

Art and the Christian

How should Christians think about art from a framework that starts with the Bible? The concept that people are made in God's image is reflected in the fact and the content of the art we produce.



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Art in our Lives

Where are you as you read this? You may be sitting in an office, reclining in a lounge chair at home, lounging in your back yard, sitting at a desk in your dorm room, or any other of a number of scenarios. Consider for a moment if art is part of your consciousness. If you are sitting in an office, is art anywhere within your vision? If you are reclining in a lounge chair, does the furniture have an artistic dimension? If you are lounging in your back yard, can the word art be used to describe any facet of what you see? If you are in your dorm room, are you listening to music that is art?

If I had the pleasure of dialoguing with you in regard to these questions, no doubt we would have a very interesting conversation. Some of you may say, "No, art doesn't describe anything I see at the moment." Or, some of you may state, "I haven't thought of this before. You'll have to give me more time for reflection." Others may assert, "I only think of art within museums, concert halls or other such places that enshrine our art." Others may say, "Yes, art is very much a part of my daily life." But since I can't dialog with you in order to know what you are doing at the moment, and I certainly cannot see what you see, let me tell you where I am and what I see as I write these comments. I am sitting in my study at my desk while I am listening to the music of Bach. I see a clock on one of the bookshelves, a hand-painted plate I purchased in the country of Slovenia, a framed poem given to

me by my daughter, several chairs, two floor lamps, a mirror with a bamboo frame, two canoe paddles I bought in the San Blas islands off the coast of Panama, a wooden statue I purchased in Ecuador, and a unique, colorful sculpture that was made by my son. As I mention these things, perhaps you are attempting to imagine them. You are trying to “see” or “hear” them and in so doing there are certain of these items you may describe as art. Your first response may be to say that the music of Bach, the hand-painted Slovenian plate, or the Ecuadorian statue can be described as art. But what about the chair in which I am sitting, the desk, the bookshelves, the chairs, or the lamps? Better yet, what about such items that are found where you live? Are they art?

Such questions are indicative of the challenges we face when we begin to consider the place of art in our lives. As an evangelical Christian I can state that art and the aesthetic dimensions of life have not received much attention within my formal training. Only through my own pursuit have I begun to think about art with a Christian worldview. And I have found my experience is similar to what many have experienced within the evangelical community. Too often we have tended to label art as inconsequential or even detrimental to the Christian life.

Actually, there is nothing new about this. Our spiritual forefathers debated such issues. They were surrounded by Greek and pagan cultures that challenged them to give serious thought to how they should express their new beliefs. Art surrounded them, but could the truth of Christ be expressed legitimately through art? Could Christians give positive attention to the art of non-Christians? In light of such struggles it is my intention to encourage you to give attention to some of the basic elements of a Christian worldview of art and aesthetics in this essay. I believe you will find that our discussion can have significant application in your life.

Art and Aesthetics

Several years ago I was having dinner with a group of young people when our conversation turned to the subject of music. During the discussion I made a comment about how I believe there is a *qualitative* difference between the music of Bach and that of a musician who was popular among Christians at the time of our discussion. When one of the group at our table heard this, he immediately responded in anger and accused me of flagrant prejudice and a judgmental spirit. Even though I attempted to elaborate my point, the young man had determined that I was an elitist and would not listen any longer.

This incident serves as a reminder that one of the most prevalent ways of approaching art is to simply say that "beauty is in the eye (or ear) of the beholder." The incident also serves to show that concepts of "good" and "bad," or "beautiful" and "ugly," or other adjectives, are part of our vocabulary when we talk of art. This is true whether we believe such terms apply only to individuals or everyone. The vocabulary pertains to a field of philosophy called aesthetics.

All of us deal with aesthetics at various times in our lives, and many of us incorporate aesthetic statements in daily conversations. For example, we may say, "That was a *great* movie." Or, "That was a *terrible* movie." When we make such statements we normally don't think seriously about how such terms actually apply to what we have seen. We are stating our opinions, but those opinions are usually the result of an immediate emotional response. The challenge comes when we attempt to relate *qualitative* statements about the movie as part of a quest to find universal guidelines that can be applied to all art. When we accept this challenge we begin to explain why some artists and their art is great, some merely good, and others not worthwhile.

