

- **O Cortiço**

	Prompt	Negative Prompt
1	concept art of a man walked back in flip-flops and a nightgown in the bedroom, wide room lined in blue and white with little yellow flowers pretending to be gold, a rug at the foot of the bed, and on the bench a nickel alarm clock, Rio de Janeiro , 19th century. digital artwork, illustrative, painterly, matte painting, highly detailed	bad anatomy, extra fingers, bad fingers, missing fingers, worst hands, extra legs, bad legs, improperly holding objects.
2	concept art of a dirty and shady tavern, Rio de Janeiro , 19th century. digital artwork, illustrative, painterly, matte painting, highly detailed	same
3	concept art of a a fire in the collective housing, people confused, Rio de Janeiro , 19th century. digital artwork, illustrative, painterly, matte painting, highly detailed	same
4	concept art of a bourgeoisie mix with the simple life of the inhabitants of the collective housing, Rio de Janeiro , 19th century. digital artwork, illustrative, painterly, matte painting, highly detailed	same
5	concept art of a collective housing in Rio de Janeiro, 19th century, inhabited by the lowest and most marginalized classes: workers, newly arrived immigrants, washerwomen. digital artwork, illustrative, painterly, matte painting, highly detailed	same

- **O triste fim de policarpo quaresma**

	Prompt	Negative Prompt
1	concept art of a man admitted to a psychiatric hospital, Rio de Janeiro, 19th century, other people visit him. digital artwork, illustrative, painterly, matte painting, highly detailed.	bad anatomy, extra fingers, bad fingers, missing fingers, worst hands, extra legs, bad legs, improperly holding objects.
2	concept art of a man, civil servant, values the country's culture, 19th century, Rio de Janeiro. digital artwork, illustrative, painterly, matte painting, highly detailed.	same
3	concept art of a young man retired on a farm, misery, lack of cultivation, 19th century, countryside, Rio de Janeiro. digital artwork, illustrative, painterly, matte painting, highly detailed.	same
4	concept art of a young man in charge of an artillery platoon, battle, repelling attacks by sailors, beaches, 18th century, Rio de Janeiro. digital artwork, illustrative,	same

	painterly, matte painting, highly detailed.	
5	concept art of a young man executed by firing squad, 18th century, Rio de Janeiro. digital artwork, illustrative, painterly, matte painting, highly detailed.	same
6	concept art of a house stood on a terrace, a kind of step, forming the rise to the highest height of a small hill that ran at the back. In front, between the bamboos of the fence, he looked across a plain at the mountains that could be seen in the distance; a stream of still, dirty water ran parallel to the front of the house; further ahead, the train passed, marking the plain with the clear ribbon of its weeded line; a path, with houses on both sides, left from the left and led to the station, crossing the stream and winding along the plain, 18th century, Rio de Janeiro. digital artwork, illustrative, painterly, matte painting, highly detailed.	same

- **A viúva simões**

	Prompt	Negative Prompt
1	concept art of a rich woman, widow, forty years old, bourgeoisie, a beautiful woman, tall, slender, beautiful black eyes, dark skin that was delicately feathery and soft, Rio de Janeiro. digital artwork, illustrative, painterly, matte painting, highly detailed.	bad anatomy, extra fingers, bad fingers, missing fingers, worst hands, extra legs, bad legs, improperly holding objects.
2	concept art of a a man, gray hair, thick, virile physiognomy, not slender, rounded belly, expressive and friendly face, dark circles under his eyes, Rio de Janeiro. digital artwork, illustrative, painterly, matte painting, highly detailed.	same
3	concept art of a girl, twenty years old, playing croquet, bourgeoisie, head a little big, strong, rounded forehead, brown, intelligent eyes, fiery and luminous blond hair, smiling mouth, good health, innocence, joy, frank look, pink skin, fresh, mouth friendly Rio de Janeiro. digital artwork, illustrative, painterly, matte painting, highly detailed.	same
4	concept art of girls, twenty years old, playing croquet together, bourgeoisie, smiling mouth, good health, innocence, joy, frank look, friendly mouth, Rio de Janeiro. digital artwork, illustrative, painterly, matte painting, highly detailed.	same
5	Concept art of a woman lying on her back in bed, sick, another woman kneeling on the floor, night, bedroom, lamp with warm and discreet light, white paper on the wall,	same

