

The Henryology Project

by LE, the "Ledore Expert"

INTRODUCTION

My purpose in conducting this Henryological study is to attain a deeper understanding of Henry Ledore: that is to say, while I hope my work is of use to my peers, this project is ultimately personal. I have long found Henry immensely interesting and an enjoyable subject of rumination, so this is certainly a labor of love and a form of intellectual play — but, to some extent, it also feels obligatory.

I must note that a significant part of my desire to undertake such a large, ambitious project of documentation and analysis is that I have difficulty trusting my own interpretation of Henry: this is an insecurity which has an especially strong effect on me given how my peers find me a trustworthy source on him (I have been affectionately nicknamed “the Henry guy” for this reason). Indeed, I have many observations about his nature which I frequently share: though, I just as often fear I am misconstruing him in these observations or, more egregiously in my eyes, projecting too many of my own emotions and experiences onto Henry, or projecting such emotions and experiences onto him even when my belief in his sharing them is not strongly supported or accommodated by canon material. Indeed, my eagerness to explore Henry’s psychological state is inherently linked to my own psychological state and its similarity to (my perception of) his, so undoubtedly some level of projection underlies many of my interpretations; what I desire, then, is to justify the projection I partake in as being consistent with and appropriate to canon, and, in a broader sense, to ground my reading of his character and person in canon such that I can be more secure in its veracity.

It could be said that this endeavor is entirely compulsive, the result of a desire to preemptively address my wrongness (with sufficient strictness) before anyone else feels the need to; I cannot in good faith deny such an argument. As will be discussed below as I elaborate on my interpretation of Henry’s psyche, I read Henry as someone who wants things “just so”, so it should perhaps be unsurprising or even inevitable that I, someone who is nearly as perfectionistic

as I think Henry is, should settle on that conclusion in a project which in itself is a massive, convoluted, compulsive self-corrective effort. For better or for worse, my understanding of Henry and my fervent desire for this understanding to be faultless are inseparable: given his proximity to myself, I see it as a moral imperative for me to be right about him. You, dear reader, likely do not see it that way, but I hope, at least, that this obligation which I perceive will have helped me produce a summation of Henry which is valuable to you.

Aside from all of this, as I will elaborate on below, Henry is very easily misunderstood both by other characters in-game and by people playing the game: I thus think it pertinent to put in a substantial effort to truly understand him.

Through this project, I aim to give Henry Ledore the proper understanding of his personality which he was programmed to lack.

NOTES

This analysis follows my philosophy of interpretation, which I call Thematic Expansion and which is defined elsewhere. The paper also heavily cites a thorough list of Henry-related observations, which itself cites a thorough documentation of relevant in-game sequences: all of these should be available, and I encourage you to read through them — especially the former — for additional context and to get some more food for thought, as it were.

I have tried my hardest to cover as many points from my observations as possible; unfortunately I have been unable to include all of them, for the sake of the paper's coherence and for the sake of my own sanity, but I hope my analysis is still sufficiently thorough regardless.

CHILDHOOD

The earliest part of Henry's life we see is his childhood — I would estimate him to be around 7 years old at this point — where we are immediately met with the disturbing truth that he was ostensibly a child servant to the Ascot family, the wealthiest family in Stansbury, which is composed of Mr Ascot, Mrs Ascot, and Randall Ascot, the last of whom is Henry's age [Events, Adolescence B1]. We do not see enough of this time period to know, say, what Henry's duties are as a servant, but given the way he is treated and the way he treats others, we can safely say that

he is part of the Ascot household but not part of the Ascot family: the household maid reprimands Henry for holding and playing with Randall's toy robot, accusing him of stealing it for that alone, and Henry is deferential and apologetic, to her and to Randall himself, whom he calls "Master Randall" [Events, Childhood B]. Of course, this all raises the question of how Henry ended up in the Ascot household to begin with; the little we know is that Henry has no known relatives and is thus, effectively, an orphan [Events, Childhood A]. Ultimately, then, little Henry's only "family" is the one he is hierarchically excluded from, one in which he has a subservient place to remember; theoretically, Mr and Mrs Ascot could serve as his parents, and Randall could serve as his brother, but they do not fill these roles by default [Personality/Relationships, Childhood G6].

What was it like for little Henry at this time, living in the Ascot household? Immediately, we are presented with the idea that it is inappropriate of Henry to do anything childish — to hold and play with a toy robot, to want it at all — which, given how Henry ends up maturing, seems to have been very detrimental to him psychologically [Personality/Relationships, Childhood E1; Personality/Relationships, Adolescence D]. As a servant, this toy is not something he "deserves" from the outset; he is not allowed to enjoy himself unless that freedom is specially granted to him. If Henry had been taken in by the Ascots as part of the family and not just part of the household, if he had been adopted as a son and not enlisted as a servant, then he would not need permission from some higher authority to so much as hold and play with a toy. When Henry, God forbid, does so without first acquiring this permission, he is berated and has the toy wrenched from his hands: at this stage, Henry learns that he is not allowed to have something without official sanction, that he will be punished for having it unsanctioned, and that this punishment will amount first to anger and second to having this something taken from him [Events, Childhood B2; Personality/Relationships, Childhood F2]. This, as we will see, comes to haunt him.

Henry, in childhood, is a sensitive boy; it would inevitably cast a dark shadow over him to be essentially yelled at for doing something any child would [Personality/Relationships, Childhood A]. We have reason enough here to believe the Ascot household is a harshly punitive environment, and this is reinforced later — seemingly, Henry would not be able to thrive within

the household as it stands, constantly living in fear of anger and punishment [Events, Adolescence B3-B5]. Indeed, overall, one can say that little Henry is rather defenseless: while he clings to the toy robot and explains he merely wanted to play with it, he does not resist further, and seems to internalize the guilt prescribed to him, appearing ashamed of what he had done and sincerely apologizing to Randall for it [Personality/Relationships, Childhood E1]. In addition, Henry seems to have started to internalize the notion that he does not have the right to act like a child: in particular, Henry is very emotive and is prone to crying when someone takes something from him, but always immediately dries his eyes, seemingly denying himself the right to be sensitive and the right to find the anti-childhood strictures of his servant position unjust or hurtful [Personality/Relationships, Childhood A, Personality/Relationships, Childhood E]. All he has to protect himself with is the defensive posturing of his body, which does little to shield him from the emotional harm he experiences; one can imagine that, having lived in the Ascot household as a servant, he has not been conditioned to advocate for himself — merely to do right from the outset [Personality/Relationships, Childhood D1, D3, D5-D6, D9, D13]. So long as Henry strictly remains a servant in the eyes of the Ascots, then — or in other words, so long as he is not humanized — he would have no freedom from the household's oppressive structure, his humanity stripped away nut by bolt until he is more robot than boy.

Enter Randall. As mentioned before, in other circumstances, Randall would have been Henry's brother from the beginning; these are not those circumstances. However, Randall can choose to act as Henry's brother — and this he does. Even before the gift of the toy robot, it is clear that Randall cares about and respects Henry: just the sight of the household maid telling Henry off is enough to upset Randall [Personality/Relationships, Childhood G3]. Indeed, though, it is the gift of the toy robot which not only cements their brotherly relationship but also symbolizes it. In the process of handing the robot to Henry and insisting that it is his, Randall defends and frees him from the strictures the maid is trying to enforce: in both literal and symbolic senses, Randall is giving Henry the freedom to be human, and more specifically, the freedom to be a child [Personality/Relationships, Childhood G6]. Randall raises Henry up from being only a servant, allowing him both a material possession and an interpersonal relationship.

At this point I must elaborate on one of the many symbolic frameworks which I integrate into my interpretation of *Miracle Mask*, which I call the window-door framework. The game dichotomizes the front door/visitor's entrance (the "door") of an area to the window/secret entrance/VIP entrance (the "window"), where entering the area through the door results in one understanding less about its contents than entering it through the window; this dichotomy is often applied to a household, and in that context, the use of the door symbolizes an individual's belonging to or being welcomed into the household (a familial relationship), while the use of the window symbolizes an individual's alienness to it (a non-familial relationship) [Symbolism/Theming/Narrative Structure H]. At present, this framework is relevant in how it describes Henry and Randall's relationship. Henry and Randall are both part of the same household, and their relationship is initially only defined within it, with Henry as the Ascots' servant — their relationship's household-oriented dynamic continues when Randall gives Henry the toy robot, except now there is something shared between them, being a familial relationship. Within the window-door framework, their existence as brothers is exemplified by their appearance in Puzzle 147, *That Rings a Bell 2*: the pair are playing together in Randall's room, and are shown to be behind the window together, as such distinguishing their belonging to the same household to the exclusion of the onlooker, represented by the player [Symbolism/Theming/Narrative Structure H2]. Having to ring the bell beneath the window to alert those within classes us as an outsider to the household — this bell system is used by such outsiders to gain access to Randall's room through the window, as will be elaborated on later, and thus Henry and Randall are further united under the same roof by already being in and having access to that room to begin with [Symbolism/Theming/Narrative Structure H2].

There is another aspect to Henry and Randall's relationship at this time: they are not just brothers, bonded within the household, but also best friends, bonded without it. Randall is the leader of the "Stansbury Four", which comprises him, Henry, and two other Stansbury children their age, Alphonse Dalston and Angela: Randall takes this troupe out on adventures to search for treasure [Events, Childhood D6]. Henry certainly has more freedoms now than he does later — among other things, he is able to go to school — but it seems likely that he would be at least somewhat restricted in his ability to leave the Ascot house, given his position, and thus it is

meaningful for Randall to specifically invite Henry to join him outside [Events, Childhood B3; Events, Adolescence A9]. In any case, going on these adventures with Randall gives Henry the outlet to play, to explore, to socialize, to triumph, to feel confidence, and he very clearly enjoys and makes use of this outlet: even if Henry did have free reign of the outdoors, it is Randall specifically encouraging him to take advantage of that, which is important to him [Events, Childhood D6]. To some extent, we can imagine that Randall is already “outdoors” mentally, in that, as he is free to be a child, he feels he naturally has the freedom to make friends and traipse around with them out of the house: Henry is not the same, as he would not have been raised to feel this freedom. In this way, even when both Henry and Randall have the freedom to go outside, it can be said that Randall is looking in through the proverbial window to see Henry confined, at least mentally, to the inside of the house; in turn, then, Randall opens this proverbial window to let Henry out of this cage, to let him enjoy, through friendship, the freedoms of childhood that Randall might have taken for granted in himself [Symbolism/Theming/Narrative Structure H6]. By accessing Henry through this metaphorical window, Randall understands Henry in a more meaningful, productive way, and is thus able to help him.