Aesthetics and Nature

Perhaps one of the clearest ways to begin to understand the aesthetic dimension of our lives is to consider how we respond to nature. Have you ever heard anyone say, "That's an *ugly* sunset." Probably not, but surely you have heard the word *beautiful* applied to sunsets. And when you hear the phrase "beautiful sunset" you probably don't hear an argument to the contrary. Usually there is a consensus among those who see the sunset: it is beautiful. From a Christian perspective those who are there are offering a judgment concerning both the "artist" and the "art." Both the "cause" and "effect" have been praised aesthetically. Torrential waterfalls, majestic mountains, as well as sunsets routinely evoke human aesthetic response. The Christian knows that the very fabric of the universe expresses God's presence with majestic beauty and grandeur. Psalm 19:1 states, "The heavens declare the glory of God and the firmament shows forth his handiwork." Nature has been called the "aesthetics of the infinite." Through telescope or microscope, one can devote a lifetime to the study of some part of the universe—the skin, the eye, the sea, the flora and fauna, the stars, the climate. All of nature can be appreciated for its aesthetic qualities which find their source in God, their Creator. In fact, we can assert that "the major premise of a Christian worldview, including a Christian aesthetic, is that God is the Creator."(1)

Human Creativity

"You have a wonderful imagination! Are you an artist?" Has anyone said such things to you? If so, perhaps you responded by saying something that would reject the person's perception of you. Most of us don't see ourselves as imaginative, artistic people. Indeed, most of us tend to think of the artist and imagination as terms that apply only to certain elite individuals who have left a legacy of work. "The truth is that in discussing the arts we are discussing something

universal to mankind.”(2) For example, anthropologists tell us all primitive peoples thought art was important.(3) Why is this true?

From the perspective of a Christian worldview the answer is found in how we are created. Since we are made in God’s image that must include the glorious concept that we too are creative. After creating man, God told him to subdue the earth and rule over it. Adam was to cultivate and keep the garden (Gen. 2:15) which was described by God as “very good” (Gen. 1:31). The implication of this is very important. God, the Creator, a lover of the beauty in His created world, invited Adam, one of His creatures, to share in the process of “creation” with Him. He has permitted humans to take the elements of His cosmos and create new arrangements with them. Perhaps this explains the reason why creating anything is so fulfilling to us. We can express a drive within us which allows us to do something all humans uniquely share with their Creator.

God has thus placed before the human race a banquet table rich with aesthetic delicacies. He has supplied the basic ingredients, inviting those made in His image to exercise their creative capacities to the fullest extent possible. We are privileged as no other creature to make and enjoy art.

There is a dark side to this, however, because sin entered and affected all of human life. A bent and twisted nature has emerged, tainting every field of human endeavor or expression and consistently marring the results. The unfortunate truth is that divinely-endowed creativity will always be accompanied in earthly life by the reality and presence of sin expressed through a fallen race. Man is Jekyll and Hyde: noble image-bearer and morally-crippled animal. His works of art are therefore bittersweet.

Understanding this dichotomy allows Christians to genuinely appreciate something of the contribution of every artist,

composer, or author. God is sovereign and dispenses artistic talents upon whom He will. While Scripture keeps us from emulating certain lifestyles of artists or condoning some of their ideological perspectives, we can nevertheless admire and appreciate their talent, which ultimately finds its source in God.

The fact is that if God can speak through a burning bush or Balaam's donkey, He can speak through a hedonistic artist! The question can never be how worthy is the vessel, but rather has truth been expressed? God's truth is still sounding forth today from the Bible, from nature, and even from fallen humanity.

Because of the Fall, absolute beauty in the world is gone. But participation in the aesthetic dimension reminds us of the beauty that once was, and anticipates its future luster. With such beauty present today that can take one's breath away, even in this unredeemed world, one can but speculate about what lies ahead for those who love Him!