	Rio de Janeiro. digital artwork, illustrative, painterly, matte painting, highly detailed.	
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Horto - Auta de Souza

Poem 1: To my mother's soul

Poem 2: To my grandmother

Poem 3: As Night Falls

Poem 4: In the Moonlight

Poem 5: The path to the backlands

	prompt	negative prompt
1	A painting of a 19th century lonely woman with an expression of sadness, a broken rosary scattered on the floor, some rose leaves falling around, realism	bad anatomy, extra fingers, ugly hands, ugly face, extra legs, bad legs
2	A painting of a grandmother and her grandson(9yr) sitting together in a cozy environment, surrounded by elements that symbolize comfort and security, a soft blanket, a cup of tea and an old book, 19th century, realism	bad anatomy, extra fingers, ugly hands, ugly face, extra legs, bad legs
3	A painting of a person sitting in contemplation, with hands clasped in prayer or in a gesture of reverence. In the background, the night sky lit by the moon and stars, realism, 19th century	bad anatomy, ugly face, extra fingers, ugly hands, ugly face, extra legs, bad legs, wearing robes
4	A concept art of a person looking up at the night sky, lit by the moon and stars, 19th century. A guitar in the background, dreamy atmosphere.	bad anatomy, extra fingers, ugly hands, ugly face, extra legs, bad legs
5	A painting of two brothers walk through the dense vegetation of an arid environment. A distant house is seen in the background, night sky, realism, 19th century.	bad anatomy, extra fingers, ugly hands, ugly face, extra legs, bad legs

Os Sertões

Part 1 - The Earth. Chapter V - A geographical category that Hegel did not mention.

And the backlands are a fertile valley. It is a vast orchard, without an owner. Then all this ends. The torturous days return; the asphyxiating atmosphere; the hardening of the soil; the bareness of the flora; and on the occasions when the droughts come together without the intermittent rains – the haunting spasm of drought.

Part 1 - The Earth. Chapter IV - The backlands are a paradise.

And the backlands are a paradise. At the same time, the resistant fauna of the caatingas reappears: the elusive peccaries dart through the humid lowlands; the red-shinned peccaries pass, on sticks, through the tiguerras, with a shrill clatter of striking jaws; the lightning-fast rheas run through the high plateaus, in flocks, spurring each other with the stingers under their wings; and the seriemas with their mournful voices, and the vibrant sericoias, sing in the balsedos, on the edge of the marshes where the tapir comes to drink, stopping for a moment in its brutal, inflexibly straight trot, through the caatinga, knocking down trees; and the cougars themselves, terrifying the clever mocós that nest in pairs in the hollows of the rocks, jump happily in the tall bushes, before falling into the treacherous ambushes of the skittish deer or stray calves.

Part 2 - The Man. Chapter III - The Sertanejo

The sertanejo is, above all, strong. He does not have the exhausting rickets of the neurasthenic mestizos of the coast. His appearance, however, at first glance, reveals the opposite. He lacks the impeccable plasticity, the performance, the very correct structure of the athletic organizations.

Part 3 - The Fight. Chapter VI - A cruel diversion

...the gunmen gathered the corpses that were lying scattered in various places. They decapitated them. They burned the bodies. Then they lined up the heads, evenly spaced, on both sides of the road, facing each other, faces turned towards the road. Above, on the tallest marginal bushes, they hung the remains of uniforms, multicolored trousers and dolmans, saddles, belts, red-striped caps, cloaks, blankets, water bottles and backpacks.

	prompt	negative prompt	Parâmetros
1	A painting of Brazilian caatinga as a lush valley, with a vast orchard. Vibrant hues of the trees contrast with the arid landscape around, digital art	nenhum	<ul style="list-style-type: none"> - sd_xl_base_1.0.safetensors [31e35c80fc] - 1024x2024 - refiner ligado: 0.8 - cfg: 12 - sampling steps: 40
2	A painting of Brazilian caatinga as a dry land, some cracks in the soil, leafless trees and cactus. The sun shines in the sky, digital art	nenhum	same
3	A painting of Brazilian caatinga as a lush valley, yet with some dry land aspects. Animals from caatinga in the background (tapir, suçuarana, seriemas). Digital art	nenhum	same
4	A painting of a man from the Brazilian backlands. He is a determined person, yet his countenance reflects the harsh life in the backlands, 19th century, realism	bad anatomy, extra fingers, ugly hands, ugly face, extra legs, bad legs	same
5	A painting of a Brazilian army expedition in the arid Brazilian caatinga, with calvary and war cannons, 19th century, realism	bad anatomy, extra fingers, ugly hands, ugly face, extra legs, bad legs	same