Now I must explain yet another symbolic framework, one tied to the window-door framework: this one relates to the plays performed in the Rabbit Show minigame, in particular the last two, which I have reason to believe are parallels to Henry and Randall’s relationship. Both of these plays, aside from being the heaviest of the ten, involve Bunny performing a selfless act to save someone incapable of saving themselves, an act which not only defines Bunny’s personal merit but also his friendship to the person he has saved — this is particularly relevant to Henry and Randall throughout their lives [Symbolism/Theming/Narrative Structure D]. The ninth play, the Snow Bunny, illustrates the ways in which Randall has saved Henry in that single moment of giving him the toy robot and inviting him to join him in adventuring: if we imagine Henry as the sickly boy and Randall as Bunny, then Henry’s prior inability to leave the house freely is highlighted, as is his newfound freedom to do so after Randall makes some sacrifice for him [Symbolism/Theming/Narrative Structure D1]. In this lens, Henry is made out to be helpless to save himself due to factors outside his control, which is indeed the case if one views the conditioning he has experienced as the result of his childhood servitude to be a pathology of

sorts. And how is he saved? By a tap on the other side of the window, representing Randall's invitation to go treasure hunting, and the gift of the flower, mirroring the gift of the toy robot [Symbolism/Theming/Narrative Structure D1; Symbolism/Theming/Narrative Structure H10]. When keeping in mind the window's symbolism as non-familial connection and the door's symbolism as familial connection, we can see that, in this play — and, by extension, in this life moment — the bonds of friendship are more freeing to this weak boy, to Henry, than the bonds of family. This is a topic which shall be returned to later, and which connects to the window as a conduit of understanding.

Brothers or best friends, Henry and Randall have a very weighty relationship, and this weight can be traced back to Henry's existence as a servant. To Henry, at this time, Randall is his savior. Randall protects Henry as well as his relationship to him, as represented by his staunch defense of Henry's right to the toy robot: he not only insists it is Henry's to the household maid, but also fights Dalston to get it back after he has stolen it from Henry's bag [Personality/Relationships, Childhood G7]. In both cases, Randall's action and resolve are juxtaposed to Henry's tears: Henry is portrayed as vulnerable and powerless to save himself, and thus Randall eagerly does the saving for him. (One has to wonder if Dalston would have thought to steal the toy robot if it had been Randall holding it and not Henry, given the former's activeness and the latter's passiveness.) Overall, through this and through having Henry join him in adventuring outside, Randall is giving Henry the love, safety, and comfort he cannot get elsewhere: Henry has no real family, and prior to going outside, he has no real friends either. Whether actually forbidden from play or not, Henry would not feel free to do so on his own; in an odd sense, then, he is only allowed to have this freedom because Randall, who is technically his superior, grants it to him [Personality/Relationships, Childhood E2-E3]. As it is, Randall's kindness would not be as meaningful if he was on equal footing as Henry: Henry would not see him as a savior if he were not in some low place to be lifted out of.

Interestingly, if Henry continued to not feel free to go outside much (and he very likely would not, if not for Randall), he would still have one friend — Randall himself — but be precluded from having any others. This is notable, as Henry has positive platonic relationships with Angela and Dalston, even when things are not entirely smooth-sailing: Dalston steals

Henry's toy robot, but once it is returned, there is no lasting ill-will between the boys [Personality/Relationships, Childhood I2]. Henry also has a model of this conflict resolution in friendships through Randall and Dalston, who go from tussling one moment to being chummy again the next [Personality/Relationships, Childhood G7]. The only "harm" done between Henry and Randall at this time is something Randall does not even think Henry needs to apologize for — if that moment is indicative of their dynamic as a whole, we can imagine that Henry does little to upset Randall and that Randall is not easily upset by Henry; on at least Henry's end, the lasting peace of their bond is the result of their power differential [Personality/Relationships, Childhood G4]. Dalston and Angela are neither Henry's masters nor his siblings, which would inevitably distinguish their dynamic with him from Randall's: the freedoms of friendship, again, will be of importance later.

As it is, though, Henry seems more strongly attached to Randall than to his other friends, which is not really unexpected; Randall later says that Henry would go everywhere with him at this time, so even if it is clinginess of a sort, it is not something Randall minds [Events, Childhood D7; Personality/Relationships, Childhood G5]. At this point, Henry clings to Randall because he feels he needs him: Randall saves him, after all, being the first to treat him like a friend or brother or human at all. Henry also constantly carries around the toy robot, and holds it rather defensively, extending that clinginess to a symbolic level [Personality/Relationships, Childhood F3]. Randall, in turn, sticks by Henry — even if on some level he feels he needs Henry, though, it would be in an altogether different way, given how something as integral as the validation of his humanity is not on the line. This reciprocal need between Henry and Randall becomes more relevant in adolescence; as for now, though, the two appear to have a very symbiotic, almost idyllic, relationship. Henry and Randall share a level of childhood whimsy and wonder — we know for a fact that Randall encourages Henry's curiosity through his courage, and we can just as easily imagine Henry tempering Randall's curiosity through his caution. In addition, as mentioned above, there seems to be little to no interpersonal conflict between Henry and Randall at this time: and, given their shared household, fondness for one another, and (at least one-sided) emotional reliance, it can be said that the two understand each other

meaningfully well. As such, the boys would make two halves of a whole, like a set of twins, fitting perfectly together like gears or puzzle pieces.

ADOLESCENCE

Interestingly, the first time the player sees Henry in person is in a flashback, in his adolescence: Henry is seventeen years old now and he continues to be a servant to the Ascots [Events, Adolescence A]. Henry's life as servant is more concrete, as he performs a series of duties and tasks tied specifically to the role he plays; in particular, at this point, Henry is a butler-in-training at the behest of Mr Ascot [Events, Adolescence A8]. Much of this we learn through Randall, that his father had "taken a liking" to Henry for his intelligence, obedience, and diligence, and had thus given him greater responsibilities within the household and, as such, much more work to do; subsequently, Henry stopped going to school (potentially of his own volition, as will be discussed), and thus his life became all the more centralized around the household in both the literal and symbolic sense [Events, Adolescence B9; Personality/Relationships, Adolescence J1-J3]. Henry is now condemned to a routine of performing menial task after menial task — though, given how Henry is prized for being clever and is said to have a natural talent for business, it seems likely that some of Henry's duties involve more thought, perhaps related to the finances of the Ascot estate [Personality/Relationships, Adolescence E2; Personality/Relationships, Adolescence J3].

Henry's role as butler-in-training immediately changes the course of his life, first and foremost by depriving him of friends. On account of his new position, Henry is not able to spend time with Dalston and Angela nearly as much as he had in childhood, if he even has the freedom to interact with them much at all anymore; if he had been close to them before, he does not seem to be now, at least not meaningfully so [Personality/Relationships, Adolescence G; Personality/Relationships, Adolescence H]. Notably, Henry's friendships with Dalston and Angela had been his only friendships not otherwise contextualized by bonds of family or service, and now they have both petered out. Dalston still thinks about Henry, though we never see the two interact: Dalston comments on Henry's apparent willingness to be bossed around, and generally seems attentive to, and perhaps critical of, the burden placed on Henry by his servitude [Personality/

Relationships, Adolescence H4-H6]. Angela, at this point, is mostly connected to Henry through Randall, as she and Randall are dating: Henry has romantic interest in Angela, but he values his existing familial-platonic relationship with Randall much more than a potential romantic relationship with her, and as such makes no motion in pursuance of her [Personality/Relationships, Adolescence F6; Personality/Relationships, Adolescence G4]. (Angela and Randall's relationship is of particular significance to Henry, and will be elaborated on later.) Worth mentioning, too, is how Henry is unable to form a friendship with Hershel for the same reasons preventing him from maintaining his friendships with Dalston and Angela: Hershel and Henry have a lot in common, including a particular fondness for Randall, but Henry's station comes in the way of any genuine attachment [Personality/Relationships, Adolescence I].

Technically, Henry still has one friend — Randall, his first — but this friendship is warped by the household it is once more relegated to. Henry is distinguished from Randall's other friends by the window-door framework, classing Henry's friendship with Randall as one embedded in the household they share: this is primarily seen through Hershel and Angela's use of Randall's window as a secret or VIP entrance to his room [Symbolism/Theming/Narrative Structure H2]. Unlike someone belonging to the household, Hershel and Angela are not able to enter the house through the front door, as Mr Ascot is firmly opposed to having them around with his son, and as such any means of entry which would necessarily alert him of their presence would result in fierce anger and punishment from him; the two friends thus employ Randall's window to reach him directly, using a signal to communicate that it should be opened for them such that they could enter his sanctum [Symbolism/Theming/Narrative Structure H3]. In alignment with this symbolic framework, the use of the window signifies the pair's non-familial bond with Randall, defined as such specifically by their need to enter the household surreptitiously.

Henry, meanwhile, obviously does not make use of the window, precisely because he is part of that household: it would be both improper and nonsensical for him to enter Randall's room by climbing in through the window from outside, since he is a servant and since he has access to Randall's room from within the house through the use of doors [Symbolism/Theming/Narrative Structure H5]. Hershel and Angela's position on the outside of both window and household is signified by Puzzle 027, *That Rings a Bell*: this is in contrast to Henry and

Randall's position on the inside of both window and household as shown in Puzzle 147, *That Rings a Bell 2* [Symbolism/Theming/Narrative Structure H2]. This all holds true when considering how Henry is no longer able to tag along with Randall wherever he goes, and how busy he is with work, making it such that the environment in which their relationship finds itself now is almost exclusively within the Ascot house: Henry's role as Randall's friend is becoming more and more intertwined with his roles as Randall's brother and Randall's servant, which themselves are now firmly co-constituting one another, something which shall be elaborated on shortly [Personality/Relationships, Adolescence F14].

What does it mean, at this time, to be within the Ascot household? What is this environment through which Randall and Henry know and love each other? It is a realm controlled by Mr Ascot, Randall's father, whom we learn to be strict and quick to anger. As shown above, Mr Ascot is easily antagonized, finding Hershel and Angela's presence in his house and his son's room offensive and worthy of punitive action, seemingly viewing Randall's friendships as detracting from his productivity — indeed, one of the punishments he doles out in this regard is giving Randall extra study tasks for a week [Events, Adolescence B3]. Mr Ascot values hard work above all else, wanting Randall to study to take over the Ascot estate and penalizing him for spending time instead on more “frivolous” pastimes, in particular studying archeology: this is of significance, considering Randall's emotional investment in the field [Events, Adolescence B8-B9, B13]. Certainly, Randall's house is not a place where he can really thrive, as his father is always breathing down his neck and getting on his case: Randall is a person driven by personal interests and desires, not easily reigned in by a feeling of obligation alone, and thus he would inevitably seek escape from controlling forces like his father — as such, he sneaks out of the house through both the literal and proverbial window to spend time with Hershel and Angela outside, the bonds of friendship freeing him from his household [Symbolism/Theming/Narrative Structure H6]. Throughout this, though, we learn that Mr Ascot's strictness is a result of his care and concern for Randall: regardless of whether or not it is expressed in any meaningful or positive fashion, love is at the heart of how he treats his son.

And where is Henry in this equation? First and foremost, Henry is cognizant of how Randall's behavior conflicts with Mr Ascot's wishes; in a way, then, Randall's conduct would

serve as a model of what Henry should not do, given how this conduct results in the anger and punishment which Henry has been so averse to [Events, Adolescence B3, B11, B13]. And what does Randall do? He makes choices for himself; he disagrees with the choices made for him; he sees himself as part of something great, something which he refuses to let anyone hold him back from. Henry thus becomes even more deferential to Mr Ascot's authority, precisely because Randall is anything but; we can thus surmise that the diligence and obedience which Henry is prized for are the product of fear conditioning, of being vicariously beaten into submission through the flak Randall gets for living freely [Personality/Relationships, Adolescence J4]. Thus, as a father, Mr Ascot is unhappy with the son he loves, while as a master, Mr Ascot is happy with the servant he (as we will soon know) has no emotional investment in. And so, in exchange for being all the more industrious, organized, clever, thoughtful, dutiful, responsible, neat, business-savvy, and compliant, Henry gets the honor of being valuable to Mr Ascot, unlike Randall: Henry is kept on a tighter leash, kept closer by the man who could have been his father. Being trapped within the domestic sphere of the Ascot household is the "reward" Henry receives for being good in the eyes of his master. Henry's goodness, and thereby emotional safety — avoiding anger and punishment — comes at the direct expense of his freedom. On some level, it seems that Henry would thus value himself based on how Mr Ascot values him: his worth is dependent on his lack of argument; on his productivity; on his being a servant. That is how he is good; that is how he is safe; that is what he deserves.

