with God" (Origen and Gregory of Nyssa), or the Virgin Mary (Catholic; cf. Ambrose, Buzy, Bea, etc.). Martin Luther saw the bride as a happy and peaceful Israel under Solomon's rule (*EBC*, 5:1203). Between AD 1135 and 1153, Bernard of Clairvaux preached 86 sermons on the Song, yet never went beyond 3:1 before his death! Such is allegory! The allegorical view gained such popularity in the Middle Ages that more commentaries were written on the Song than on any other book.

2. Typological Views see a historical situation (human love) as a type of divine love. These include viewing the Song as typifying the relationship between God and Israel or the Church (cf. Archer, Kinlaw [*EBC*, 5:1208]), between Christ and the Church (cf. Delitzsch), or between Christ and the individual (cf. Copley, Nee, J. Hudson Taylor, Irving L. Jensen). However, these are also speculative as they lack support in the book itself and from the NT.
3. Literal Views see a historical situation of human love without an underlying meaning.
 - a. The rustic wedding song theory sees the account as depicting a country wedding (cf. R. H. Pfeiffer), but the lavishness of 3:6-11 makes this impossible, especially since these are the only verses that refer to a wedding.
 - b. The anthological theory finds in the Song only disconnected poems about love (cf. Davidson, Jastrow, Rowley, Soulen, Pfeiffer, Gordis, Cassuto), but this ignores the prominence of Solomon and the unity supported by repeated refrains (2:7; 3:5; 8:4), repeated characters, and progression of thought (see "Argument" below). Those holding to this collection of love poems use the plural term "Canticles" (songs) for the book.
 - c. The funeral love feast theory posits (based on 8:6) that the book celebrates a sacred meal that accompanied the death of a loved one in early Mesopotamia and Ugarit (cf. Pope). This view overlooks the fact that a marriage, not a funeral, is in view. Also, its mythological fertility cult origin is incompatible with Old Testament theology.
 - d. The dramatic theory posits that the Song was written for stage performances (cf. Delitzsch, Amplified Bible, Seerveld, Driver, Jacobi), but this must also be rejected, as dramatic forms did not exist when it was written, and the necessary scripting is lacking.
 - e. The normal marital love theory notes the marriage elements, but without sexual overtones. It was first proposed by Moses Mendelssohn (1729-1786) and later this century followed by Ginsburg, Young, and Zuck.
 - f. The marriage sex theory believes the poem provides sexual instructions for couples (cf. Joseph Dillow). While the Hebrew language had no word for "bachelor" (there weren't any!) and virginity and barrenness were seen as curses (Judg. 11:34-40), still the sexual act appears only twice in the Song of Songs (4:16-5:1; 7:7-10) which makes this view close but not completely on target.
 - g. The natural sense of the Song depicts a dialogue of marital love designed to encourage the praise of one's spouse as unique and special (cf. Theodore of Mopsuetia; Grotius; Clericus; S. Craig Glickman, *Song for Lovers* (IVP); Charles and David Webber; R. K. Harrison, *Zondervan Pictorial Encyclopedia of the Bible*, 5:493; Roland E. Murphy, "Interpreting the Song of Songs," *Biblical Theology Bulletin* 9 (July 1979): 99-105). This is supported by the fact that the entire book is a conversation and the flow traces the development of marital love (see "Argument" and "Outline" below).

For a more thorough survey of interpretive viewpoints on the Song and support for the last option, see J. Paul Tanner, "The History of Interpretation of the Song of Songs," *Bibliotheca Sacra* 154 (January-March 1997): 23-46; J. Paul Tanner, "The Message of the Song of Songs," *Bibliotheca Sacra* 154 (April-June 1997): 142-61.