- Dom Casmurro

- 1- Representation of Capitu's eyes, described as "hangover eyes" and "eyes of a slanted and deceitful gypsy". The prompt is inspired by Capitu's physical characteristics (chapter 13) and Betinho's description of her eyes (chapter 32).
- 2- Scene of the first kiss between Betinho and Capitu (chapter 33), after the former braids the latter's hair. At this moment the romance begins;
- 3- Describes the scene of Betinho and Escobar revealing their secrets (that they did not want to be priests), (chapter 78);
- 4- It is a representation of Betinho's suspicion that his son is actually Escobar's son. Represents chapters 131, 132.
- 5- Describes the scene at the café (chapter 138), in which Betinho is about to poison himself, and then almost poisons his son. But he immediately backs down and ends up revealing his anguish to Capitu (that he thought she had betrayed him and that Ezequiel was not his son);

	Prompt	Negative Prompt
1	painting of oblique and concealed eyes. Just eyes. Mysterious and energetic fluid, like the wave that retreats from the beach, on hangover days. Brunette, clear and large eyes, straight and long nose, had a thin mouth and wide chin.	bad anatomy, extra fingers, bad fingers, missing fingers, worst hands, extra legs, bad legs, improperly holding objects.
3	A painting of two teenagers. The girl has braids, sitting in a chair while a boy (standing) kisses her. 1800s.	same
4	a painting of two 17-year-old teenagers telling each other secrets inside a seminary for priests. 1800s.	same
5	a painting of a young kid (4yo) in the center. In the background there is a photograph of his father at the wall. The kid looks like the father , who was 40yo. 1800s.	same
5	a painting of a man and a woman in their 30s and their 5yo boy inside of a house. They are crying and looking at each other. The man is holding a cup of coffee, he is desperate and angry. 1800s.	same

- Senhora

- 1- Seixas's room (highlighting the contrast between his luxurious lifestyle and the poor reality of himself and his family), described in part 1, chapter 5;
- 2- Aurélia's revelation after the wedding, described in part 1, chapter 13;
- 3- Aurélia at the window and her suitors, described in part 2, chapter 4;
- 4- Scene at the ball where she faints, part 3, chapter 4;

5- Final scene, where he returns the money and they are together. Last excerpt, chapter 9 (end) of the last part.

	Prompt	Negative Prompt
1	Concept art of modest, worn-out study with faded blue wallpaper, old furniture. Iron bed with green mosquito net contrasts with surroundings. Luxurious items like tailored black coat, elegant evening wear, Parisian hat, quality gloves, and fine boots seem out of place. Embroidered blue satin pillow stand out. Disorderly alcove with books, inkwells, ashtrays, and assorted trinkets contrasts with well-appointed dresser counter. Corner with umbrellas, canes, some valuable, alongside artistic curiosities.	bad anatomy, extra fingers, bad fingers, missing fingers, worst hands, extra legs, bad legs, improperly holding objects.
2	Concept art of a couple in a luxurious and opulent setting, an elegantly decorated living room with fine wooden furniture and plush fabrics. The woman is seated in an upholstered chair, with an expression of disgust and triumph, holding an open sheet of paper. The man is kneeling at the woman's feet, his features twisted in shock and despair.	Same
3	Concept art of a young woman, very beautiful, stands in front of the window. She attracts a crowd of suitors who pass by in carriages and on foot. The eager looks and insinuating words of the suitors contrast with her cold impassivity; she remains at the window like a statue, fulfilling her duty, but without employing flirtatious tricks or seduction tactics.	Same
4	Concept art of an elegant living room, adorned with tall artistic bronze planters in each corner. The planters are filled with live plants, creating a countryside atmosphere. In the center of the room, a couple dances a waltz, eager for space. Their lips come together in a brief touch. The woman faints in the man's arms.	Same
5	Concept art of an elegantly decorated room with heavy curtains and exquisite furniture. In the center of the room, a man and a woman are present. While the woman kneels before him, holding his hands fervently, the man, visibly moved, kisses the woman passionately while holding a document in his hand.	Same