

Events

Childhood (~7)

[A] Henry's parents are dead or absent (or, alternatively, they do not identify themselves as his parents).

1. Henry has no known relatives.
 - a. [C, 1:07:27, Chapter 7, Monument - after conversation with Drake]

[B] Henry is a servant in the Ascot household.

1. Henry calls Randall "Master Randall."
 - a. [D, 16:37-49, Epilogue, Randall's Room - toy robot cutscene]
 - b. [D, 16:51-17:05, Epilogue, Randall's Room - toy robot cutscene]
2. Henry is scolded for playing with Randall's toy and accused of being a thief for doing so.
 - a. [D, 15:55-57, Epilogue, Randall's Room - toy robot cutscene]
 - b. [D, 15:59-16:05, Epilogue, Randall's Room - toy robot cutscene]
 - c. [D, 16:09-16, Epilogue, Randall's Room - toy robot cutscene]
3. Henry has a "place" to remember, a rank in some social hierarchy which would make playing with Randall's toy wrong.
 - a. [D, 15:55-57, Epilogue, Randall's Room - toy robot cutscene]
4. Henry's apparent wrongdoing (playing with Randall's toy) is to be reported to "the master": Mr Ascot.
 - a. [D, 16:09-16, Epilogue, Randall's Room - toy robot cutscene]
5. Henry was taught better than to have done this apparent wrongdoing.
 - a. [D, 15:59-16:05, Epilogue, Randall's Room - toy robot cutscene]

[C] Randall gives Henry his toy robot, which he vows to keep.

1. Henry receives the toy robot.
 - a. [D, 16:18-27, Epilogue, Randall's Room - toy robot cutscene]
 - b. [D, 16:28-35, Epilogue, Randall's Room - toy robot cutscene]
 - c. [D, 16:37-49, Epilogue, Randall's Room - toy robot cutscene]
2. Henry promises to treasure the toy robot forever.
 - a. [D, 16:51-17:05, Epilogue, Randall's Room - toy robot cutscene]

[D] Henry spends much time playing with Randall, partly outside along with Angela and Dalston.

1. After giving Henry the toy robot, Randall announces that they're going on an adventure that day.
 - a. [D, 16:51-17:05, Epilogue, Randall's Room - toy robot cutscene]
2. Henry follows a map with Randall and Dalston, and they find a flower.
 - a. [D, 19:41, Epilogue - Credits]
3. Dalston steals Henry's toy robot, and Randall fights him back for it. Angela calls the maid.

- a. [D, 19:56, Epilogue - Credits]
- 4. Henry has a picnic with Randall, Angela, and Dalston, with the maid bringing food.
 - a. [D, 20:12, Epilogue - Credits]
- 5. Henry looks on with Dalston as Randall gives Angela the flower; the maid clears up the picnic.
 - a. [D, 20:28, Epilogue - Credits]
- 6. Henry often goes on “misadventures” with Randall, Angela, and Dalston, Randall being their leader.
 - a. [D, 1:59:49, Top Secret, Art - 29, The Stansbury Four]
- 7. As a child, Henry would go everywhere with Randall.
 - a. [B, 4:50:25, Chapter 6, Akbadain Level B4 - dialogue after entering level]
- 8. Henry plays with Randall in Randall’s room.
 - a. [D, 1:29:31, Layton’s Challenges, The Old Friends’ House - Puzzle 147, That Rings a Bell 2]

Adolescence (17)

[A] Henry is a servant in the Ascot household.