G. Why are there so many interpretations of this book?

1. Lack of Structure
2. Difficulty in determining the number of characters and who is speaking
3. Embarrassment of the interpreter who attempts to take this as referring to sexual love
4. Symbolic language is not always easy to interpret

Argument

Solomon's Song of Songs expresses the deepest of emotions between Solomon and his Shulammitte wife, tracing their relationship from courtship to the depths of love as a married couple growing in devotion towards one another. The song has two major parts. The first major movement (1:1–5:1) traces the couple's yearning for one another in courtship (1:1–3:5) that culminates in their wedding and wedding night (3:6–5:1) as an example of premarital sexual restraint. This purpose of sexual restraint is seen in the repeated refrain, "Do not arouse or awaken love until it so desires" (2:7b; 3:5; 8:4). The second major movement (5:2–8:14) relates the difficulties of obtaining a strong marital love that shows the effort necessary for love to grow to its potential. The form in which the entire Song of Songs is presented is dialogue or communication, which is the key to developing all deep and abiding relationships, especially marriage.

Synthesis

Dialogue of marital love

1:1–5:1	Courtship to wedding
1:1–3:5	Courtship sexual desire
1:1	Title
1:2–11	Longing, insecurity, praise
1:12–3:5	Intensification in purity
3:6–5:1	Wedding sexual fulfillment
3:6–11	Procession
4:1–5:1	Consummation
5:2–8:14	Growth in marriage
5:2–8:4	Growth
5:2–6:13	Struggles
7:1–8:4	Praise and response
8:5–14	Flashback of love's strength

Outline

Summary Statement for the Book

The love story of Solomon and his Shulammitte wife, from courtship to strong marital love, shows the need for premarital sexual restraint and the effort required for growth in marital love.

- I. **Solomon and the Shulammitte begin their love relationship in courtship and marriage as an example of the need for premarital sexual restraint (1:1–5:1).**
 - A. Solomon and the Shulammitte express deep sexual desire for one another during their courtship, accompanied by sexual restraint (1:1–3:5).
 1. Solomon considered this song the best of the 1005 songs that he composed (1:1).
 2. Solomon and the Shulammitte express longing, insecurity, and praise as a prelude to the content of the entire poem (1:2–11).
 - a) The Shulammitte expresses her longing for Solomon, which is reiterated by the friends (1:2–4b).
 - (1) The Shulammitte expresses her longing for Solomon (1:2–4b).
 - (2) The friends agree with her that Solomon deserves her praise (1:4c).
 - b) Her insecurity as a tanned vine grower contrasts with the stately Solomon, whom she calls a shepherd as a term of endearment (1:5–7).
 - c) Solomon responds to her insecurity with praise for her neck and cheeks (1:8–11).

3. The courtship between lover and beloved intensifies but they remain patient until their wedding day (1:12–3:5).
 - a) Solomon and the Shulammite mutually praise the other as unique among those of their sex (1:12–2:6).
 - b) The Shulammite advises young virgins of Jerusalem to avoid excessive sexual arousal before the proper marriage context (2:7).
 - c) As Solomon and the Shulammite visit her hometown, their mutual longing and intimacy grow (2:8-17).
 - d) The Shulammite dreams of losing her love but finds him and again warns the young virgins against premature sexual arousal (3:1-5).
- B. The bride and groom experience a royal wedding and the intimacy of their wedding night (3:6–5:1).
 1. Solomon arrives for their wedding with the great pomp of a royal wedding procession (3:6-11).
 2. The groom praises his bride on their wedding night and they consummate their marriage (4:1–5:1). (Note: “bride” appears six times and only in this section.)
 - a) Solomon praises his bride's body, love, and purity (4:1-15).
 - (1) Solomon praises his bride's body and gives her security (4:1-7).
 - (2) Solomon praises his bride's love and calls her away from her home country (4:8-11; cf. Ps. 45:10-11).
 - (3) Solomon praises his bride's purity (4:12-15).
 - b) The Shulammite encourages her husband to consummate their marriage and he accepts her invitation (4:16–5:1).
 - (1) The Shulammite invites Solomon to sexual union with her with the imagery of a garden (4:16).
 - (2) Solomon declares that their union meets God's approval (some say this is the approval of the “friends”!) as the climax of the book (5:1).

