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What Else Did William Shakespeare Write Besides Plays

PUBLISHED
November 25, 2026

REFERENCE
#1795580849234750

Introduction: The Bard Beyond the Stage

When the name William Shakespeare is uttered, the mind almost instantly conjures images of star-crossed lovers on a Verona balcony, a Danish prince contemplating skulls in a graveyard, or a Scottish king haunted by a bloody dagger. William Shakespeare, the world's greatest playwright, has become synonymous with the theatrical arts. His 39 plays—from timeless tragedies like *Hamlet* and *Macbeth* to sublime comedies such as *A Midsummer Night's Dream* and historical epics like *Henry V*—form the bedrock of Western literature and continue to be performed, adapted, and studied across the globe.

Yet, the man from Stratford-upon-Avon was far more than a man of the theatre. If you have ever asked yourself, "What else did William Shakespeare write besides plays?", you are not alone. Many readers and enthusiasts are surprised to discover that Shakespeare's literary output extended significantly beyond the dramatic works that dominate our cultural consciousness. He was also a prolific and masterful poet, a creator of some of the most exquisite sonnets in the English language, a storyteller of long narrative verse, and even a contributor to popular songs and occasional poems.

To appreciate the full scope of Shakespeare's genius, we must step away from the Globe Theatre and into the quieter, more intimate world of his non-dramatic writings. This article explores the often-overlooked but equally brilliant side of the Bard: his poetry, his lyric verse, and the other literary forms he mastered. By understanding "what else did William Shakespeare write besides plays," we gain a richer, more complete picture of a writer who was as comfortable crafting complex metaphors for a single beloved as he was constructing intricate plots for the stage.

The Crown Jewel: Shakespeare's Sonnets

Perhaps the most famous non-dramatic works from Shakespeare's pen are his 154 **sonnets**. Published in 1609, likely without the author's direct oversight, this collection remains a cornerstone of English poetry. While Shakespeare wrote his sonnets throughout the 1590s, the volume's appearance at the height of his theatrical career shows that poetry was not a sideshow but a parallel passion.

The sonnets are a sequence—a series of interconnected poems that explore themes of love, beauty, time, mortality, jealousy, and the complexities of human relationships. They are divided into three discernible groups: the first 126 sonnets are addressed to a **"Fair Youth,"** a handsome young man whom the poet urges to marry and procreate to preserve his beauty. The next group (sonnets 127–152) shifts to a mysterious and morally ambiguous **"Dark Lady,"** whose allure is both irresistible and destructive. The final two sonnets (153 and 154) are adaptations of a classical Greek epigram about Cupid.

What makes these sonnets so special is not just their content but their form. Shakespeare popularized the English or Shakespearean sonnet structure: three quatrains (four-line stanzas) followed by a rhyming couplet, typically in iambic pentameter. This structure allowed him to build an argument or a feeling over twelve lines, a summer's day" (Sonnet 18) and "Let me not like *"Shall I compare thee to a summer's day?"* (Sonnet 18) and "Let me not like *the marriage of true minds admit impediments"* (Sonnet 116) have become part of the global lexicon, frequently quoted at weddings, in films, and in everyday speech.

When people ask "what else did William Shakespeare write besides plays," the sonnets are the most prominent answer. They prove that Shakespeare could perform the same linguistic alchemy on a fourteen-line canvas as he did on a five-act stage. The sonnets also offer a tantalizing (if frustratingly obscure) glimpse into Shakespeare's personal emotions and possible relationships, making them a source of endless scholarly debate and reader fascination.

The Fair Youth and the Dark Lady: A Poetic Mystery

The identities of the Fair Youth and the Dark Lady have long obsessed critics. Who was the young man? Was it Henry Wriothesley, the Earl of Southampton? Or perhaps William Herbert, Earl of Pembroke? And the Dark Lady—was she a real woman, or a composite invention? The sonnets do not provide clear answers, but this ambiguity fuels their enduring intrigue. Regardless of real-life identities, these poems demonstrate Shakespeare's ability to create complex psychological portraits within strict poetic constraints. The narrative arc of the sequence—from adoration and advice to jealousy, betrayal, and eventual weary acceptance—reads like a miniature dramatic work in itself.

Narrative Poems: Epic Storytelling in Verse

While the sonnets are intimate and introspective, Shakespeare's two major narrative poems are ambitious, sensual, and public-facing. Written during the early 1590s when the London theatres were closed due to plague, these works were designed to showcase his literary skill to a patron-seeking audience. They are essential to answering "what else did William Shakespeare write besides plays" because they reveal his ambition to be recognized as a serious poet in the classical tradition.

"Venus and Adonis"

Published in 1593, *Venus and Adonis* is a voluptuous, playful retelling of a story from Ovid's *Metamorphoses*. It tells of the goddess Venus, who becomes infatuated with the mortal youth Adonis. The poem is a witty, erotic, and at times comical exploration of the clash between passionate desire (Venus) and coy reluctance (Adonis). Shakespeare uses a six-line stanza (rhyme royal) to paint vivid, almost cinematic images of the natural world and the two protagonists. The poem was an immediate bestseller, going through multiple editions in Shakespeare's lifetime. It helped establish him as a poet of considerable talent, separate from his work as a playwright.