With this deprivation of freedom in service of Mr Ascot comes a deprivation of friendships: all Henry has left is Randall, whom he would rely on emotionally now more than ever. Henry and Randall are both saddened by their inability to go everywhere together anymore, illustrating their mutual fondness and closeness, but Randall's freedom to have other friends — in particular Hershel, who fills a similar role to Henry in being Randall's cautious and responsible sidekick — makes it such that his continued friendship with Henry must be a conscious choice, one which he could theoretically retract at any time [Personality/Relationships, Adolescence F11; Personality/Relationships, Adolescence, I11]. Indeed, Randall continues to treat Henry with kindness and humanity, making an effort to include him in his personal endeavors and involve him with his other friends: in turn, Henry seems all the more eager to help

Randall and make him happy, assisting Randall in several crucial steps leading up to his expedition in the Akbadain [Events, Adolescence C; Personality/Relationships, Adolescence F12, F15-F19].

At this point, more layers are added to Henry and Randall's relationship. On the one hand, Randall is everything which Henry refuses to be, taking his own freedom by force; on the other, Randall is still Henry's savior, someone who has given him freedom. Henry is caught between Randall and his parents, bearing witness to Randall's constant rule-breaking — in particular, his sneaking out at night through the window — and thus walking on eggshells to prevent word from getting to Mrs Ascot and, by proxy, her belligerent husband [Personality/Relationships, Adolescence F10]. This gives Henry a complex view of Randall, one in which he simultaneously idolizes him and refuses to be anything like him. Meanwhile, here we really start to see Randall's emotional reliance on Henry, not just the inverse, as Henry, like Randall does for him, provides Randall with something he needs but does not get anywhere else: Henry believes in Randall without question [Personality/Relationships, Adolescence F19]. Whether Randall reads it as such or not, Henry might as well worship him. Henry is shown to value Randall's word above all else, Randall's dreams above all else, Randall's happiness above all else, Randall's future above all else: when Randall says he is going to uncover the secrets of the Akbadain, Henry believes that like a vision from God, and puts in every effort to fulfill this proverbial prophecy [Personality/Relationships, Adolescence F19]. This devotion is a mix of reverence and obligation: it is Henry's dream for Randall's dream to come true, and he very strongly believes in it. We can also imagine that this serves as vicarious wish fulfillment for Henry. Henry seems to have a genuine investment in archeology, applying his prized intellect to it, despite and because of archeology's "uselessness" in the eyes of Mr Ascot: as an extension of the treasure hunting he would join Randall in as children, it is representative of juvenile freedom, one which he cannot directly partake in anymore [Personality/Relationships, Adolescence F12]. To that end, then, Randall's dream really is his own, a desire to return to one of the few good parts of his childhood. Overall, Henry is the only person to wholeheartedly believe in Randall and support his passion for archeology, which is important for Randall given how much he stakes his identity on it; he has neither friend nor family member who understands and accepts this part of him like Henry, who

fits both categories, does [Personality/Relationships, Adolescence F15]. Henry is prized by Mr Ascot for his intellect, while Henry himself prizes Randall's intellect: he, unlike Randall's other loved ones, is certain that Randall is not insane, thinking that his mind is brilliant, not broken [Personality/Relationships, Adolescence F27].

We must acknowledge, though, that Henry's loyalty to Randall stems as much from his servant role as from his brother role, as the two concepts are quite tangled up at this time: Henry is now firmly hinging his relationship with Randall on pleasing him through their joint investment in archeology, a context in which Randall is trying to treat Henry as an equal [Personality/Relationships, Adolescence F19]. Clearly something is clouding Henry's view of Randall — and indeed, as he is using the door to access Randall, he thereby has a less nuanced understanding of him than Hershel and Angela, who use the window [Symbolism/Theming/ Narrative Structure H15]. Worth noting, too, is how Randall is no stranger to treating Henry as a servant, in addition to treating him as a brother: obviously he is not as strict as his father, but he still does send Henry on errands — which, interestingly, Henry seems particularly eager to carry out [Personality/Relationships, Adolescence F8]. Henry never complains about his duties in general, but he seems to have a personal investment in doing whatever Randall wants him to; supporting this is how Henry submissively refers to Randall as “sir” when he seems to have upset him, in contrast to how he refers to him as “Master Randall” in other contexts [Personality/Relationships, Adolescence D5; Personality/Relationships, Adolescence F2]. The fact that Henry should be not only regretful but also increasingly diffident upon making Randall anything but happy is very telling; it seems very likely that he is afraid of Randall's displeasure with him as he is of Mr Ascot's. As such, even though Randall is very much not ordering Henry around when they discuss archeology, Henry would be inclined to align to his wishes regardless — Henry is ostensibly not Randall's servant in such a context, but he acts as one, perhaps precisely because Randall is not treating him that way. This blend of subordination and equality is on full display when Henry serves tea to Randall and Hershel: he is acting the servant by doing the serving, but acts the brother by presumably having tea himself, having brought enough tea cups for all three of them to drink [Personality/Relationships, Adolescence F9].

Henry can be said to have internalized the mindset of a servant by this point. Even if he is somewhat unhappy with his life of servitude, he does come off as seeming fine with it overall, to the point that, when someone suggests his workload is too hard, he actively denies the opportunity to lament it; at the same time, others treat his obedience as a part of his core character, and indeed it is hard to imagine Henry lacking it [Personality/Relationships, Adolescence D7]. His sense of obligation towards others extends outside of the household, with him feeling bad when he is not in a position to help other people in general: we see this with Hershel, whom Henry cannot assist in finding his father [Personality/Relationships, Adolescence D10]. Hershel has a particularly illuminating perspective on Henry — he only really interacts with Henry in passing or when Randall is present, so through Hershel we can see how Henry is viewed by both the everyday Stansbury denizen as well as by someone he is acquainted with. Hershel holds two perspectives in tandem: firstly, he pities Henry for having to work so hard, and secondly, he thinks that this state is relatively immutable and perhaps inherent to Henry's existence [Personality/Relationships, Adolescence I4, I13]. The two boys are not particularly close anyway, but it is notable that Hershel seems unpleasantly surprised to run into Henry alone in Newmarket, as if he finds him hard to talk to: and indeed, their conversation peters out rather awkwardly [Personality/Relationships, Adolescence I2-I3]. Townsfolk like Dalston and Lionel also bring up how much heavy lifting Henry has to do for the Ascots, and it is also widely known across the town how strict Mr Ascot is: it thus seems as if many people who know or at least know of Henry feel bad for him, but also feel powerless to improve his situation [Events, Adolescence B10; Personality/Relationships, Adolescence H4-H6; Personality/Relationships, Adolescence K3]. Notably, Hershel is under the impression that Henry chose to leave school out of an eagerness to work; such a notion would assuage some of his potential guilt about being unable to ameliorate Henry's position, under the assumption that there is nothing needing to be ameliorated [Personality/Relationships, Adolescence I8]. (It seems likely that Hershel moved to Stansbury after Henry already left school, so this would certainly affect his viewpoint of him, having never known Henry when his life was not so defined by work.) It is certainly possible that Henry did decide himself to stop going to school, but such a decision would inevitably have been influenced by what has been conditioned to value in himself given his new role.

Compounding this, Henry is notably less expressive than he was in childhood, bodily and especially facially — of note is how he has an almost perpetual neutral, verging on unhappy expression, only ever smiling when helping Randall or anticipating his return as he leaves for the Akbadain [Personality/Relationships, Adolescence B; Personality/Relationships, Adolescence C]. If he does retain the sensitivity he had as a child, which I surmise, then it is not a matter of his having fewer emotions as an adolescent, but rather his expressing them less — but this should be of no surprise. Henry is always at work, and his job requires him to be composed, level-headed, and uncomplaining; Henry has been raised without the expectation that his emotions would be given proper attention, and without the thought that he inherently deserves to be cared for thusly; Henry only has one person who has reliably understood him, and that person is no longer a constant presence in his life; Henry sees Randall-like traits as inviting anger and punishment, and Randall is a very emotive person. Henry's servitude has made a lasting impression on his psyche by making him suppress his emotions — in this way, then, Henry has been made to be more robotic. If Henry were entirely cut off from Randall, he would surely be much worse off socioemotionally, but Henry's restricted connection to him has made the walls of the Ascot household close in on him more quickly than they had in childhood.

We return, again, to how Randall is really all Henry has in life now: losing him would be devastating. Randall cares for Henry unconditionally, but he only really needs Henry in turn because Henry provides him a service — though Henry would likely conflate the two. All that is sincere and personal would, tragically, become transactional; whatever Henry does to make Randall happy is as much out of goodwill and duty as it is out of a desperate wish to keep Randall around. He denies Randall's gratitude, but he is still happy to receive it — it is validation that he has done good by him [Personality/Relationships, Adolescence F8]. This generates a loop: Henry needs Randall, so Henry supports Randall; Henry supports Randall, so Randall needs Henry; Randall needs Henry, so Randall is there for Henry; repeat ad nauseum. Though, despite both parties seemingly benefitting from this cycle of emotional reliance — even if it is unhealthy in its workings, the relationship is effectively positive for them — they have drastically different motives. Henry seeks stability, wanting to hold onto whatever good he has in life, using this cycle to hold Randall close; meanwhile Randall seeks the stars, wanting to reach

out towards something better, using this cycle to empower him to achieve his archeological dreams [Personality/Relationships, Adolescence F15].

Interestingly, a point of commonality between these two motivations is Randall's relationship with Angela. Randall is dating her, and seemingly some puppy love at least has been present since they were children; being part of this relationship and thinking of its future, Randall dreams of proposing to Angela after he gets the fame and fortune of uncovering the secrets of the Akbadain. Henry seems very invested himself in the continuation of this relationship, but in a way that is more oriented around stasis than growth: in particular, he at several points mediates emotionally between Randall and Angela, positioning himself as someone for one of them to blame instead of the other whenever conflict arises [Personality/Relationships, Adolescence F25; Personality/Relationships, Adolescence G6]. Notably, this conflict is on the point of archeology: in this way, then, Henry can make Randall happy by allowing him to go to the Akbadain, increase the chances of his returning safely from the expedition by making him more receptive to Angela's concerns about it, and maintain a positive element of his past and present by paving over potential pitfalls in this relationship which he idealizes and idyllizes. Of course, this is not to say that such a plan is successful, or even good: notable is how, in thinking of things this way, Henry is reducing Angela's role and agency by seeing her exclusively through her relationship with Randall. One of Henry's past friendships is thus cheapened by this mindset — though perhaps it is at least somewhat intentional on Henry's part. He has romantic interest in her, as noted before, but he does not act on it, even if he has the desire to; by distancing himself from Angela emotionally, seeing her as a means to a Randall-related end, Henry can suppress that desire near-entirely, and assuage any guilt that he would feel for having had it in the first place — which we cannot discount, given how he has been taught it wrong of him to want or expect anything, least of all love.