Art and the Bible

What does the Bible have to say about the arts? Happily, the Bible does not call upon Christians to look down upon the arts. In fact, the arts are *imperative* when considered from the biblical mandate that whatever we do should be done to the glory of God (I Cor. 10:31). We are to offer Him the best that we have—intellectually, artistically, and spiritually. Further, at the very center of Christianity stands the *Incarnation* ("the Word made flesh"), an event which identified God with the physical world and gave dignity to it. A real Man died on a real cross and was laid in a real, rock-hard tomb. The Greek ideas of "other-worldly-ness" that fostered a tainted and debased view of nature (and hence aesthetics) find no place in biblical Christianity. The dichotomy between sacred and secular is thus an alien one to biblical faith. Paul's statement, "Unto the pure, all things are pure" (Titus

1:15) includes the arts. While we may recognize that human creativity, like all other gifts bestowed upon us by God, may be misused, there is nothing inherently or more sinful about the arts than other areas of human activity.

The Old Testament

The Old Testament is rich with examples which confirm the artistic dimension. Exodus 25 shows that God commanded beautiful architecture, along with other forms of art (metalwork, clothing design, tapestry, etc.) in the building of the tabernacle and eventually the temple. Here we find something unique in history art works conceived and designed by the infinite God, then transmitted to and executed by His human apprentices!

Poetry is another evidence of God's love for beauty. A large portion of the Old Testament, including Psalms, Proverbs, Ecclesiastes, Song of Solomon, portions of the prophets, and Job contain poetry. Since God inspired the very words of Scripture, it logically follows that He inspired the poetical form in such passages.

Music and dance are often found in the Bible. In Exodus 15 the children of Israel celebrated God's Red Sea victory over the Egyptians with singing, dancing, and the playing of instruments. In 1 Chronicles 23:5 we find musicians in the temple, their instruments specifically made by King David for praising God. And we should remember that the lyrical poetry of the Psalms was first intended to be sung.

The New Testament

The New Testament also includes artistic insights. The most obvious is the example of Jesus Himself. First of all, He was by trade a carpenter, a skilled craftsman (Mark 6:3). Secondly, His teachings are full of examples which reveal His sensitivity to the beauty all around: the fox, the bird nest,

the lily, the sparrow and dove, the glowering skies, a vine, a mustard seed. Jesus was also a master story-teller. He readily made use of His own cultural setting to impart His message, and sometimes quite dramatically. Many of the parables were fictional stories, but they were nevertheless used to teach spiritual truths via the imagination.

We should also remember that the entire Bible is not only revelation, it is itself a work of art. And this work of art "has been the single greatest influence on art. It sheds more light upon the creative process and the use of the arts than any other source, because in it are found the great truths about man as well as God that are the wellsprings of art."(4)

Evaluating Art

Can the Bible help us evaluate art? Consider the concepts found in Philippians 4:8:

Finally, brethren, whatever is true, whatever is honorable, whatever is right, whatever is pure, whatever is lovely, whatever is of good repute, if there is any excellence and if anything worthy of praise, let your mind dwell on these things.

Let's concentrate for a few moments on this verse in order to see if it might at least provide the beginning of a framework for the evaluation and enjoyment of art.

Paul begins with *truth*. When considering art the Christian is compelled to ask, "Is this really true?" Does life genuinely operate in this fashion in light of God's revelation? And Christians must remember that truth includes the negatives as well as the positives of reality.

The second word refers to the concept of *honor* or *dignity*. This can refer to what we related earlier in this essay about the nature of man: we have dignity even though we are sinful. This gives a basis, for example, to reject the statements in

the work of the artist Francis Bacon. Bacon painted half-truths. He presented deterioration and hopeless despair, but he didn't present man's honor and dignity.

The third key to aesthetic comprehension has to do with the moral dimension—what is *right*. Not all art makes a moral statement, but when it does Christians must deal with it, not ignore it. For example, Picasso's painting, *Guernica*, is a powerful moral statement protesting the bombing by the Germans of a town by that name just prior to World War II. Protesting injustice is a cry for justice.

