Our paper focuses on two correlated aspects of the theatrical poetics theorized and put into practice by Eugène Ionesco: 1. Looking for the lost Classicism. Annotated Notes and Counter-Notes; 2. Eugène Ionesco's anti-theatre: a poetics of the “nonrepresentational”. Eugène Ionesco's literary work is the object of a paradox: his “avant-garde” attitude is based on some nostalgia classical at its core. His “classicism” - explicitly assumed – is related to the content; the paradigm of expression – historically and esthetically variable – is of less importance. Ionescu has in view “forgotten archetypes” and tries to renew – as he admits – their dramatic expression. Eugène Ionesco's “anti-theatre” carries the limits of the expressive means of the genre to the extremes: he is no longer faithful to the former happenings-based theatre; instead, he experiences a new theatre, of pure energy, with no dramatic subject or lacking the plot and the classical “characters”. This way, as himself declares, what Ionesco discovers is not the “anti-theatre” but the pure and plain theatre: revelation of something essential about the human nature that theatre, classic or not, brings forward.