Speaking of which, Henry is very socioemotionally detached from anyone other than Randall. As mentioned before, he is rather inexpressive, and he is also very quiet: on multiple occasions he says nothing even when he has every reason to [Personality/Relationships, Adolescence A]. In some circumstances this serves to make him invisible, while sometimes it gives him a startling or uncomfortable impression to those who see him anyway, such as Hershel

or Angela: this happens in particular when he does not announce the beginning or end of an interaction as someone else might, causing it to start or cease abruptly [Personality/Relationships, Adolescence A2, A4]. Indeed, as a servant, it is part of Henry's job to be unobtrusive — at the same time, we cannot expect that Henry would have been socialized properly growing up, and thereby his internal understanding and external implementation of social interaction would be incomplete or warped. Henry, then, spends a lot of time on the sidelines; Hershel calls Henry a thoughtful person, and Henry is said to be quite intelligent despite having been out of school for a significant amount of time, so it is likely that he spends a lot of time in his head — in this case, observing and thinking about people from afar instead of interacting with them, which we know to be true as he picks up details about people's lives which he does not learn from direct conversation with them [Personality/Relationships, Adolescence E6]. Henry seems, overall, to be very stilted in social settings, only warming up when engaging with Randall, at which point he becomes more naturally expressive: this appears to be the result of some combination of social discomfort and introversion [Personality/Relationships, Adolescence A; Personality/Relationships, Adolescence B3]. In this sense, even without any conscious effort on his part, Randall helps Henry out of his shell by making him feel more willing to be open.

In a sense, then, Henry finds he cannot be himself without Randall, and is thus defined by Randall; in turn, to the extent that Henry validates and helps fulfill Randall's dreams, Randall is defined by Henry. We come then to another symbolic framework, one which is relevant now because the objects it involves now enter the story: in this framework, the Mask of Chaos and Mask of Order symbolize Randall and Henry individually, but more importantly their relationship, and how their identities are defined by one another [Symbolism/Theming/Narrative Structure G]. Randall is represented by the Mask of Chaos: he is a dynamic person, messy and volatile and adventurous, aiming to change his life for the better by finding something new and upending existing knowledge. Henry is represented by the Mask of Order: he is a static person, neat and conservative and organized, continuing to do well in his station and maintaining whatever good he has in his life already. When Randall finds an Azran mask out in the desert, this is truly the composite mask made up of both the Mask of Chaos and Mask of Order: he

knows the two are a pair, but thinks this composite mask is itself the Mask of Chaos, with the Mask of Order being an unknown variable [Symbolism/Theming/Narrative Structure G]. In this way, the Mask of Order is lost within its relationship to the Mask of Chaos: by being conjoined to it, the Mask of Order's identity vanishes — and at the same time, this vanishing act makes out the composite mask, this greater whole, to be the Mask of Chaos itself: the diminishing of the Mask of Order's identity thereby inflates the identity of the Mask of Chaos [Symbolism/Theming/Narrative Structure G]. This symbolizes how Henry's identity is based around bolstering Randall's identity, of seeing Randall as something greater than he really is: Henry himself is an unknown, hidden by his attachment to Randall while also defined by it.

When Randall has his accident in the Akbadain ruins, he disappears along with the mask. Viewing this composite mask as the Mask of Chaos, this restates his disappearance — but if we recall that the Mask of Order is attached to the Mask of Chaos, then we find that Henry, on some level, is also lost in this tragic event. And is he not? Henry is devastated upon hearing the news from Hershel: he is frozen in place, unable to move or speak [Personality/Relationships, Adolescence A5]. This should not have happened. Randall should not be gone. Henry had taken a massive risk in helping prepare Randall for his expedition into the Akbadain; if anything went wrong, Henry would face two earth-shattering blows — the crushing weight of a world without Randall, and the rage of Mr Ascot for such destructive disobedience — so, even though he was also assisting Randall in this way out of a feeling of duty, he could not rightly have done so if he lacked certainty of his success [Personality/Relationships, Adolescence F26, F30]. Where would this certainty have come from? Randall promised Henry that he would return; Henry puts all of his faith in Randall's word, as well as his mental faculties [Personality/Relationships, Adolescence F27, F32]. On top of this, as we have established, Henry needs Randall — his logic thus warped by desperate attachment, Henry would find the possibility of Randall's disappearance or death unthinkable. Before Randall leaves on the expedition, Henry is firm in his belief that Randall would come back home — but even as he tries to convince Angela of this as Randall departs, he states his certainty with sad, stubborn insistence, as if he is actively troubled by the alternative [Personality/Relationships, Adolescence F26]. Henry would not have helped

Randall go if he did not have the assurance that Randall would come back; he does not want Randall to leave him alone, and refuses to believe from the outset that this could happen.

And yet it does. Randall's accident is traumatic for everyone involved, but for Henry it produces a cascade of effects which tear his life apart: first he has to cope with the initial grief of losing Randall, his one true friend and brother, the person he could not live without; then he has to handle Mr Ascot's rage, an anger he had so long been walking on eggshells to avoid, for having let Randall leave for the expedition at all; then he has to bear being fired from and kicked out of the Ascot household, leaving him not only without a family but also without a home; then he is suspected by the townsfolk of having plotted Randall's death and is partly blamed by Angela for it [Personality/Relationships, Adolescence G9; Personality/Relationships, Adolescence J5; Personality/Relationships, Adolescence K4]. Hauntingly, this mirrors what Henry had come to expect since childhood as punishment for having "stolen" something: someone gets angry with him, and that which he had is wrenched away from him. Would Henry not feel as though he were being punished for having Randall's love, for having Mr Ascot's value? Would he not feel as though some higher authority were accusing him of having stolen them? Henry had worked tirelessly to preserve both of those things, but that expedition — which, indeed, he had some role in — tore them both away in an instant, as if they were never truly his. Indeed, Mr Ascot's willingness to throw Henry out of the house is proof that he never really loved him; it is likely that Henry had hoped his being of value to the man would make him worthy of the parental love Randall receives, but if so, this hope is dashed to pieces. Henry had had every reason to think Mr Ascot trusted him, and had been especially cautious not to betray that trust — but he makes one fatal mistake, acting the "traitor", and he is abandoned by someone who, apparently, was never fully willing to trust him in the first place [Personality/Relationships, Adolescence J1, J4]. I believe this would instill in Henry a deep, obsessive fear of being secretly hated and suddenly abandoned, of betraying people without meaning to — especially in regard to people he loves and relies on. Mr Ascot's treatment of Henry in this moment traumatizes him, shaking Henry's trust in others and himself.

The rabbit Luke takes care of in the Rabbit Show minigame can be said to be a parallel to Henry, given how both were let go by their masters on account of apparently doing something

wrong (and for reasons noted on later); if you take this to the logical extreme in comparing the two, then Henry should be particularly submissive, deferential, and insecure with Mr Ascot — which seems in line with what we know [Symbolism/Theming/Narrative Structure C]. We learn, then, that Henry has been the victim of verbal abuse from Mr Ascot, but that he has never been upset with Mr Ascot for this cruelty — in fact, he thinks that he is, indeed, inadequate and that perhaps his master should be meaner to him as to induce better results; he is happy whenever his master is happy, presumably when he is happy with him [Symbolism/Theming/Narrative Structure C2-C3, C7-C8]. Henry is desperate to stay at his home, and when he is wrenched away from it, he wants to work to be "worthy" of having it once again — thinking that, as it stands, he does not deserve it [Symbolism/Theming/Narrative Structure C5].

And yet Henry still yearns for the happiness he had, even if to some extent he feels deserving of having lost it and is validated in feeling that — because this happiness was, in part, a gift. Unlike his father, Randall had truly been more than a master to Henry: Henry has certainty that Randall's love is his only because it was tangibly given to him, and thereby he lets himself want it back — though he does not let himself grieve. Henry cannot undo supporting Randall in undertaking that archeological endeavor, nor falling down that ravine in the process — but he can believe in Randall, as he always has. Henry initially seems very shaken by the death everyone assumes to have occurred, but he very quickly pivots back to his old faith in Randall's return, despite that belief now being infinitely more illogical: Hershel, who was there when Randall fell into that gaping chasm, is certain that there was no possible way for Randall to have survived [Personality/Relationships, Adolescence F28; Personality/Relationships, Adolescence I17]. Henry's certainty that Randall is alive is simply desperation and denial: he cannot live if his Master Randall is dead, so he must not be.

Henry's naïveté in believing this is exemplified by the image of Randall's return he pictures as he stands on Memory Knoll: he imagines Randall coming up over the hill, hand in hand with Angela, at any moment — almost as if this tragedy had never happened [Personality/Relationships, Adolescence F31]. In describing this idyllic vignette, Henry does not refer to either Randall or Angela with a title, despite doing so in every other context; this suggests that, in wishing for Randall to come home, Henry wishes for his own freedom and happiness — that

Randall's return would save Henry not only from his newfound grief on account of this tragedy, but also the suffering he had endured throughout his whole tragic life [Personality/Relationships, Adolescence F3; Personality/Relationships, Adolescence G2]. He thus envisions not simply a continuation of his past, but an ideal version of it. Tender spots such as this fantasy peek through the shell Henry has built up, as his thoughts are occupied by the things he has lost — he lingers alone near the Ascot house after having been dismissed from it, seeming to cling to it. Despite his own troubles, and despite the harms they have inflicted upon him, Henry's main concern is with the Ascots: he worries about how hard they are taking the loss of their son [Personality/Relationships, Adolescence J7]. We get a softer, more vulnerable picture of Henry, one which appears almost childish in some lights — and with that comes stubbornness and determination, the likes of which we had only seen before when Henry was a child, when he vowed to take care of the toy robot Randall had given him [Personality/Relationships, Adolescence F33]. He had been holding tight to his relationship with Randall, but it was wrenched away from him anyway by some higher power: now he wants it back, knowing Randall would want him to have it, and he is going to keep it.

In addition to this desire, though, Henry is driven to get Randall back by a feeling of duty. As we have seen, Henry views Randall as his savior; he thus thinks he owes a debt to Randall which he can never repay [Personality/Relationships, Adolescence F30]. Indeed, on some level, his life was always in Randall's hands — Henry would be nothing without him. In a way, then, helping Randall achieve his dream was just Henry's first, failed attempt to do for Randall what Randall had done for him; now that Randall is once more in need of saving, Henry once more wants to save him, to be there for him, to do everything he can to make his life better [Personality/Relationships, Adolescence F12, F30]. Henry is thus taking on the savior role as he grows up out of a feeling of obligation, while simultaneously fixating on how Randall has saved him throughout his childhood and adolescence — he thinks the latter is something he has never quite deserved, and is thus working to retroactively be worthy of it, but he also desperately wants to keep having it anyway. Keeping in mind Henry's fears sprouting forth from being dismissed from the Ascot household, Henry would be doubly loyal to Randall out of the fear of accidentally

betraying him, inciting his wrath, and causing him to retract his benevolent rule. In a way, then, to Henry, Randall is (or was) a particularly merciful God.