Purity is the fourth concept. It also touches on the moral— by contrasting that which is innocent, chaste, and pure from that which is sordid, impure, and worldly. For instance, one need not be a professional drama critic to identify and appreciate the fresh, innocent love of *Romeo and Juliet*, nor to distinguish it from the erotic escapades of a *Tom Jones*.

While the first four concepts have dealt with facets of artistic statements, the fifth focuses on sheer beauty: "Whatever is *lovely*." If there is little to evaluate morally and rationally, we are still free to appreciate what is beautiful in art.

The sixth concept, that of *good repute*, gives us impetus to evaluate the life and character of the artist. The less than exemplary lifestyle of an artist may somewhat tarnish his artistic contribution, but it doesn't necessarily obliterate it. The greatest art is true, skillfully expressed, imaginative, and unencumbered by the personal and emotional problems of its originators.

Excellence is yet another concept. It is a comparative term; it assumes that something else is not excellent. The focus is on quality, which is worth much discussion. But one sure sign of it is craftsmanship: technical mastery. Another sign is durability. Great art lasts.

The last concept is *praise*. Here we are concerned with the impact or the effect of the art. Great art can have power and is therefore a forceful tool of communication. Herein lies the “two-edged swordness” of art. It can encourage a culture to lofty heights, and it can help bring a culture to ruin. Paul undergirds this meaty verse by stating that we should let our minds “dwell on these things,” a reminder that Christianity thrives on intelligence, not ignorance even in the artistic realm.

Thus it is my hope that we will pursue the artistic dimensions of our lives with intelligence and imagination. The world needs to see and hear from Christians committed to art for the glory of God.

Notes

1. C. Nolan Huizenga, “The Arts: A Bridge Between the Natural and Spiritual Realms,” in *The Christian Imagination*, ed. Leland Ryken (Grand Rapids, Mich.: Baker, 1981), 70.
2. Nicholas Wolterstorff, *Art in Action* (Grand Rapids, Mich.: Eerdmans, 1980), 4.
3. Ibid.
4. Frank E. Gaebelien, “Toward a Biblical View of Aesthetics,” in *The Christian Imagination*, ed. Leland Ryken (Grand Rapids, Mich.: Baker, 1981), 48-49.

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Why Wait Till Marriage? – A

Christian Perspective

Jimmy Williams and Jerry Solomon take a biblical worldview look at the question of premarital sex or fornication. They clearly show that regardless of the dominant teaching of the culture, the Bible describes the role of sex as far deeper in meaning and impact than simple physical intercourse.

Crucial moral battles are being fought in our culture. Nowhere is this seen more vividly than in the present sexual attitudes and behaviors of Americans. The average young person experiences many pressures in the formation of personal sexual standards and behavior.

The fact that some standard must be chosen cannot be ignored. Sex is here to stay, and it remains a very basic force in our lives. We cannot ignore its presence any more than we can ignore other ordinary human drives.

This essay explores contemporary sexual perspectives within a biblical framework. Each of us needs to think through the implications of sexual alternatives and choose a personal sexual ethic based on intellectual and Christian factors, not merely biological, emotional, or social ones.

Sex and Love

Before we begin our survey of various perspectives, we need to face squarely the relationship of the physical act of sexual intercourse to the more intangible aspects of a meaningful relationship between two human beings.

Is having sex really making love? Modern case studies, psychological insights, church teachings, and biblical premises all seem to suggest not. As psychoanalyst Erich Fromm puts it, "To love a person productively implies to care and to feel responsible for his life, not only for his physical powers but for the growth and development of all his human

powers.”[\[1\]](#)

If sex is merely a physical thing, then masturbation or other forms of autoeroticism should provide true and complete sexual satisfaction. Such is not the case. Alternatives to normal sexual intercourse may satisfy physically, but not emotionally. Meaningful sexual activity involves the physical union of a man and a woman in a relationship of mutual caring and intimacy.