- 1. Henry calls Randall “Master Randall” or, on occasion, “sir”.
 - a. [B, 1:58:56-59:00, Chapter 4, Memory Knoll - Henry’s arrival 3D cutscene]
 - b. [B, 1:59:17, Chapter 4, Memory Knoll - dialogue after Henry’s arrival 3D cutscene]
 - c. [B, 2:02:54-56, Chapter 4, Randall’s Room - dialogue after entering]
 - d. [B, 4:17:06, Chapter 6, Ascot House - dialogue after starting chapter]
 - e. [B, 4:18:25, Chapter 6, Ascot House - dialogue after starting chapter]
 - f. [D, 32:41, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - g. [D, 32:54, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - h. [D, 33:31, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - i. [D, 33:38, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - j. [D, 34:01, Epilogue (Post-Game), Episodes - An Unusual Proposal]
- 2. Henry calls Angela “Miss Angela”.
 - a. [B, 1:58:56-59:00, Chapter 4, Memory Knoll - Henry’s arrival 3D cutscene]
 - b. [B, 1:59:17, Chapter 4, Memory Knoll - dialogue after Henry’s arrival 3D cutscene]
 - c. [B, 4:18:25, Chapter 6, Ascot House - dialogue after starting chapter]
 - d. [D, 32:57, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - e. [D, 33:27, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - f. [D, 33:46, Epilogue (Post-Game), Episodes - An Unusual Proposal]
- 3. Henry calls Dalston “Mr Dalston”.
 - a. [D, 33:02, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - b. [D, 33:16, Epilogue (Post-Game), Episodes - An Unusual Proposal]
- 4. Henry often runs errands and performs other menial tasks, such as buying groceries.
 - a. [A, 2:09:50, Chapter 2, Newmarket - dialogue with Henry]
 - b. [A, 2:09:56, Chapter 2, Newmarket - dialogue with Henry]

- c. [A, 2:35:59, Chapter 2, Pebble Lane - dialogue with Dalston]
 - d. [D, 1:45:09, Top Secret, Profiles - 16, Henry]
- 5. Townspeople are conscious of Henry's heavy workload.
 - a. [A, 2:11:18, Chapter 2, Newmarket - dialogue with Lionel]
 - b. [A, 2:35:59, Chapter 2, Pebble Lane - dialogue with Dalston]
 - c. [A, 2:36:04, Chapter 2, Pebble Lane - dialogue with Dalston]
 - d. [A, 2:36:44, Chapter 2, Layton's Journal - after dialogue with Dalston]
 - e. [B, 2:03:29, Chapter 4, Randall's Room - dialogue after entering]
- 6. Henry is made to work late into the night.
 - a. [A, 2:38:25-29, Chapter 2, Pebble Lane - end of cutscene with Hershel and Angela]
- 7. Henry can no longer go everywhere with Randall.
 - a. [B, 4:50:25, Chapter 6, Akbadain Level B4 - dialogue after entering level]
- 8. Henry is trained to be a butler, which is why he can no longer be by Randall's side.
 - a. [B, 4:50:25, Chapter 6, Akbadain Level B4 - dialogue after entering level]
 - b. [D, 1:45:09, Top Secret, Profiles - 16, Henry]
- 9. Henry leaves school to focus on his training.
 - a. [B, 4:50:30, Chapter 6, Akbadain Level B4 - dialogue after entering level]
- 10. Partly on account of being absent from school, Hershel does not get much chance to talk to Henry, despite their living in close proximity.
 - a. [A, 1:36:29, Chapter 1, The Camel's Hump Lobby - dialogue with Pascal]
 - b. [A, 1:36:33, Chapter 1, The Camel's Hump Lobby - dialogue with Pascal]
 - c. [A, 1:40:22, Chapter 1, Layton's Room - dialogue after entering room]
 - d. [B, 4:50:30, Chapter 6, Akbadain Level B4 - dialogue after entering level]
- 11. Randall asks Henry to do small tasks, and Henry obliges.
 - a. [B, 2:00:00, Chapter 4, Memory Knoll - after Henry's arrival 3D cutscene]
 - b. [B, 2:00:03, Chapter 4, Memory Knoll - after Henry's arrival 3D cutscene]
 - c. [B, 4:17:00, Chapter 6, Ascot House - dialogue after starting chapter]
 - d. [B, 4:17:06, Chapter 6, Ascot House - dialogue after starting chapter]
 - e. [B, 4:17:32, Chapter 6, Ascot House - dialogue after starting chapter]
- 12. When Henry does something Randall dislikes, he feels guilty.
 - a. [B, 4:17:12, Chapter 6, Ascot House - dialogue after starting chapter]
 - b. [B, 4:17:18, Chapter 6, Ascot House - dialogue after starting chapter]
- 13. Henry prepares and serves tea, which he is good at.
 - a. [B, 2:02:54-56, Chapter 4, Randall's Room - dialogue after entering]
 - b. [B, 2:06:06, Chapter 5, Layton's Journal - after completing prior chapter]
- 14. Henry is not free to leave with Randall for the Akbadain, in part because doing so would allow Mr Ascot to uncover the plan and stop it.
 - a. [B, 2:03:25, Chapter 4, Randall's Room - dialogue after entering]
 - b. [B, 2:03:33, Chapter 4, Randall's Room - dialogue after entering]
 - c. [B, 2:06:06, Chapter 5, Layton's Journal - after completing prior chapter]
 - d. [B, 4:50:20, Chapter 6, Akbadain Level B4 - dialogue after entering level]
- 15. Henry has to weigh his loyalty to Randall against his obligations to the Ascot household.
 - a. [D, 1:11:49, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]