Henry's identity is thenceforth defined by this dream of Randall's return, by this dedication to having Randall in his life again, even before he has come up with any associated plan of action besides simply waiting for him — which he is indeed very adamant about. Henry is put off by Hershel's decision to move to London, feeling that he is practically abandoning or betraying Randall by trying to get away and start a new life: beyond that, he denies that Randall is dead, and also denies that he is being idealistic in his denial [Personality/Relationships, Adolescence I17]. Henry seems to think it a moral imperative to believe in Randall and be there for him, even at an extreme physical, mental, and emotional expense, and he holds this over Hershel's head: given the values Henry has been imbued with by this time, it seems very likely that Henry would consider selfless suffering to be something morally valuable [Personality/Relationships, Adolescence F35; Symbolism/Theming/Narrative Structure L10-11]. To add on to that, this dream and this life is all Henry has to center himself on anymore — he does not have the freedom to run away to London, as Hershel does — and so he would feel personally attacked when Hershel first chooses to leave it all behind and then essentially says there is nothing to be gained in staying. While Henry does not express any anger outright for Hershel's part in Randall's accident, it seems impossible that Henry would not harbor any resentment towards him for it; Hershel's current sentiments, then, would only add insult to injury. Henry goes on to pursue his dream in earnest, spending the next eighteen years dedicated to it exclusively — this second half of his life is one not only of waiting, but of searching [Events, Adolescence D6]. This act of searching is itself familial, and reflects the familial nature of Henry and Randall's relationship, paralleled by the several instances throughout the game of characters searching for family members [Symbolism/Theming/Narrative Structure F].

Thanks to Randall, Henry already knows a considerable amount about archeology; after being dismissed from the Ascot house, Henry starts to study it on his own, focusing in particular on the Norwell Wall — which, notably, he seems to have helped Randall connect to the Akbadain ruins through their discussions [Events, Adolescence D3]. The Ascots start using their wealth at this time to fund search parties for Randall, knowing to look in the ruins and knowing where said

ruins are; as such, the knowledge Henry acquires from his archeological study would more likely be helpful in his navigation through and understanding of the Akbadain once he gets there, rather than in locating it [Events, Adolescence D18]. Henry supposedly keeps his knowledge of Norwell close to his chest — at the very least, he does not enlighten Dalston, as Dalston is the one to later lament this apparent secrecy; at the same time, as Henry begins going on expeditions down into the Akbadain to search for Randall, risking life and limb in the process, he is at least sometimes joined by Angela — who, seemingly, no longer blames him — while going alone otherwise [Events, Adolescence D5-D6]. In any event, the knowledge Henry acquires is to help him follow in Randall's footsteps as he goes on these expeditions; as such, he would enter the ruins through Thornley's Gorge, the same entrance used by Randall and Hershel [Events, Adolescence D15]. Unlike Randall or Hershel, however, Henry is able to reach the final chamber of the Akbadain — though, at the time of finding it, Henry does not figure out its significance [Events, Adolescence D7]. Given how it is later described, Thornley's Gorge is the door in the window-door framework: all parties entering the Akbadain through this door end up with an incomplete understanding of it [Symbolism/Theming/Narrative Structure H15]. This is theoretically on account of the treasure directly accessed via this route, which would take adventurers' attention away from the ruins' true purpose; ironically, though, Randall was never able to reach this treasure, Hershel was disgusted by it, and Henry collected it, but continued searching the ruins afterwards anyway. The obfuscatory power of a door pervades, even when there is nothing directly between it and understanding.

As was just mentioned, Henry found the treasure of the Akbadain during one of his expeditions into the ruins; what he did not find, however, was any trace of Randall, despite having gone down into the Akbadain multiple times and searching it thoroughly [Events, Adolescence D28]. Interestingly, it is this latter non-discovery which makes Henry certain that Randall did not die in the ruins, suggesting some trepidation had pervaded his ironclad faith; from this point, then, Henry redoubles his efforts to find him [Personality/Relationships, Adolescence F29]. Henry's acquisition of the ruins' treasure makes him unfathomably rich in an absurdly short amount of time, which on its own gives him power he had never once come close to before; he takes advantage of this to further the hunt for Randall, using the money to fund

search parties as well as offer grandiose cash rewards for anyone who could find him [Events, Adolescence D8-D9]. For the sake of the people coming to search, Henry establishes a small inn situated near a life-giving oasis in the center of what is essentially a large, circular crater in the desert; this oasis is a ways away from Thornley's Gorge, but apparently is also close enough that it could serve as a base of operations for expeditions into the ruins [Events, Adolescence D10]. This is the Reunion Inn, named after the reunion Henry hopes to have with Randall; Henry is assisted in building the Inn by Murphy, whom he meets at this time and starts a working relationship with [Events, Adolescence D11-D12]. Henry's investments bring lots of people into the area, most being enterprising types seeking a fortune from the reward for finding Randall — and in one way or another, Henry has some authority over them [Events, Adolescence D13]. With an increasing influx of such people, Henry expands the Inn, and a community crops up in the area as new businesses are opened: these include the Scorpion Casino, followed by other casinos and hotels [Events, Adolescence D14]. Eventually this settlement becomes large enough to be established as a town, now named Monte d'Or, with Henry as its founder — all while Henry is still an adolescent, and all while he is still living in Stansbury [Events, Adolescence D16, D19].

In multiple ways, Henry has found himself in a position entirely foreign to him, despite everything he has done being in service of maintaining what he had and lost: reflecting this is how Henry, in undertaking the selfless task of searching for Randall, is now the founder of a town full of selfish fortune-seekers. It is entirely incidental that Henry ends up with all of this money and power to begin with, and at this point he does not seem to care for keeping it, directly funneling it back into the search for Randall: the only expense he pays at this time which one could argue is tangential to the search is the expansion of the Reunion Inn, but even then the Inn is still being used for expeditions [Events, Adolescence D13]. Despite no longer being a servant, and despite now having similar wealth and power to his old master, Henry remains in service of something beyond himself: having been granted freedom, Henry seems to turn his back on it. Henry does not use any of his money to, say, pay for the construction or purchase of a house for himself in Monte d'Or, despite being so wealthy; Henry is too young to sign off on property purchases alone, needing an adult to serve as guarantor — Murphy could theoretically serve this

function, but it is unclear if he would have been willing or able to — and thus Henry’s abstention from such an “indulgence” might not entirely be something he actively chooses to partake in, though he would likely align with it from a moral standpoint [Events, Adolescence D16; Symbolism/Theming/Narrative Structure L9]. Either way, the fact that he is not permanently living in Monte d’Or in any capacity yet is telling: it would be convenient to situate himself closer to the search operation, but, given his sentiments towards Hershel, it would also feel like abandonment or betrayal to leave Stansbury for a new home — especially when this new home puts him in a position distinctly unlike that which he had always held, which he had been conditioned to think he was best in.

At some point, though, Henry changes his mind and decides to live in Monte d’Or, planning on housing himself in the Reunion Inn — his desire to find Randall at all costs overrides his guilt and nostalgia over his past in general; once Randall is home, Henry could return to his past, but until then his priority is reaching that point [Events, Adolescence D16]. Before leaving, however, he stops to ask Angela if she wishes to wait for Randall with him in Monte d’Or, ultimately and indirectly suggesting that the two marry for this sole purpose; Henry knows that Angela’s parents are very insistent on her marrying, but he also wants Randall to be able to continue being her significant other once he returns — and so, to avoid some other man from getting in the way of that relationship by being Angela’s husband, Henry wants to take up that role himself so he could keep it safe for now and pass it back to Randall later [Personality/Relationships, Adolescence G11-G12]. Notably, this “other man” is Dalston, whom Henry was once friends with and whom Angela has now been arranged to marry by her parents. Here, as with Henry’s vision of Randall’s return back at Memory Knoll, we can see how closely Henry links the relationship between Randall and Angela with a feeling of stability: he wants it to continue without a hitch, once again how it once was, sweet and romantic and juvenile. Henry’s own relationship with Angela continues to be depersonalized as he requests this of her, her theoretically entering this life in Monte d’Or, as he did, primarily out of moral obligation: to the extent that he sees himself as an accessory to Randall, he seems to think the same of Angela, and would thus be wrapping her up in his slavish dedication to him. Indeed, Angela does not seem too keen at first, since she is certain Randall is dead, and since Dalston is fairly agreeable; as

such, she seems to just want to grieve and move on with her life — but Henry, after assuring her that he, with his wealth, will keep her well protected and provided for, ostensibly manages to convince her to believe in his dream and join him in waiting [Personality/Relationships, Adolescence G15-G15]. How? Perhaps his hope, as fervent as it is, is just infectious. Perhaps he, in framing this all as a matter of duty, inadvertently guilts her into going along with his plans regardless of whether or not she fully believes them. Perhaps she really does not believe at all that Randall is alive, but finds that a marriage with Henry — even if is, by some definition, “loveless” — would grant her the most favorable living situation. Whatever it is, the extent of her belief is entirely reliant on Henry, and even then it seems dubious; they placidly agree to keep each other company, not a spark of romance evident between them. If Henry still retains romantic feelings for Angela, they have been entirely restrained.

By this time, the Ascots’ wealth has run dry, having all been spent in funding searches for their son; with the family fortune went the family heritage and name, and Mr and Mrs Ascot are left with nothing but an empty mansion [Events, Adolescence D18]. Henry, maintaining his concern for the two, invites them to join him in Monte d’Or, offering, as he did with Angela, to support them with the riches he gained from the Akbadain; the two apparently accept, despite Mr Ascot’s prior vehemence towards Henry, which likely would have a validating effect on him [Events, Adolescence D18]. Henry has effectively re-integrated into his old home — the Ascot household — on account of hard work, which is exactly what the rabbit does in the Rabbit Show minigame [Symbolism/Theming/Narrative Structure C9]. We can imagine that Henry, Angela, and the Ascots move to Monte d’Or all around the same time, Henry having suggested the course of action while still living in Stansbury himself. It seems likely that, such that Angela would be granted freedom by her parents to move with Henry, he had become engaged to her at this point; from this time on, Henry lives with Angela in Monte d’Or, and Henry is genial enough with Mrs Ascot that she is willing to serve as his guarantor for his property purchases — it would make sense, then, if sometime around now is when the building which hence becomes the Ledore Mansion is constructed or purchased, making it no longer necessary to live in the Reunion Inn [Events, Adolescence D19].

Over a year after Randall's accident, one of the search parties Henry pays for reaches the final chamber of the Akbadain as he did, having come through Thornley's Gorge as usual (again, interestingly, the treasure is not there to obfuscate anything, having already been collected by Henry, and yet this chamber is still not understood); this search party constructs a scaffold to connect this chamber to aboveground directly, accessible through a manhole opening near the oasis [Events, Adolescence D21, D23]. This manhole, in its function as a secret entrance to the ruins and its hidden knowledge, serves as a window in the window-door framework; this will be of relevance later, especially in the final chamber's connection to the Mask of Chaos and Mask of Order, which themselves are directly linked to Randall and Henry [Symbolism/Theming/Narrative Structure G; Symbolism/Theming/Narrative Structure H15]. In any event, the direct connection between this final chamber and the center of Monte d'Or cements the fact that the town is situated directly on top of the Akbadain ruins [Events, Adolescence D32].