"The Rape of Lucrece"

Published the following year in 1594, *The Rape of Lucrece* is a starkly different work. It is a tragic, serious poem that recounts the story of Lucretia, a virtuous Roman noblewoman who is raped by the prince Tarquin, and who subsequently takes her own life. Unlike the playful tone of *Venus and Adonis*, this poem is a profound meditation on shame, honor, violence, and the political consequences of personal sin. Shakespeare employs a seven-line stanza (rhyme royal, as well, but with a different effect) and delivers long, psychologically deep soliloquies from both Tarquin and Lucrece. The poem is often considered one of Shakespeare's most underappreciated masterpieces, displaying his ability to handle high moral seriousness with poetic grace.

Together, "Venus and Adonis" and "The Rape of Lucrece" demonstrate Shakespeare's range as a narrative poet. They are not mere experiments; they are substantial works that rival the poetry of his contemporaries like Edmund Spenser and Christopher Marlowe. For anyone wondering "what else did William Shakespeare write

besides plays," these two poems are a must-read.

Other Poems and Lyrical Works

Beyond the sonnet sequence and the two celebrated narrative poems, Shakespeare produced a handful of other poetic works. While smaller in number, they are still significant and show the breadth of his writing interests.

"The Phoenix and the Turtle"

Published in 1601 in a collection called *Love's Martyr*, this enigmatic poem is one of Shakespeare's most cryptic and beautiful works. "The Phoenix and the Turtle" (*turtle* meaning turtledove) is an allegorical poem that mourns the death of two perfect lovers—the mythical phoenix and a turtledove. The poem is dense with philosophical and metaphysical ideas about unity, love, and the nature of being. It stands out as a rare example of Shakespeare writing in a high, almost metaphysical style. It is often studied for its complex symbolism and remains a favorite among scholars of esoteric literature.

"A Lover's Complaint"

Appended to the 1609 publication of the sonnets, "A Lover's Complaint" is a 329-line poem written in the form of a female speaker lamenting her seduction and betrayal by a handsome young man. It is written in rhyme royal and fits within the popular Elizabethan genre of the "complaint" poem. Some critics have questioned whether Shakespeare actually wrote it, but the majority of scholars accept it as his work. The poem adds depth to our understanding of his poetic voice, showing his ability to inhabit a female perspective and explore themes of desire, regret, and manipulation.

Songs and Lyrics from the Plays

It is easy to overlook, but many of Shakespeare's plays contain **lyric poems and songs** that were intended to be sung or recited within the theatrical performance. These are, in a sense, poems that Shakespeare wrote for the stage, yet they often stand alone as independent works of poetry. Consider the haunting song *"Fear no more the heat o' the sun"* from *Cymbeline*, or the delicate *"Where the bee sucks, there suck I"* from *The Tempest*. *"Under the greenwood tree"* from *As You Like It* and the poignant *"The poor soul sat sighing"* from *Othello* are also exquisite examples. These pieces remind us that Shakespeare's genius for rhythm, rhyme, and emotional compression coloured even the most functional parts of his plays. When we ask "what else did William Shakespeare write besides plays," we should include these lyrical gems that reside within the plays themselves.

Occasional Verse and Dedications

Shakespeare also wrote occasional poems, though very few survive. He contributed a poem to the translation of *The Civil Wars* by his friend, the poet Samuel Daniel. More significantly, he wrote the dedicatory epistle for his narrative poem "Venus and Adonis" to the Earl of Southampton, as well as a short dedication for "The Rape of Lucrece." These dedications are not just polite formalities; they are carefully crafted prose-poems in their own right, showing Shakespeare's skill in addressing a patron with elegance and humility. While brief, these works provide insight into Shakespeare's professional relationship with the literary and aristocratic worlds. They confirm that when considering "what else did William Shakespeare write besides plays," even his minor, occasional writings reveal a master craftsman.

Apocryphal and Dubious Attributions

No discussion of Shakespeare's writings would be complete without acknowledging the works that have been attributed to him over the centuries but are now considered apocryphal. Several poems—such as "Shall I die" (found in a manuscript in the 1980s)—have sparked debate. Some scholars accept it as an early

The Passionate Pilgrim (1599) attributes several poems to Shakespeare, but only five are now considered genuine, the rest are by others. These attributions, however, illustrate the gravitational pull of the Shakespeare name and the ongoing fascination with “what else did William Shakespeare write besides plays.” While we will never know for certain the full extent of his lost or misattributed verse, these contested works hint at a more extensive poetic output than the surviving canon suggests.

The Language of the Poet-Playwright

Beyond individual works, Shakespeare’s non-dramatic poetry helps us understand his unique literary voice. His plays are full of poetic soliloquies, but his sonnets and narrative poems reveal a different side: a more concentrated, introspective craftsman. In the sonnets, he grapples with existential questions in a compact form. In “Venus and Adonis,” he flaunts his ability to create sensuous, playful imagery. In “The Rape of Lucrece,” he explores deep psychological

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