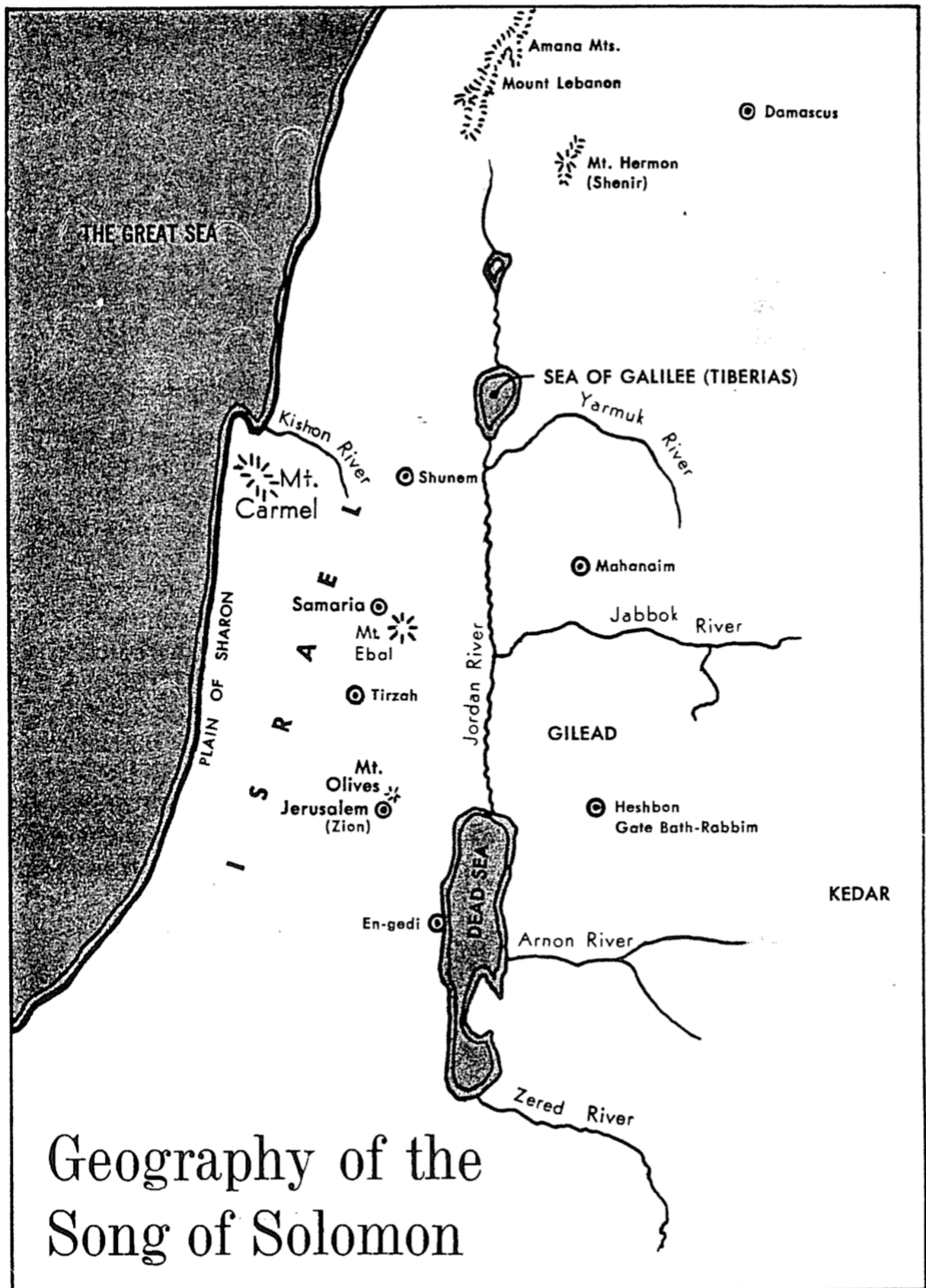
II. The love of the couple matures through various events until it is very strong to show the effort needed to grow in marital love (5:2–8:14).