- b. [D, 1:11:53, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
- 16. Henry continues to prize the toy robot Randall gave him.
 - a. [C, 2:43:13, Chapter 7, Office - investigation of toy robot/photograph]

[B] Henry's master, Mr Ascot, is very strict, but Henry pleases him.

1. The Ascots are the wealthiest household in Stansbury.
 - a. [D, 1:59:16, Top Secret, Art - 18, Ascot House]
2. Mr Ascot is upset by Hershel and Angela visiting Randall frequently, causing the two to sneak into his room through the window after ringing a bell to signal him to open it; they do so often, calling it a "VIP entrance".
 - a. [A, 2:26:57, Chapter 2, Layton's Journal - after dinner]
 - b. [A, 2:40:09, Chapter 2, Ascot House - investigation of front door]
 - c. [A, 2:40:27, Chapter 2, Ascot House - investigation of Randall's window]
 - d. [A, 2:40:33, Chapter 2, Ascot House - investigation of Randall's window]
 - e. [A, 2:41:12, Chapter 2, Ascot House - reentering Puzzle 027]
 - f. [A, 2:41:21, Chapter 2, Ascot House - Puzzle 027, That Rings a Bell]
 - g. [A, 2:41:46, Chapter 2, Ascot House - Puzzle 027, That Rings a Bell]
 - h. [A, 2:48:02, Chapter 3, Layton's Journal - after waking up]
3. Mr Ascot punishes Randall when he finds his friends at the house.
 - a. [A, 2:48:02, Chapter 3, Layton's Journal - after waking up]
4. Mr Ascot is easily antagonized/easily angered.
 - a. [A, 2:30:57, Chapter 2, Riverside Cottage - dialogue with Douglas]
 - b. [B, 1:30:21, Chapter 4, Newmarket - dialogue with Lionel]
5. Mr Ascot's anger is unnerving to those who face it.
 - a. [A, 2:26:57, Chapter 2, Layton's Journal - after dinner]
 - b. [A, 2:40:12, Chapter 2, Ascot House - investigation of front door]
6. Mr Ascot is very protective of Randall.
 - a. [A, 2:30:48, Chapter 2, Riverside Cottage - dialogue with Douglas]
 - b. [B, 1:34:22, Chapter 4, Oldmarket - dialogue after completing Puzzle 059]
 - c. [B, 4:40:42, Chapter 6, Akbadain Level B3 - dialogue after entering level]
 - d. [C, 53:11, Chapter 7, Layton's Journal - after starting chapter]
 - e. [C, 53:28, Chapter 7, Layton's Journal - after starting chapter]
 - f. [D, 1:02:26, Epilogue (Post-Game), Pebble Lane (Day) - dialogue with Gloria]
 - g. [D, 1:03:12, Epilogue (Post-Game), Oldmarket (Day) - dialogue with Douglas]
 - h. [D, 1:03:36, Epilogue (Post-Game), Forest Edge (Day) - dialogue with Dalston]
 - i. [D, 1:12:17, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
7. Mr Ascot is somewhat sympathetic, but he does not appear that way.
 - a. [A, 2:40:37, Chapter 2, Ascot House - investigation of Randall's window]
 - b. [B, 1:25:24, Chapter 4, Downstairs - dialogue after completing Puzzle 56]
 - c. [B, 1:25:26, Chapter 4, Downstairs - dialogue after completing Puzzle 56]
 - d. [B, 4:40:42, Chapter 6, Akbadain Level B3 - dialogue after entering level]
 - e. [D, 1:12:17, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
8. Mr Ascot values hard work and obedience.
 - a. [B, 1:25:22, Chapter 4, Downstairs - dialogue after completing Puzzle 56]