Within a few years after the accident, Henry and Angela are married; they are now Mr and Mrs Ledore, the founder of Monte d'Or and his wife [Events, Adolescence D24]. Henry's role as founder becomes increasingly important and powerful in the eighteen years following Randall's disappearance, as the town grows into a city primarily as a result of his efforts: even before adulthood he has been at liberty to make property purchases, thus allowing him to buy established businesses, as well as land to start more businesses on [Events, Adolescence D19-D20]. Henry is very invested in the increased prosperity of Monte d'Or and the expansion of his estate at this time, establishing, among other things, a series of hotels; his success is compounded when Dalston moves to Monte d'Or and starts his own hotel business, the competition between them driving the city's growth [Events, Adolescence D26]. Other Stansbury denizens, such as Gloria, also depart for Monte d'Or, leaving the quaint town mostly deserted [Events, Adolescence D27]. Of course, it is worth asking why Henry is doing all of this: without context, his actions seem only in service of himself. Firstly, it must be noted that Henry continues the effort to find Randall throughout this time, even if he is not personally descending into the Akbadain himself to look for him; secondly, that Henry sees all of his property as an indirect extension of the Ascot family heritage which, along with everything else, Henry has been

working to preserve for Randall [Events, Adolescence D28, D30]. Henry's relationship to business and money will be further discussed later on.

At least as far back as his roundabout proposal to Angela, Henry envisioned using the Mask of Chaos as a sign to Randall, as a beacon to show him where to go — though of course the mask was with Randall himself [Events, Adolescence D16]. Henry goes on to employ a replica version of the (composite) mask for this purpose, which thenceforth serves not only as a beacon but also a symbol of prosperity for Monte d'Or [Events, Adolescence D31]. This fake mask is said to be the real one, which Henry had supposedly found in the Akbadain while searching for Randall: a striking parallel is thus made between the myth of the mask's discovery and Henry's idealistic belief in Randall's discovery, wherein Henry keeps an effigy of the Mask of Chaos, a false vision of Randall, which is truly itself an effigy of the composite mask, a false vision of his relationship with Randall [Symbolism/Theming/Narrative Structure G1]. He tells himself this story of finding Randall, as he does of finding the mask, with neither truly being founded in reality: they are both fairytales. In connection with the miracles attributed to this mask, Monte d'Or's history is also mythologized, being memorialized on the monument conveniently obfuscating the proverbial window to a deeper understanding of the ruins the city stands on; the reunion of the Reunion Inn is too turned into a legend [Events, Adolescence D32; Symbolism/Theming/Narrative Structure E9]. Everything in Monte d'Or, in this way of life, is a miracle; things do not happen, or should not happen, because they are impossible [Symbolism/Theming/Narrative Structure E2]. It is all fed by that central oasis; a wellspring of hope in a desert of realistic, sobering doubt; the wondering question if, perhaps, dreams really can come true — "even if your dream is to pretend you're still young" [Symbolism/Theming/Narrative Structure E1, E7, E10, E13]. This is where we find Henry, and this is where we find Monte d'Or. Is their source of life truly a mirage?

ADULTHOOD

Indeed, having flourished over eighteen years, Monte d'Or has become quite the tourist destination: at any given time, most of its inhabitants are tourists — tourists who, like the player, are merely visiting the city, not privy to it and its founder's secrets [Symbolism/Theming/

Narrative Structure E4]. Notably, it is these visitors, who have only a superficial understanding of the city, whom the city is designed to please [Symbolism/Theming/Narrative Structure E12]. In short, most of Monte d'Or, and most of Henry, is hidden from view: in the city's case, behind a facade of fun, escapist fantasy, and in Henry's, behind a fake mask and a fake marriage. But what is being hidden? Who is Henry as an adult — and what is his city, now that it, too, has come of age?

Henry's maturation has continued steadily since Randall's disappearance, to the point that now, at age thirty-five, he is practically the Platonic form of adulthood: he is a hardworking, self-sufficient, powerful man whose wealth and influence are infinitely more visible than his emotions [Symbolism/Theming/Narrative Structure M11]. Gone is the sensitive expression of Henry's youth: his face is nearly static, his eyebrows always furrowed — and the only non-neutral feeling he seems to display is frustration [Personality/Relationships, Adulthood C1]. He is as quiet, calculating, and dutiful as ever, if not more so: Henry is closed-off and absorbed in his work to the extent that he seems cold to those once close to him [Personality/Relationships, Adulthood A; Personality/Relationships, Adulthood H; Personality/Relationships, Adulthood L12; Personality/Relationships, Adulthood M11]. As we will see, he himself is one of the city's secrets, the control behind its chaos — all of Monte d'Or's rowdiness is ultimately planned and predictable, all under Henry's guiding hand. He controls most of the city, in fact, legally owning it, and, partly by being involved with the local governance, he puts a lot of effort into maintaining it [Events, Adulthood A30, A36]. Notable facilities he owns are the Reunion Inn, the Camel's Hump hotel, the Scorpion Casino, the Tingly Town amusement park, and the Racecourse [Events, Adulthood A7, A22, A24, A26, A28].

Henry appears the type to want things "just so", to take matters into his own hands whenever possible; the Toy Robot minigame can represent this, as the robot — a stand-in for Henry — can only "win" if he reaches his goal exactly [Symbolism/Theming/Narrative Structure A6]. This mindset likely exists as a corollary of his servant upbringing, but also on account of his not trusting anyone else to do the work to his standards. As such, Henry has a finger in every pie, including his own: he employs no servants, and maintains his large estate all by himself [Events, Adulthood A45; Personality/Relationships, E9]. He seems to find comfort in keeping things

clean and organized, in having control [Personality/Relationships, Adulthood H9]. On its face, this clinginess to power may seem to contradict what we know about Henry: but as we will see, not only is Henry one of Monte d'Or's secrets — he has many secrets of his own.

One month before our protagonists, including Hershel Layton, arrive in Monte d'Or, the Masked Gentleman — bearing the real "Mask of Chaos" (which is truly both masks) — makes his first appearance, and Angela hides the replica "Mask of Chaos": she does not tell Henry she has done so, leaving him the singular person both knowing the mask is fake and thinking it was truly stolen [Events, Adulthood B2-B3]. The Masked Gentleman proceeds to perform "dark miracles", which cause as much discord as they do spectacle: their proximity to crowds and tourist attractions boost the city's popularity, draw in tourists, and make Henry a considerable amount of money [Events, Adulthood B9-B10]. At the same time, Henry puts this money into expanding his properties and businesses, and into maintaining the city in the midst of the Masked Gentleman's reign of terror — and he is one of the only people to get advance warning of the miracles, along with Angela and Dalston [Events, Adulthood B11, B19].

Soon before Layton's arrival — a few days out, at most — Henry is visited by police chief Sheffield, who discusses a recent miracle with him either the horse, painting, or conflagration miracle [Events, Adulthood C1]. He then goes out to assess and repair the miracle's damage [Events, Adulthood C6]. Interestingly, at this point, both Angela and Mrs Ascot suspect that Randall is the Masked Gentleman, but Henry does not — despite Henry having been the only one out of the three to steadfastly believe in Randall's continued survival.

On Layton's first day in Monte d'Or — his having arrived there at Angela's behest — Henry is tricked by a man in cahoots with the Masked Gentleman: this man, disguised as a chariot inspector, had deconstructed one of the Racecourse chariots and had Henry sign off a repair order for it [Events, Adulthood D1]. Then the petrification miracle occurs, using this chariot, now reconstructed; Henry and other "city bigwigs", presumably including Dalston, investigate the site of the miracle that night [Events, Adulthood D2]. Despite trying to act as though everything is under control, they fight, pinning the blame on one another — given what we later know, at least some of this conflict is likely between Henry and Dalston [Events, Adulthood D2]. Henry is too busy to convene with Layton — he is probably investigating the

miracle at this time — and so Mordaunt, Henry's assistant, goes to inform Henry of Layton's visit.

On the second day of Layton's visit, the stolen chariot is returned to the Racecourse, and Descole kidnaps Angela, dressing up as her and taking her place at Henry's side [Events, Adulthood E1-E2]. Layton once again fails to find Henry at home, as Henry leaves mere moments before — this seems to be for City Hall, where he would accuse Dalston of being behind the Masked Gentleman [Events, Adulthood E4, E13]. It is probably at this time that Henry tells Sheffield that Dalston's (alleged) crimes have been fueled by jealousy over Angela and resentment towards Henry [Events, Adulthood E14]. Henry donates several new art pieces to the Montsarton Gallery, allowing it to be reopened after the resolution of the painting miracle [Events, Adulthood E16]. It is possible that, at this point, Henry does as Dalston accuses him of doing — planting a fake warning letter from the Masked Gentleman to lure Dalston into the Gallery Plaza, the scene of the next miracle and his own subsequent arrest; in any event, Dalston is arrested after the levitation miracle, and Henry was the one to have pinned the blame on him [Events, Adulthood E20-E21]. This is the first time we, the player, or Layton, the main protagonist, see Henry as an adult.

Practically all of the above goings-on and personal details must be deduced: we do not see or hear from Henry for much of the game, and as such we must retrace his steps based on little clues he leaves behind — clues other characters often have to give us [Symbolism/Theming/Narrative Structure J1-J3]. This is where we first see one major theme of the game, which itself ties into the structure of the game's narrative. The concept of understanding is vital to the game, especially in terms of putting in the effort to understand the misunderstood, whom you otherwise might assume the worst about [Symbolism/Theming/Narrative Structure I]. This relates to how Miracle Mask's structure is much like that of a murder mystery, in which motive is just as important as means, and in which innocence and guilt are hidden from plain view by a series of literary and criminal tricks [Symbolism/Theming/Narrative Structure J7]. Since so much of Henry is obfuscated, both by him himself and the game's story, we cannot know Henry just by looking at him and hearing what he says: like with an ancient Azran ruin hiding myriad secrets, with Henry, we have to dig.

It is not absurd that we, or Layton, should find Henry suspicious: the person he presents himself as can appear selfish and cruel, and the person he is inside is secreted away. Certainly, Henry acts in self-serving ways, even if as a means to a noble end; in particular, he is a ruthless businessman who does not prioritize his (non-Randall) relationships [Personality/Relationships, Adulthood G]. To the former point, Henry's hyper-capitalist tendency can be represented by the One-Stop Shop minigame, in which the only way to succeed is to coerce the customer into buying everything being sold, even at that customer's great expense [Symbolism/Theming/Narrative Structure B]. Henry is known to monopolize: he has Dalston arrested over flimsy evidence, and, taking advantage of his incapacitation, buys up a number of his businesses — giving him control over almost the entirety of Monte d'Or and inflating his wealth even further [Personality/Relationships, Adulthood G7-G8]. Speaking of which, Henry appears to care more about the city and its maintenance than his wife and friends/acquaintances: he comes off as rather territorial over Monte d'Or, wanting supreme control even if it hurts others to get it [Personality/Relationships, Adulthood G2]. He throws Dalston under the bus, as just mentioned; he marries Angela only to be so detached from her that he fails to tell her apart from an impersonator, despite their having been married for nearly two decades; he holds a petty grudge against Layton, and almost completely refuses to comply with his investigation, even though everyone's — and the city's — safety is at stake [Personality/Relationships, Adulthood G]. Henry also repeatedly fails to justify his actions with any selfless motive, thereby making it seem as though he lacks one; he has difficulty making himself look good in general, merely getting upset and exasperated whenever accused of wrongdoing, and as such, he seems to be selfish to anyone who only goes by his outward presentation [Personality/Relationships, Adulthood B].