- A. The new marriage matures through struggles, praise, romance, and a request for greater intimacy to show that marital love takes work (5:2–8:4).
 1. The wife (not “bride” as in 4:1–5:1) dreams that she shuns her husband's advances and becomes reconciled again (5:2–6:13).
 - a) Sometime later, the wife dreams that she shuns her husband's advances (5:2-8).
 - b) The Shulammite regrets rejecting her husband as she ponders his admirable qualities (5:9-16).
 - c) She pursues her husband for reconciliation (6:1-3).
 - d) Solomon responds to her request and praises her (6:4-13).

2. Solomon praises the Shulammitte's beauty, and she responds with a request for a romantic stroll and greater intimacy (7:1–8:4).
 - a) Solomon praises the Shulammitte for her beauty and ability to fulfill him sexually (7:1-9a).
 - b) She responds to his request but also requests a countryside stroll and deeper intimacy in their marriage (7:9b–8:4).
- B. The Shulammitte praises the strength of love, and their love story is reviewed in flashback form (8:5-14).
 1. The beloved exults in the awesome strength of genuine love by declaring that it is as universal and irresistible as death (8:5-7).
 2. The love story of Solomon and the Shulammitte is reviewed in flashback form (8:8-14).
 - a) The brothers of the Shulammitte protected her from losing her virginity while she was young (8:8-9).
 - b) The Shulammitte acknowledges that she saved herself for Solomon (8:10-12).
 - c) Solomon and the Shulammitte affirm that their love has not lost its intensity (8:13-14).

Places in Solomon's Song

Irving L. Jensen, *Ecclesiastes & Song of Songs: A Self-Study Guide*, 59



(Note: The locations of Baal-hamon [8:11] and Bether [2:17] are unknown. Bether may not be a proper name [see Berkeley Version].)

Aspects of Love

Irving L. Jensen, *Ecclesiastes & Song of Songs: A Self-Study Guide*, 69-70

PHYSICAL	
Beauty	Attraction
Love	Satisfaction
Purity	Giving & Receiving
Body	Presence & Separation
Sexual Instincts	Physical Wedlock
Desire	

NON-PHYSICAL	
Attraction	Sacrifice
Companionship	Faithfulness
Union & Communion	Praise
Hope	Beauty
Pleasure	Love
Giving & Receiving	Purity
Presence & Separation	Wholesomeness
Tenderness	Humility

For a concluding study, read the following New Testament passages for their teaching about:

- (a) physical body: Rom 6:12-13, 19; 1 Cor 6:18-20; 1 Thess 5:23
- (b) marriage: Matt 19:5-6; Eph 5:22-33; 1 Cor 7; 1 Tim 4:1-5; 5:14; Heb 13:4

Male vs. Female Communication

One could get the idea from Song of Songs that men and women both communicate the same way. After all, both the Beloved (woman) and the Lover (man) express themselves beautifully.

Such is not the case, however. The following summarizes but a few differences between the two sexes that influence their modes of communication.

	Male	Female
Emotions	"Do-ers"	"Be-ers"
Leadership	Achiever	Helper
Spiritual Values	Less important	More important
Verbal Content	Work	Home
Concern	Bottom line	Details
Source	Head	Heart
Pursuit	Risk	Security
Handling Data	File cabinet	Sleigh bells
Objectivity	Objective	Subjective
Primary Communication	Words	Non-verbal factors
Number of Words	25,000 Daily	30,000 Daily
Time Orientation	Present	Timeless
Number of Friends	Fewer	Greater
Energy Spent on...	Tasks	Relationships
Distraction	Easily Distracted	Less Easily Distracted
Temperament	Reticent	Expressive
Communication Focus	Directed	Multifaceted
Communication Style	Direct/frank	Indirect/tactful

For Further Study on Male-Female Differences Consult These Classics:

Crabb, Larry. *Men & Women: Enjoying the Difference*. Grand Rapids: Zondervan, 1991, 1993.

Gungor, Mark. "A Tale of Two Brains - Men's Brain, Women's Brain," 2012. Time: 13:34.
<https://www.youtube.com/watch?v=29JPnJSmDs0>

Osborne, Cecil. *The Art of Understanding Your Mate*. Grand Rapids: Zondervan, 1970.

