Most of my research has been on various figures in 19th century German philosophy. I have found this to be a particularly rich and productive period for philosophy, and a time when philosophy was in conversation with other fields, such as music, literature and the natural sciences.

I have explored some of these interdisciplinary relationships in my research and teaching, such as Nietzsche's troubled friendship with the composer, Richard Wagner. In recent years my research has focused on German romanticism and the new relationship between philosophy and literature that the romantics proposed. I am interested in the problem more broadly, as a way of posing the problem of a philosophy of literature: what does it mean for a literary work to be philosophical? Is the manner in which literary works are philosophical different from the manner in which philosophical works are philosophical?

I have also been interested in the (related) question of style in philosophy. This is something I talk about in my teaching, and something I have needed to think about in depth as I have been translating works by two of the great stylists of German philosophy, Arthur Schopenhauer and Friedrich Nietzsche. Nietzsche in particular makes a great point of thematizing his style, claiming that the distinctive rhythm of a philosophical work is central to its message and influence -- which certainly makes the project of translation a significant and difficult one!