Every normal person has the physical desire for sexual activity accompanied with a desire to know and be known, to love and be loved. Both desires make up the real quest for intimacy in a relationship; sexual intercourse represents only one ingredient that allows us to experience true intimacy.

A maximum sexual relationship exists where mutual communication, understanding, affection, and trust have formed, and two people have lastingly committed themselves to each other in a permanent relationship. The more of these qualities that are present, the deeper the intimacy and the more meaningful the relationship. It becomes more valuable as time passes because it is one of a kind—unique. To spread the intimacy around through a variety of sexual liaisons destroys the accumulated value of the previous relationship(s) and dilutes and scatters (in little doses to a number of people) what one has to give.

A real challenge faces young people today. Given the choice between hamburger at five o'clock or filet mignon at seven-thirty, are there any good reasons to forego the hamburger and wait for the filet? Why not both? Why not take the hamburger now **and** the filet later?

The latter attitude is precisely the rationale of those who encourage sexual activity outside of marriage. But it is not possible to have both without encountering problems later. Too many hamburgers ruin one's taste and appreciation for filet

and tend to turn filet into hamburger as well!

Contemporary Arguments for Premarital Sex

Now we will begin to consider the arguments that are presented to justify sexual activity before and outside of marriage. We will analyze the arguments briefly and explore the general implications of each rationale so that **you can decide** which will provide the best path for your future.

Biological Argument

Perhaps the most common reason used to justify premarital sexual activity is that the sex drive is a basic biological one. The argument is as old as the Bible, where Paul states in 1 Corinthians 6:13, "Food is for the stomach and the stomach is for food." The Corinthians were using the biological argument to justify their immorality, but Paul explained that the analogy to the sex appetite was (and is) fallacious. Humans cannot live without food, air, or water. But we can live without sex.

Nature says several things on this point. First, God has built into the natural world a mechanism for sexual release: nocturnal emissions, or orgasmic release during dreams. Second, nature rejects human promiscuity, as the growing problem of sexually-transmitted diseases makes abundantly clear.

Couples who confine sex to their marriage partners face no such danger from disease. Further, we can safely conclude that abstinence does not impair one's health. Sociologist Robert Bell quips, "There appear to be no records of males hospitalized because girls refused to provide sexual outlets."

[{2}](#)

While recognizing that human beings share many common characteristics with animals, we do not find comparable sexual behavioral patterns in the animal world. Human sexuality is

unique in that it *includes*, but *transcends*, physical reproductive elements. It reaches an intimacy unknown among animals. Humans are different from animals.

Statistical Argument

A second popular argument reasons that everyone is doing it. First, we must categorically emphasize that this is not a true statement. A recent study (1991) of college freshmen shows that “about two-thirds of men (66.3 percent) and slightly more than one-third of the women (37.9 percent) support the idea of sex between people who have known each other only for a short time.”^{3} As sobering as such statistics may be, they obviously indicate that not everyone is sexually active.

Further, **statistics** do not establish moral values. Is something right because it happens frequently or because many people believe it? A primitive tribe may have a 100 percent majority consensus that cannibalism is right! Does that make it right? A majority can be wrong. If a **society** sets the standards, those standards are subject to change with the whim and will of the majority. In one generation slavery may be right and abortion wrong, as in early nineteenth-century America; but in another generation, abortion is in and slavery is out, as today.

There are enough young people in any school or community who prefer to wait until marriage that the young person who wants to wait has plenty of company. Each person must decide where he or she wants to be in a given statistical analysis of current sexual mores and behavior.

Proof of Love

A third argument suggests that sexual activity tests or provides proof of love. Supposedly, it symbolizes how much the other cares. One therefore exerts pressure on the more reluctant partner to demonstrate a certain level of care. Reluctant partners succumbing to this pressure often do so

with an underlying hope that it will somehow cement the relationship and discourage the other partner from searching elsewhere for a less hesitant friend.