Trobisch, Walter. *I Loved a Girl*. Kehl/Hein, Germany: Editions Trobisch, 1965.

Wright, H. Norman. *Communication: Key to Your Marriage*. Ventura, CA: Regal, 1974.

The Song of Solomon Illustrated

(for our literalist friends)

The Door 41 (February-March 1978)

The Song of Solomon Illustrated

(For our literalist friends.)

"How beautiful you are, my darling,
how beautiful you are!

...Your eyes are like doves behind
your veil...

...Your hair is like a flock of goats...

...Your teeth are like a flock of
newly shorn ewes...

...Your lips are like a scarlet
thread...

...Your temples are like a slice
of pomegranate...

...Your neck is like the
tower of David ... built
with rows of stones
on which are hung a
thousand shields...

...Your two breasts are
like two fawns,
twins of a gazelle
Which feed among the
lilies...

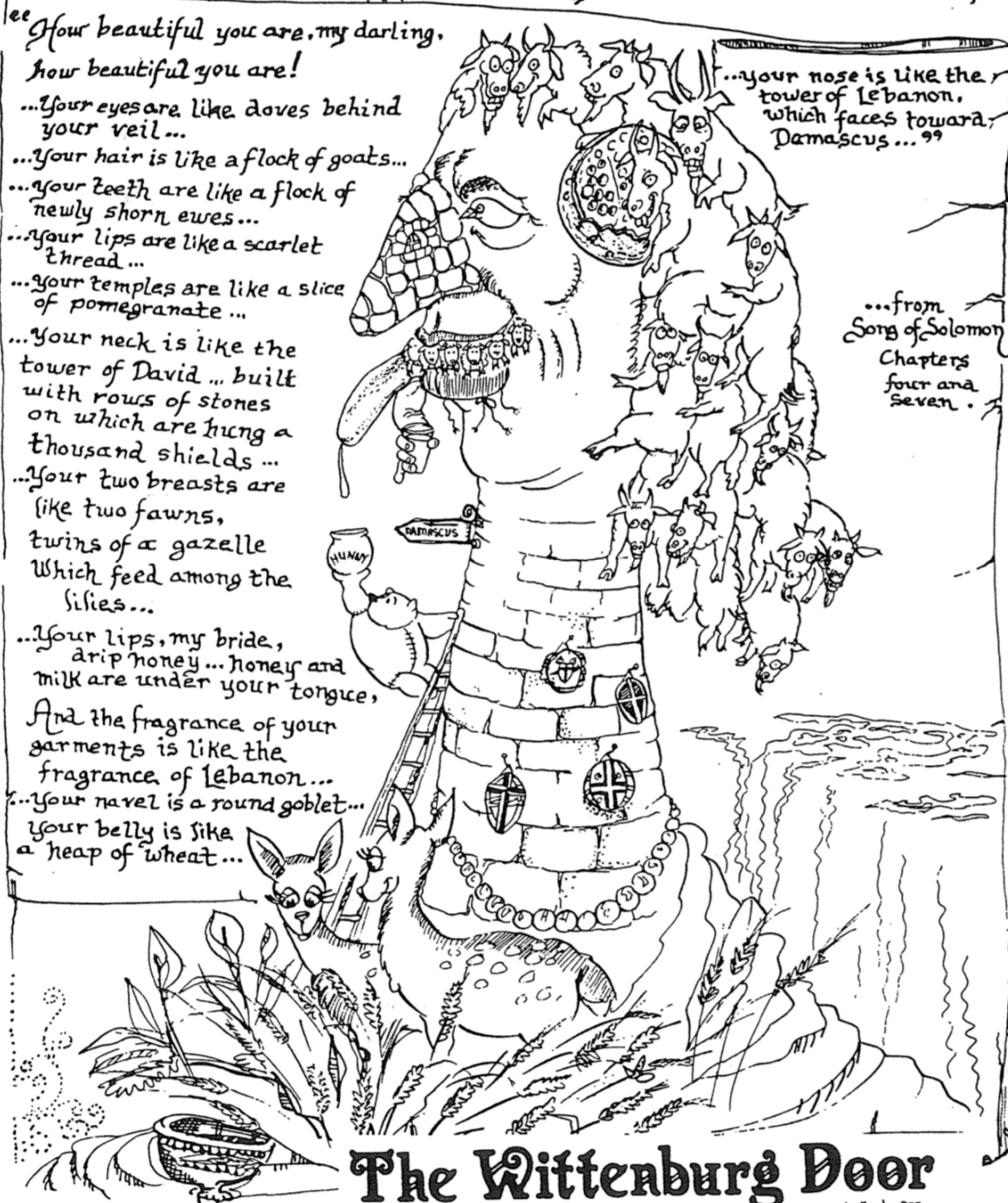
...Your lips, my bride,
drip honey ... honey and
milk are under your tongue,