The Masked Gentleman — Randall — thinks Henry is selfish; so does Layton, Dalston and, most likely, so do we, the player. And why should we not? Randall, especially, has every piece of evidence in favor of the hypothesis that Henry is a traitor and a thief: until his return, everything pertaining to him is in Henry's grasp. Henry quite literally has his family, his legacy, his wealth, and his sweetheart in legal writing. To the average person, Henry would appear to have betrayed the individual most important to him in favor of some self-serving goal — and the worse part is that, in spite of the evidence, this is not true. Henry's fear of accidentally

"betraying" someone like Randall, and being subsequently loathed and left to die by them, has come to fruition. Of course, though, it takes most of the game's duration for Randall, Layton, Dalston, and the player to know that Henry is innocent — and so we treat him, until then, as if he is guilty [Symbolism/Theming/Narrative Structure J7].

This notion of guilt, then, is a sharp contrast to the pure innocence Henry is proven to (ostensibly) have — indeed, everything he does is for Randall, and can thus be deemed selfless; for the accusation of guilt was only partially in relation to the Masked Gentleman's dark miracles, also relating to his holistic worth. Is Henry a good person? The game appears to think so, as it, primarily through Layton, provides Henry with the defenses of character which himself has failed to provide [Personality/Relationships, Adulthood B15; Symbolism/Theming/Narrative Structure J8]. Of particular note is that Henry's apparent guilt in the Masked Gentleman case was entirely manufactured: the Masked Gentleman planned his tricks in such a way as to implicate Henry [Events, Adulthood B8]. Combine this with his accusations of capitalistic greed, as well as the game's decision to present the player with insight on Henry indirectly, mostly through a limited and biased protagonist, and we come away with a story written to make Henry look like a bad person [Personality/Relationships, Adulthood N21-N23, N30; Symbolism/Theming/Narrative Structure I19; Symbolism/Theming/Narrative Structure J4]. It is this same protagonist, Layton, who comes around to defend Henry, finally understanding his motivations — motivations which we already know, as being in the service of preserving all that was or would be Randall's [Personality/Relationships, Adulthood N75-N80]. But there is more to Henry's innocence, or, at least, to his lack of direct, inherent guilt: his behaviors around Dalston, Angela, and Layton can all be explained, such that the blame does not fully lie with him.

Dalston and Henry's relationship is a complicated one, in part because of Henry's trauma: he is afraid that his positive relationships have a shaky foundation, and that any wrong move will release a hatred the other person had supposedly always harbored. Henry had been friends with Dalston when they were younger, but his fervent passion for serving Randall drew him away from everything else, causing him to limit communication with Dalston [Events, Adolescence D5]. Dalston, having his own insecurities about friendship (of which I am not the authority to discuss it at length), would take this as a personal slight, and would subsequently antagonize

Henry [Personality/Relationships, Adulthood M11]. Not knowing Henry's motivations, Dalston, like Randall goes on to do, would assume he had betrayed Randall, and would also believe Henry had betrayed him himself — just in line with Henry's fears [Personality/Relationships, Adulthood M9, M11, M16-M17]. Feeling as though he had repeated the incident with Mr Ascot, Henry would feel threatened and abandoned by Dalston and would thus distance himself from him [Personality/Relationships, Adulthood I1]. In addition, just as Dalston misunderstands Henry, Henry misunderstands Dalston back — being so appalled by the prospect of capitalistic greed at the expense of Randall in himself, Henry would think it true of Dalston, a fellow wealthy businessman [Personality/Relationships, Adulthood M6]. Henry would come away from the years-long financial and ideological battle feeling more wounded than guilty, like he is the morally superior, victimized party. With this in mind, it is no wonder that Henry would accuse Dalston of destroying his city, or that he would be willing to use him as a means to an end. Of course, that does not necessarily serve as an excuse — but such psychological probing provides an explanation.

Henry's emotional distance from Angela can be more easily explained: their marriage is only in service of preserving Angela for Randall. If Henry still has feelings for Angela, he would feel the need to repress these — and either way, while wanting to maintain the appearance of matrimony, Henry would be more than hesitant to do anything remotely intimate with Angela: all because Henry believes she is Randall's, and not his [Personality/Relationships, Adolescence F6; Personality/Relationships, Adolescence G4]. This act of classing her with Randall's possessions is obviously problematic, but, given how he seems to do the same of himself — he is, first and foremost, Randall's servant — it is not surprising. In any event, the two are amicable, and likely care about one another on some level, but they do not seem to understand each other and they keep secrets from each other [Personality/Relationships, Adulthood L10, L12-L13]. This, in the context of the window/door framework, is inevitable: as husband and wife, they share a domestic sphere, and as such their relationship is defined by being on the same side — the inside — of a window, and thereby they access one another through doors [Symbolism/Theming/Narrative Structure H]. The suggestion that the "mask" could only have been stolen by someone coming in through the window, as the doors are always locked, cements this [Symbolism/Theming/

Narrative Structure H7]. To top it off, both Henry's office and study, which represent deeper parts of him, lack windows: they are only accessible through doors, which, as we know, provides a clouded understanding — if they are accessible at all, as Angela is often excluded from such inner sancta [Personality/Relationships, Adulthood L11; Symbolism/Theming/Narrative Structure H8-H9]. As such, Angela barely understands Henry at all, as he has shut himself away from her (and practically everyone else). One cannot expect Henry to know his wife very well if he refuses to be known by her.

As has already been established, Henry resents Layton for not waiting for Randall, and for instead moving to London; part of this likely comes from a desire to be morally superior, to be doing the right thing relative to someone else [Personality/Relationships, Adulthood N25]. Henry probably feels insecure about everything he has done which can be misconstrued as selfish or treasonous towards Randall — and here is Layton, his accusations and his very presence probing at this insecurity [Personality/Relationships, Adulthood N21-N23]. Layton, along with the Masked Gentleman and Dalston, essentially voices Henry's intrusive thoughts: Henry would ask himself, *have* I somehow betrayed Master Randall? Wanting to preserve his sense of identity, Henry would then snap back at Layton, as he does. Henry ultimately cares more about preserving Monte d'Or for Randall than he does about preserving his Randall-centric ego, but at first the latter gets in the way of the former [Personality/Relationships, Adulthood N33].

Of course, it is also worth mentioning the traumatic amount of stress Henry has to endure in trying to deal with the Masked Gentleman — such stress would make anyone struggle in socioemotional areas, and as such the game has, so to speak, caught Henry at a bad time [Personality/Relationships, Adulthood F]. We can presume that he is not always this cold, this terse, this controlling: surely he is all of these things to some extent, but not so much that he could be easily antagonized for it by on-lookers. Indeed, Henry's employees like him quite a bit, and it seems as though, in normal circumstances, he has been quite the kind and respectful boss — and these are most certainly not normal circumstances [Personality/Relationships, Adulthood R]! Things would be arduous even if Monte d'Or were just any old city — but it is the embodiment of Henry's dedication to Randall, the culmination of over half of Henry's life, whose destruction would essentially serve as ego death [Events, Adolescence D30]. He gets little sleep

and little time to himself; he is desperate to wrap this all up and fix everything; he is desperate for Randall's city to be safe — for Randall to be safe — for himself to be safe [Personality/Relationships, Adulthood F13, F17].

And here we return to Henry's controlling tendencies: he has lived a very insecure life, and he just wants to be able to maintain some stability. On top of that, he just wants everything to be perfect for Randall's return: he is only greedy by proxy, in that he wants Randall to have everything [Personality/Relationships, Adulthood K]. The very fact that Henry is not doing this for personal monetary gain, and that he works very hard for what he gets, classes him as a "good capitalist" of sorts, perhaps like a philanthropist [Symbolism/Theming/Narrative Structure K; Symbolism/Theming/Narrative Structure L9]. He is nothing like Monte d'Or's rich — money-hungry, vapid, thoughtless gamblers and thrill-seekers who have never done anything to earn their bloated wealth — and indeed, he is nothing like gaudy, bawdry Monte d'Or itself, or even the cruel and business-savvy Mr Ascot, whom he is implicitly likened to [Symbolism/Theming/Narrative Structure K1, K4]. Henry, having been a servant, is a classic rags-to-riches story — becoming wealthy through grit, determination, and righteousness —except he is made out to be especially noble for not wanting to keep anything he acquires [Symbolism/Theming/Narrative Structure K2-K4, K11, K15, K18]. In several ways, Henry still acts as though he is a servant, among them his continued possession of excessive humility — despite being one of the richest men in the world [Personality/Relationships, Adulthood E4-E5; Symbolism/Theming/Narrative Structure K16]! To the game, the fact that Henry is selfish for Randall's sake makes him out to be selfless, and as such, more innocent.

With this in mind, how exactly does Monte d'Or — the wishing well Henry throws his coins into — serve the purpose of serving Randall? For one thing, it is founded on the treasure of the Akbadain, which Henry would think truly belongs to Randall; in addition, as already mentioned, Henry wants to give Randall everything, as he feels indebted to him — Randall has treated Henry like a brother, and this is what he gets in return [Personality/Relationships, Adulthood K56]. Why, though, would such a tourist trap of a city serve as a good repayment? In short, because its racecourse, casinos, and amusement park would provide Randall with a source of controlled chaos and risk, like a self-contained version of the adventures of his youth. Why, if

Randall can get all of the excitement he needs in his new home, he will have no need to go off again on some dangerous, potentially deadly, endeavor outside of it: if Monte d'Or is enough for Randall, he, theoretically, would never again leave Henry's side. In this way, it is to Henry's interest to encourage the city's existing greed, debauchery, and rowdiness by controlling his own gambling and thrill establishments, as he would expect such an environment to be exciting and entertaining for his master [Events, Adulthood A24, A26, A28]. Henry would expect that with Randall's return would come the return of an ideal version of his childhood — one where he is no longer forced to be a servant, but where he is still Randall's, and where he will stay Randall's forever [Symbolism/Theming/Narrative Structure M7].

Henry's plan was for Randall to get all of the Ledore properties upon returning — both a gift and a responsibility, passed from the relatively mature Henry to the relatively immature Randall [Events, Adulthood A44]. Aside from what has already been mentioned, what does this signify? Henry's adulthood is represented by Monte d'Or, by these past eighteen years of hard work started while he was on the edge of seventeen — and here he is, giving it to the individual who was always the bigger person, protecting and defending him from danger and cruelty [Symbolism/Theming/Narrative Structure M4-5, M11]. Henry is essentially relinquishing his role as a powerful adult for that of a helpless child/adolescent: indeed, once more owning nothing upon Randall's return, Henry is now entirely dependent on Randall for his survival [Symbolism/Theming/Narrative Structure M11]. One would think that Henry is not alto keen on being a grown-up; but then, why should he be? He was thrust into adulthood early, traumatically: through being given so many responsibilities at a young age, and also through being kicked out of his home and forced to fend for himself. As it is, Henry was never allowed to truly be a child — so any good aspect of his childhood, no matter how small, would be something he would very close to his chest: like the toy robot, and the relationship with Randall it represents [Personality/Relationships, Adulthood E; Personality/Relationships, Adulthood K8]. Henry clings very tightly to both — he holds fast to the little joys of his youth, joys which depleted gradually as he grew up but were then suddenly lost — and so he would start to idolize them [Symbolism/Theming/Narrative Structure M12]. Part of him just wants to go back to the way things were when he was a child: because, if he had to choose between extremes, he would rather be someone's servant

than be alone and independent and burdened with the choices of what to do and what to be — he would rather be young than be a grown-up [Personality/Relationships, Adulthood E; Symbolism/Theming/Narrative Structure M11]. Just like the Hebrews having been freed from Egypt, Henry fears his freedom and, in the heat of this overwhelming emotion, wishes to return to servitude. He would rather give all of his freedom away than keep all of it, and so he gives it away to someone who has always yearned for it... Freedom is its own weight to carry, and Henry has forced himself to carry it for half of his life, walking through the wilderness to the Promised Land...