Any person who insists on making sex the ultimate proof of a genuine relationship isn't saying "I love you," but rather "I love it." True love concerns itself with the well-being of the other person and would not interpret sexual hesitation in such a selfish way. Furthermore, the person adopting this practice develops a pattern of demonstrating love by purely sexual responsiveness. Ultimately he or she enters marriage with something of a distortion as to what real intimacy means, to say nothing of having to deal with the memories of previous loves. Some behaviors are irreversible, and this process is like trying to unscramble an egg. Once it's done, it's done.

The broader perspective sees sex as an integral and important part of a meaningful relationship but not the totality of it. Remembering this will help any individual to make the right decision to refrain from sexual involvement if a potential partner puts on the pressure to make sex the test of a meaningful relationship.

Psychological Argument

The psychological argument is also a popular one and is closely tied to the biological argument previously discussed. Here's the question: Is sexual restraint bad for you?

Sublimating one's sex drive is not unhealthy. In sublimation the processes of sexual and aggressive energy are displaced by nonsexual and nondestructive goals.

But guilt, unlike sublimation, can produce devastating results in human behavior. It is anger turned inward, producing depression, a lowered self-esteem, and fatigue. Further, chastity and virginity contribute very little to sexual problems. Unsatisfying relationships, guilt, hostility toward the opposite sex, and low self-esteem do. In short, there are

no scars where there have been no wounds.

In this hedonistic society, some persons need no further justification for sexual activity beyond the fact that it's fun. "If it feels good, do it!" says the bumper sticker. But the fun syndrome forces us to sacrifice the permanent on the altar of the immediate.

The sex act itself is no guarantee of fun. Initial sex experiences outside of marriage are often disappointing because of high anxiety and guilt levels. Fear of discovery, haste, and lack of commitment and communication all combine to spoil some of the fun. Further, there is no way to avoid the exploitation of someone in the relationship if it's just for fun. Sometimes one person's pleasure is another's pain. No one likes to be or feel used.

Marilyn Monroe was a sex symbol for millions. She said, "People took a lot for granted; not only could they be friendly, but they could suddenly get overly friendly and expect an awful lot for a very little."^{4} She felt used. She died naked and alone, with an empty bottle of sleeping pills beside a silent telephone. Was the fame and fun worth it? Evidently she thought not.

Experiential Argument

This perspective emphasizes a desire on the part of an individual not to appear like a sexual novice on the wedding night. One answer to this is to have enough sexual experience prior to marriage so that one brings practice, not theory to the initial sexual encounter in marriage. But the body was designed to perform sexually and will do so given the opportunity.

This is not to say that sexual skill cannot be gained through experience. It is to say that every skill acquired by humans must have a beginning point. If the idea of two virgins on their wedding night brings amusement to our minds instead of

admiration, it is actually a sad commentary on how far we have slipped as individuals and as a culture.

It must be emphasized again that healthy sexual adjustment depends much more on communication than technique. World-famous sex therapists Masters and Johnson found

Nothing good is going to happen in bed between a husband and wife unless good things have been happening between them before they go into bed. There is no way for a good sexual technique to remedy a poor emotional relationship.[\[5\]](#)

In other words, a deeply-committed couple with **no** sexual experience is far ahead of a sexually-experienced couple with shallow and tentative commitment, as far as the marriage's future sexual success is concerned.

Compatibility Argument

A corollary to the experiential argument is the one of compatibility. The idea is, How will I know if the shoe fits unless first I try it on? A foot stays about the same size, but the human sex organs are wonderfully stretchable and adaptable. A woman's vagina can enlarge to accommodate the birth of a baby or to fit a male organ of any size. Physical compatibility is 99 percent guaranteed, and the other 1 percent can become so with medical consultation and assistance.

Of greater importance is to test person-to-person compatibility. Sexual dysfunction in young people is usually psychologically based. Building bridges of love and mutual care in the non-physical facets of the relationship are the sure roads to a honeymoon that can last a lifetime.