And the fragrance of your
garments is like the
fragrance of Lebanon...

...Your navel is a round goblet...
Your belly is like
a heap of wheat...

...your nose is like the
tower of Lebanon,
which faces toward
Damascus..."

...from
Song of Solomon
Chapters
four and
seven.



The Wittenburg Door

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Increases in Premarital Sex

Compiled by Dr. Danny Goh, Singapore Bible College, January 2002

Gallup Polls (May 2001)

	Morally Acceptable	Morally Unacceptable	Depend on Situation/ Not a Moral Issue
PREMARITAL COHABITATION	52%	41%	7%
PREMARITAL SEX	53%	42%	5%
DIVORCE	59%	28%	13%

Sexual Practices

US, 70% of girls no longer virgin by age 16

UK, most lose their virginity by age 15

Only 7-8% of brides and bridegrooms

Are virgins on their wedding night

Singapore *Straits Times* (23 Oct 1990)

10% of boys, 5% of girls, ages 14-19 had sex during dates

Average age of first intercourse for boys: 16.4 years

Average age of first intercourse for girls: 15.6 years

Exhortations for Premarital Sex

Compiled by Dr. Danny Goh, Singapore Bible College, January 2002

Singapore *Straits Times* (26 January 2002)



***“Sex is as satisfying at 50 as it is at 20. But that first groping sex at 15 or 16? Nothing beats that.”
—business mogul Richard Branson (above)***

Teenage Abortions

USA Year 1988: 1099 daily!

Singapore

<i>Year</i>	<i>Teens</i>	<i>Unmarried Women</i>
1970	35	70
1985	2168	6444
1988	23,000 (Total)	

Reasons to Avoid Premarital Sex

A potential marriage partner must demonstrate trustworthiness now, as it is essential for being a faithful spouse after marriage.

- ◆ If a man goes to bed now with someone who is not his spouse, what makes him think that marriage will magically clean up his sexual morals? The same applies to women.
- ◆ Even engaged couples who have sex with the promise of future marriage still show that they have no conviction against sex outside of marriage.
- ◆ One who engages in premarital sex cannot logically argue against extramarital sex. To do so is hypocrisy.

Those who begin marriage as a virgin have the best chance of a successful marriage.

- ◆ Those who prove faithful before marriage are more likely to demonstrate their ability to remain loyal after marriage.
- ◆ Only 7-8% of persons getting married are virgins on their wedding night. This gives this small percentage of people the advantage of never comparing their sexual experiences with anyone else.

Most relationships break up after premarital sex.

- ◆ In the United States, over 50% of those who get engaged eventually break up and never get married.
- ◆ Why give yourself away to a person with whom you are unlikely to marry?

Sexually transmitted diseases (the worst being AIDS) can result from sex with loose people.

- ◆ The only way to be 100% assured of not getting an STD is to confine sex to the marriage bed.
- ◆ The only way to not give an STD to the one you love is to confine sex to the marriage bed.

God says to reserve sex for marriage.

- ◆ This is the best reason for premarital abstinence.
- ◆ As the author of marriage and sex, He knows what is best for us.
- ◆ And God says, "Wait!"