- b. [B, 4:40:32, Chapter 6, Akbadain Level B3 - dialogue after entering level]
 - c. [B, 4:50:34, Chapter 6, Akbadain Level B4 - dialogue after entering level]
- 9. Mr Ascot does not value archeology.
 - a. [B, 1:25:21, Chapter 4, Downstairs - dialogue after completing Puzzle 56]
 - b. [B, 2:03:33, Chapter 4, Randall's Room - dialogue after entering]
 - c. [B, 4:40:32, Chapter 6, Akbadain Level B3 - dialogue after entering level]
 - d. [B, 4:50:37, Chapter 6, Akbadain Level B4 - dialogue after entering level]
- 10. Randall is displeased with his father's strictness.
 - a. [B, 1:23:33, Chapter 4, Riverside Cottage - investigation of Hershel's house]
 - b. [B, 1:25:21, Chapter 4, Downstairs - dialogue after completing Puzzle 56]
 - c. [B, 1:25:22, Chapter 4, Downstairs - dialogue after completing Puzzle 56]
- 11. Randall often disobeys his father, something the townspeople are well aware of.
 - a. [B, 1:20:07, Chapter 4, Ascot House - dialogue after sneaking out]
 - b. [B, 1:30:21, Chapter 4, Newmarket - dialogue with Lionel]
 - c. [B, 1:31:23, Chapter 4, Newmarket - dialogue after completing Puzzle 058]
 - d. [B, 1:34:20, Chapter 4, Newmarket - dialogue after completing Puzzle 059]
 - e. [B, 1:34:22, Chapter 4, Oldmarket - dialogue after completing Puzzle 059]
 - f. [B, 4:18:12, Chapter 6, Ascot House - dialogue after starting chapter]
 - g. [D, 1:11:49, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
 - h. [D, 1:59:16, Top Secret, Art - 18, Ascot House]
- 12. Mrs Ascot reports Randall's misbehavior to Mr Ascot.
 - a. [D, 1:11:53, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
- 13. Randall does not want to fit his father's mold, which includes taking over the Ascot estate.
 - a. [B, 1:58:50, Chapter 4, Memory Knoll - conversation with Angela]
 - b. [B, 4:40:32, Chapter 6, Akbadain Level B3 - dialogue after entering level]
- 14. Randall cannot fit his father's mold, and feels unvalued by him.
 - a. [B, 4:50:37, Chapter 6, Akbadain Level B4 - dialogue after entering level]
- 15. Mr Ascot demands a lot of Henry, and has "taken a liking" to him for his personal qualities and work ethic.
 - a. [B, 2:03:29, Chapter 4, Randall's Room - dialogue after entering]
 - b. [B, 2:06:06, Chapter 5, Layton's Journal - after completing prior chapter]
 - c. [B, 4:50:34, Chapter 6, Akbadain Level B4 - dialogue after entering level]
- 16. Mr Ascot is made especially angry after Randall's disappearance.
 - a. [D, 1:02:26, Epilogue (Post-Game), Pebble Lane (Day) - dialogue with Gloria]
 - b. [C, 53:38, Chapter 7, Layton's Journal - after starting chapter]
 - c. [D, 1:03:36, Epilogue (Post-Game), Forest Edge (Day) - dialogue with Dalston]
 - d. [D, 1:03:47, Epilogue (Post-Game), Forest Edge (Day) - dialogue with Dalston]

[C] Henry assists Randall in his archeological endeavors.