Contraceptive Argument

The contraceptive argument supposedly takes the fear of pregnancy out of sexual activity and gives moderns a virtual green light. Actually, the light is at most pale green and

perhaps only yellow. The simple fact is that pregnancy (along with sexually-transmitted diseases) remains a possibility.

Beyond the question of contraceptive use is the entire area of unwanted children. There are no good alternatives for children born out of wedlock. Do we have the right to deprive children of life or a secure family setting and loving parents to supply their basic needs? Ironically, even severely battered children choose to be with their parents over other alternatives. Parental love and security are highly prized.

Sexual intimacy between a man and a woman is not exclusively their private affair. Sexual intercourse must take place with a view toward facing the consequences. The time of moral decision in sexual matters comes before one decides to have sex with someone, not later when unforeseen circumstances take things the wrong way.

Marital Argument

Perhaps the most prominent argument for premarital sex among Christians is the marital argument, which says, "We are in love and plan to marry soon. Why should we wait?"

Dr. Howard Hendricks, an authority on the family, comments that the best way to mortgage your marriage is to play around at the door of marriage.^{6} Loss of respect and intensity of feelings may occur, as well as guilt and dissatisfaction. Restraint for a time adds excitement to the relationship and makes the honeymoon something very special, not a continuation of already-established patterns. Some couples also see little value in a public declaration of marital intent. Or they may think the formality of a wedding is the equivalent of dogma. Those who prefer no public declaration but rather seek anonymity may be saying something about the depth (or lack thereof) of their commitment to one another. Do they have their fingers crossed?

Contemporary studies indicate that the marital argument is not

sound. Of 100 couples who cohabit, 40 break up before they marry. Of the 60 who marry, 45 divorce—leaving only 15 of 100 with a lasting marriage. Thus, cohabitation has two negative effects: it sharply reduces the number who marry, and dramatically increases the divorce rate of those who do. [\[7\]](#)

Engaged couples, according to Paul in 1 Corinthians 7:36-37, should either control their sexual drives or marry. Intercourse, then, is not proper for engaged couples. They should either keep their emotions in check or marry.

Conclusion

We have examined some of the major arguments used to justify premarital sex. If these are the strongest defenses of sex outside of marriage, the case is weak. Our brief trek through the wilderness of contemporary sexual ideas has led to some virtual dead ends.

There are good reasons to make a commitment to limit our sexual experience to a time when the sex act can be reinforced in a context of permanent love and care. From this perspective, virginity is not viewed as something that must be eliminated as soon as possible, but as a gift to treasure and save for a special and unique person.

The biblical standard that puts sex within the fidelity and security of marriage is the most responsible code that has ever been developed. You are justified in following it without apology as the best standard for protecting human, moral, and Christian values that has been devised.

Some reading this may have already had sexual experience outside of marriage. The data we have discussed is not intended to condemn or produce guilt.

The good news is that Jesus Christ came for the expressed purpose of forgiving our sins, sexual and all other. Jesus, who is the same yesterday, today, and forever, will forgive

us. The real question now is, What shall we do with the future? Christ can cleanse the past, but He expects us to respond to the light He gives us. Hopefully this discussion will help you strengthen your convictions with regard to sexual decisions and behavior in the days ahead. As the adage says, today is the first day of the rest of your life.

Notes

1. Erich Fromm, *The Art of Loving*. (New York: Harper & Row, 1956).
2. Robert R. Bell, *Premarital Sex in a Changing Society*. (Englewood Cliffs, New Jersey: Prentice Hall, 1966) p. 150.
3. [Editor's note] We believe this data is from the American Freshman annual study, but unfortunately neither of the authors is able to verify the source.
4. Evelyn M. Duvall, *Why Wait Till Marriage?* (New York: Association Press, 1965, p. 38.
5. William H. Masters and Virginia E. Johnson, *The Pleasure Bond* (New York: Bantam Books, 1976), pp. 113-14).
6. Howard Hendricks, lecture at Dallas Theological Seminary. "Christian Home Course," 1978.
7. See Kerby Anderson's article "Cohabitation" at Probe.org/cohabitation.