In the annals of international copyright history—by and large synonymous with the Berne Union and the Berne Convention for the Protection of Literary and Artistic Works from 1886—translation occupies a contested space. From the end of the nineteenth century until today, translation has highlighted the multifaceted legal dimensions associated with the inherent instability of cultural works, the proliferation of authorship, and the tensions between major and minor languages, producers and users, import and export. Set in the first era of international copyright relations, between 1886 and 1971, *Cosmopolitan Copyright* tells a story of international power relations in the making, practices of cultural transformation, the changing face of global governance, and the limits and possibilities of authorship vis-à-vis the law.