- 1. Henry discusses archeology with Randall, and helps him uncover the connection between the Azran and Norwell.
 - a. [B, 2:00:50, Chapter 4, Episodes - Moonlight Rendezvous]
 - b. [B, 2:01:07, Chapter 4, Episodes - Moonlight Rendezvous]

- c. [B, 2:01:11, Chapter 4, Episodes - Moonlight Rendezvous]
- d. [B, 2:03:15, Chapter 4, Randall's Room - dialogue after entering]
- e. [B, 2:03:18, Chapter 4, Randall's Room - dialogue after entering]
- f. [C, 1:20:05, Chapter 7, Ledore Mansion Gate - dialogue with Gloria]
- g. [D, 1:45:09, Top Secret, Profiles - 16, Henry]
- 2. Henry helps convince Angela to let Randall go to the Akbadain.
 - a. [A, 3:40:49, Chapter 3, Chateau Dalston - conversation with Dalston]
 - b. [B, 1:59:17, Chapter 4, Memory Knoll - dialogue after Henry's arrival 3D cutscene]
 - c. [B, 2:00:27, Chapter 4, Layton's Journal - after agreeing to head to Randall's house]
- 3. Henry has Angela present to say goodbye to Randall.
 - a. [B, 4:17:12, Chapter 6, Ascot House - dialogue after starting chapter]
 - b. [B, 4:17:18, Chapter 6, Ascot House - dialogue after starting chapter]
- 4. Henry prepares the horse and cart for Randall's departure, including bringing it around to the front of the house.
 - a. [B, 4:17:06, Chapter 6, Ascot House - dialogue after starting chapter]
 - b. [B, 4:22:01, Chapter 6, Layton's Journal - after entering ruins]
- 5. Henry is supportive of Randall's archeological ambitions when nobody else is.
 - a. [B, 4:40:37, Chapter 6, Akbadain Level B3 - dialogue after entering level]
- 6. Randall is appreciative of what Henry does for him, especially when it pertains to helping him achieve his dreams somehow: he thanks him profusely.
 - a. [B, 2:03:00, Chapter 4, Randall's Room - dialogue after entering]
 - b. [B, 2:03:09, Chapter 4, Randall's Room - dialogue after entering]
- 7. Henry finds it no trouble helping Randall in this way, knowing how hard he has worked for his dreams.
 - a. [B, 2:03:03, Chapter 4, Randall's Room - dialogue after entering]
 - b. [B, 2:03:07, Chapter 4, Randall's Room - dialogue after entering]
 - c. [B, 2:03:12, Chapter 4, Randall's Room - dialogue after entering]

[D] After Randall's disappearance, Henry leaves Stansbury and builds up Monte d'Or in the midst of searching for him.

- 1. Henry is dismissed from the Ascot household for not stopping Randall.
 - a. [C, 53:38, Chapter 7, Layton's Journal - after starting chapter]
 - b. [D, 1:03:36, Epilogue (Post-Game), Forest Edge (Day) - dialogue with Dalston]
- 2. At least some people believe Henry plotted for Randall's demise.
 - a. [D, 1:10:38, Epilogue (Post-Game), Pebble Lane (Night) - dialogue with Dalston]
- 3. Henry intensely studies archeology, Norwell in particular.
 - a. [C, 1:19:56, Chapter 7, Ledore Mansion Gate - dialogue with Gloria]
- 4. Henry knows enough about archeology that he could, in theory, pursue it as a career.
 - a. [C, 1:20:01, Chapter 7, Ledore Mansion Gate - dialogue with Gloria]
 - b. [D, 1:45:09, Top Secret, Profiles - 16, Henry]
- 5. Henry doesn't share his archeological findings with anyone else (or at least not with Dalston).