And thus we have a Henry who has worn himself down in the present in service of some ideal future, one which itself is the past through rose-tinted glasses: he is willing to give up his health and happiness in this life — dedicate all of his time and energy to searching and preserving everything for Randall — for a chance at idyllic perfection in the (proverbial) next — reunion and return to an idealized childhood, a Garden of Eden — giving up his livelihood today so Randall can live with him tomorrow. I refer to this as the "heaven-in-the-hereafter" line of thinking, taken from and inspired by W.E.B. DuBois' *The Souls of Black Folk*: an unfortunate person, believing in the heaven-in-the-hereafter, bears their suffering quietly in the hopes that it will earn them infinite comfort and mercy afterwards at the hands of a just God. By this logic, it is noble to be overworked, downtrodden, abused, and powerless without complaint, as then one is rendered truly innocent — after all, if one is at the bottom of the ladder, they cannot possibly hurt anyone else by stepping on them. Henry appears to feel morally superior for carrying so much weight for the sake of Randall, and he hangs a lot of his identity on dedicating absolutely everything to him. Certainly, if all of Henry's actions are in service of Randall, he cannot well be blamed for any harm he inadvertently causes: the end — the happy end — always justifies the means.

And the ending to Henry's story is, ultimately, a happy one. He has to bear the excruciating pain of having his intrusive thoughts realized, in that Randall believes him to be a wretched, treasonous snake and hates him accordingly — but then Layton reveals the truth to Randall, Randall repents, and Henry gets to have Randall back [Events, Adulthood H1; Personality/Relationships, Adulthood K42]. This is mirrored by the tenth and final play in the Rabbit Show

minigame, the Greatest Treasure, whose name calls back to Henry's greatest treasure: Randall's friendship. In the play, Bunny works hard to survive the winter, but chooses to let Fox stay with him and eat his hard-earned food, as Fox did not work for himself: by opening the door to Randall, Henry is letting him into his domestic sphere and giving him the fruits of his labor, thereby making up for any otherwise fatal mistakes Randall had made [Symbolism/Theming/Narrative Structure D2]. Henry is rewarded with a miracle, with his fabled reunion with Randall; realistically, this never should have happened, but the game deems Henry worthy of such a fairytale ending — and why should it not? Henry worked so hard to get Randall back!

Sure — but Henry can only get his reunion because this is a story, where miracles occur to those who deserve them and where lives are satisfyingly meritocratic narratives. For now we can take this, and Henry's happy ending, as a given — but we will return to this point after taking a step back.

Much of this section has been to explain, justify, and even excuse Henry's actions after they were wrongly assumed to be those of a guilty party; as such, Henry's "true" innocence is juxtaposed with his "false" guilt, in the eyes of Dalston, Layton, Randall, the player, and the game, and thus all of us accusers are rendered guilty for having assumed the worst of someone who, miracles and all, could well be called a saint [Symbolism/Theming/Narrative Structure I15-I16; Symbolism/Theming/Narrative Structure J8; Symbolism/Theming/Narrative Structure L5]. Along with amassing evidence of Randall's guilt, the game has us amass evidence of Henry's innocence, both of which are laid out in the game's denouement as in a murder mystery: and, following that logic, determining innocence and guilt is as much an intellectual matter as it is a moral one, even if the process is arduous [Symbolism/Theming/Narrative Structure J7-J8]. The proof of Henry's innocence — his true motivation — is expertly hidden by the game and by Henry himself: as with his goings-on before Layton's arrival, much of Henry's demeanor, ideals, and relationships must be deduced from other characters' testimony or from environmental clues [Symbolism/Theming/Narrative Structure J1-J3]. As such, Henry's innocence feels earned in both senses, as we come away from the mystery of Henry with the solution that he is, indeed, a good person: and it is the mystery pertaining to Henry's behavior that is the last to be solved in the game [Symbolism/Theming/Narrative Structure J5, J9].

Things begin to get problematic, though, when we think of the situation from Randall's perspective: is Henry's happy ending *his* happy ending? What Randall gets is a ton of money, an array of businesses, and a financial legacy to uphold. To the indirect extent that Henry's wealth is the Ascot family fortune, Randall is quite literally inheriting it and the responsibilities it entails — which is exactly what Mr Ascot wanted Randall to do, and which Randall, notably, was very much not keen on [Events, Adolescence B13]. As much as Henry would resent power for the overwhelming freedom it grants, Randall would resent it for the constricting obligations it forces upon him: as we know, Randall craves space to breathe and act of his own free will, so being endowed with an entire city to manage would not, ultimately, allow him to thrive. In wanting to give Randall everything and rid himself of the agency he thinks himself unsuited for, Henry forces culpability onto Randall: making Randall the adult instead of him. All the while, Henry's demeanor entirely softens, and his jaded adult shell falls away to reveal the tender, warm, sentimental "true" self within [Symbolism/Theming/Narrative Structure M11].

And this is not the only way in which Henry pushes his naïve fantasy onto Randall: Henry longs for the joys of his youth, which all revolve around Randall: young Randall, whom he believes is the "true" Randall — just as Henry believes his own young self is his "true" self [Symbolism/Theming/Narrative Structure M11]. Henry this tries to mold Randall into the person he was before the accident: haircut, glasses, scarf, and all [Events, Adulthood E15; Events, Adulthood H2]. As such, perhaps, he could forget the years of pain and live in a rosy vision of the past... But we have reason to believe that Randall does not want this. After forgetting his old life from the accident, he eventually gives up on recalling it, content to live his new one; when he sees all that he was in Henry's hands, he seeks not to take it back, but rather to completely destroy it [Symbolism/Theming/Narrative Structure E14]. Randall wants to bury Monte d'Or just as he buries his past self, to die with who he was: but he is made to live in it instead [Symbolism/Theming/Narrative Structure E14]. One must wonder if Randall would have wanted to be found in the first place, or if he wanted to be left to die in the grave he dug himself...

One must also wonder, then, whether or not Henry is actually a good person for wanting this. Given the way our, Randall's, Dalston's, and Layton's guilt is dichotomized with Henry's innocence, and given the way that innocence is highlighted by its latency, Henry is granted a

sense of moral superiority by the game. But, even if framed around another person, Henry's motivations ultimately return to his desire to mold the world into a fairy tale which gives him, the hero, a happy ending: he wants everyone and everything to settle into its right place [Personality/Relationships, Adulthood F; Personality/Relationships, K51]. This happens to be effectively selfless a lot of the time, but it can also be very selfish, as is seen in all of the traits and actions Henry is accused of — not all of which are falsely assumed [Personality/Relationships, Adulthood G]. Henry hurts other people: he takes things from them; controls them; cuts himself off from them; resents and (internally) demeans them; presumes he knows what they want and what is best for them [Personality/Relationships, Adulthood G]. Henry is certainly not the blameless, Job-like saint he may idealize of himself — he suffers for others, but that does not automatically make him superior to them.

Of course, though, we must recall that we should not expect the same moral perfection of Henry as he expects of himself — and which, given his "just-so" attitude, fear of being punished for doing the wrong thing, and deep-set feeling of inferiority and worthlessness, he would be very disappointed and angry with himself for not displaying. He is not a bad person for not being a perfect person — and indeed, Henry is a good person in many ways: he is shown to be thoughtful, sensitive, caring, and intelligent, and is also tirelessly devoted to his loved ones [Personality/Relationships, Adulthood H]. He sets high moral standards for himself, and in trying to reach them, ends up more righteous than he would have been if he were complacent with his flaws; he runs himself ragged trying to make things right for everyone, and even if that can cause himself and others an excess of anxiety and constriction, it is always well-intentioned [Personality/Relationships, Adulthood H]. Henry wishes to be the character in a story, to be inarguably "good": instead, though — likely to his great dismay and chagrin — Henry is inarguably human. It is for this moral complexity that Henry must be analyzed as if he is a human and not a character: and after all, if we interpreted Henry merely as a character, we would be giving him exactly what he unhealthily wants.

What, then, happens after the "happy" ending? In short, it would not stay happy for long unless something changes. For an analogy, we can look to the masks: it is thought that the Mask of Chaos and Mask of Order counter each other and cancel each other out, when they are

complements meant to be together — and indeed, they are most powerful when used in each others' presence, but not when they are attached and thus thought to be a single object [Symbolism/Theming/Narrative Structure G18, G20, G24]. The Mask of Order gets lost in the Mask of Chaos, and vice versa; thus, the masks cannot be used to unlock the Akbadain ruins' secret, which remains hidden and unknown [Symbolism/Theming/Narrative Structure G19]. Just the same, if Henry and Randall each attach themselves too strongly to some part of the other, their strength, and the mutual understanding, both disappear. At this point, having been saved and redeemed by him, Randall would feel indebted to and reliant on Henry, similarly to how Henry has felt indebted to and reliant on Randall; as such, both would likely walk on eggshells to prevent upsetting each other. Randall would probably feel trapped by the life Henry has given him, but at the same time, knowing Henry and his sensitivity to anger, he would hold back his emotions and try not to lose his temper in front of Henry. Just as Henry is attached to the idea of a perfectly happy Randall, Randall is attached to the idea of a perfectly happy Henry: and as such, their relationship would falter as unrelieved tensions rise, and they will fail to know each other's true self.

Another way of looking at it is through the window/door framework: through their reunion, Henry welcomes Randall into his domestic sphere, thereby defining their relationship as — once again — entirely inside the window [Symbolism/Theming/Narrative Structure H]. Henry thereby restricts the relationship in the same way it was restricted when he was an adolescent: the friendship aspect is lost in favor of the brother/servant/master aspect. As much as Henry prizes the toy robot and his friendship with Randall, he has confined this love for Randall to being almost entirely familial or servile, and as such any attempt to recreate the through-the-window bond is lost: not to mention how much Henry has idolized their friendship, causing him to believe in a warped version of it [Symbolism/Theming/Narrative Structure H].

The solution, then, is to sneak in through the proverbial window, such that these "brother best friends forever" could truly reach each others' hearts. Just as the secret of the final chamber of the Akbadain can only be found by entering through a secret entrance (a "window", as opposed to the "door" that is Thornley's Gorge) and using the masks in tandem but not conjoined, Henry and Randall can fully understand and embrace one another only when they secretly step

out of the domestic sphere, out of the Ascot household, and remember the strength of their friendship as a pair of individuals, where happiness is not constant but love and belonging are — and only then can they resume being brothers without falling into the old servant/master pattern, without fearing abandonment, betrayal, or hatred over any little mistake or uncomfortable feeling [Symbolism/Theming/Narrative Structure G23-G24, G26; Symbolism/Theming/Narrative Structure H6]. Henry and Randall need to know each other and trust each other such that they can truly, deeply, beautifully, unconditionally love each other — and that will not be a happy ending, but instead a happy beginning.