This dissertation explores the artistic partnerships between the director Federico Fellini and the scriptwriters Tullio Pinelli, Ennio Flaiano, Brunello Rondi, Bernardino Zapponi, and Tonino Guerra. The study draws from a body of extra-cinematographic data including the screenwriters’ own work, interviews, correspondence, and biographies; moreover, it relays philological investigation of unpublished drafts of the scripts archived at the Lilly Library of Rare Books at Indiana University Bloomington. Fellini’s recently released dream journal, *Il libro dei sogni*, is also incorporated as a source of clues on the nature of his relationships to his collaborators. This collaborative analysis provides an assessment of lesser-known but influential writers, identifying the authorial and cultural network behind the films and giving a concrete representation of the evolution of Fellini’s approach to filmmaking. After providing a theoretical framework for collaborative analysis and the employment of *Il libro dei sogni*, the study focuses on Fellini’s negotiation of the Catholic symbolism and the tragic and traditional plots that Pinelli transferred to *La strada*, as well as to other films, from his own playwriting style. A similar comparison and contrast between Flaiano and Fellini follows in connection to *I vitelloni*, *La dolce vita* and *8 ½*, pointing to a shared interest in fragmentary narratives and a mutual sense of compassion for the grotesque in human nature, but also a conflicting opinion on the potential for self-realization and magical beliefs. The analysis continues by addressing the partnership with Rondi whose organic philosophy echoes across films such as *La dolce vita* and *Prova d’orchestra*, and whose erotic cinema is dealt with in *La città delle donne*. Then the study focuses on how Zapponi’s own short stories are present in *Toby Dammit* and how his ludic, visual and colla-ge like approach to writing defines films such as *Satyricon*, *Roma* and *Il Casanova*. Lastly, animal and feminine symbols and the expressionist use of dialect are found to be the hinge of Fellini’s collaboration with the poet Guerra, and to a lesser extent with Pier Paolo Pasolini and Andrea Zanzotto, all of whom met Fellini’s desire to summon a nostalgic sense of otherness and of a mythical origin.