This lecture is concerned with the first two plays Federico García Lorca staged in commercial theaters, *The Butterfly’s Evil Spell* (1920) and *Mariana Pineda* (1927). While critics have traditionally referred to Lorca’s first play as a failure, or at best, an uneventful first experience, the truth is that the premiere of *The Butterfly’s Evil Spell* was a full-fledged scandal due to the negative reaction of both critics and spectators to its symbolist patterns of characterization. Lorca conceived *Mariana Pineda* to rectify the sabotaged premiere of his first play, voluntarily situated himself within the parameters of the contemporary genre of ‘historical drama’ championed by the aesthetically and politically conservative playwright Eduardo Marquina.