- a. [A, 3:41:21, Chapter 3, Chateau Dalston - conversation with Dalston]
- 6. Henry personally searches for Randall in the Akbadain, referring to Randall's notes, and finds the Akbadain treasure; Angela joins him for at least some of the search.
 - a. [A, 54:24, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [A, 56:33, Chapter 1, Layton's Journal - after conversation with Angela]
 - c. [B, 2:54:48, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - d. [C, 2:35:42-36:29, Chapter 7, Office - expedition log]
 - e. [D, 7:48, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - f. [D, 7:56, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - g. [D, 9:57, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - h. [D, 33:22, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - i. [D, 1:05:17, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - j. [D, 1:05:28, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
- 7. On one of his personal searches for Randall, Henry reaches the final chamber later found by a search party; there he finds distinctive markings on the wall, but he does not know what they mean.
 - a. [C, 3:44:26, Chapter 8, Monument - dialogue after arriving]
 - b. [C, 3:44:32, Chapter 8, Monument - dialogue after arriving]
 - c. [C, 3:44:34, Chapter 8, Monument - dialogue after arriving]
- 8. Henry uses the wealth of the Akbadain treasure, in part, to fund search parties to find Randall.
 - a. [A, 54:19, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [C, 2:35:42-36:29, Chapter 7, Office - expedition log]
 - c. [D, 8:28, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
- 9. Henry uses the wealth of the Akbadain treasure, in part, to offer large rewards for finding Randall.
 - a. [C, 2:35:42-36:29, Chapter 7, Office - expedition log]
 - b. [D, 9:07, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - c. [D, 9:14, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - d. [D, 14:00, Epilogue, Mysteries - after explanations to Randall]
- 10. Henry creates the Reunion Inn, first a small establishment by an oasis surrounded by ruins, used as a base close to the Akbadain for search parties; this is the start of Monte d'Or (a city essentially built from "nothing" in the middle of a desert).
 - a. [A, 1:14, Prologue, Mysteries - after parade cutscene]
 - b. [A, 3:20:06, Chapter 3, Henry's Study - dialogue after entering]
 - c. [A, 3:20:11, Chapter 3, Henry's Study - dialogue after entering]*
 - d. [A, 3:21:39, Chapter 3, Henry's Study - investigation of large painting]*
 - e. [A, 3:21:43, Chapter 3, Henry's Study - investigation of large painting]*
 - f. [B, 3:19:54, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - g. [C, 2:10:35, Chapter 7, Chateau Dalston Parlour - dialogue with Dalston]
 - h. [C, 2:10:38, Chapter 7, Chateau Dalston Parlour - dialogue with Dalston]
 - i. [C, 2:20:52, Chapter 7, Tram - selecting Reunion Inn]
 - j. [C, 2:22:09, Chapter 7, Reunion Inn - investigation of water]
 - k. [C, 2:23:08, Chapter 7, Reunion Inn Front Desk - dialogue after entering]

- l. [C, 2:23:12, Chapter 7, Reunion Inn Front Desk - dialogue after entering]
 - m. [C, 2:23:25, Chapter 7, Layton's Journal - after dialogue about Reunion Inn]
 - n. [C, 2:35:42-36:29, Chapter 7, Office - expedition log]
 - o. [C, 2:36:41, Chapter 7, Office - dialogue after reading expedition log]
 - p. [C, 3:39:55, Chapter 8, Reunion Inn - dialogue after final miracle cutscene]
 - q. [C, 3:44:42, Chapter 8, Monument - dialogue after arriving]
 - r. [D, 8:33, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - s. [D, 8:45, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - t. [D, 1:13:09-17, Epilogue (Post-Game), Mysteries]
 - u. [D, 1:59:34, Top Secret, Art - 24, By the Oasis]
11. Henry meets Murphy, who is of great assistance when he first builds the Reunion Inn; supposedly, without his advice, Monte d'Or would not proceed to prosper as much as it does.
- a. [C, 1:46:52, Chapter 7, Episodes - Confidentiality Compromised]
 - b. [C, 1:46:56, Chapter 7, Episodes - Confidentiality Compromised]
12. The Reunion Inn is named for the reunion Henry expects to have with Randall there.
- a. [C, 2:23:06, Chapter 7, Reunion Inn Front Desk - dialogue after entering]
 - b. [C, 2:23:25, Chapter 7, Layton's Journal - after dialogue about Reunion Inn]
13. The Reunion Inn expands as people flock towards Henry's fortune, and Monte d'Or grows with it as new businesses are opened by these people.
- a. [A, 3:21:47, Chapter 3, Henry's Study - investigation of large painting]*
 - b. [A, 3:21:50, Chapter 3, Henry's Study - investigation of large painting]*
 - c. [A, 3:21:54, Chapter 3, Henry's Study - investigation of large painting]*
 - d. [C, 1:06:55, Chapter 7, Monument - conversation with Drake]
 - e. [C, 2:23:12, Chapter 7, Reunion Inn Front Desk - dialogue after entering]
 - f. [C, 2:23:25, Chapter 7, Layton's Journal - after dialogue about Reunion Inn]
 - g. [D, 8:54, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - h. [D, 9:14, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - i. [D, 9:23, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - j. [D, 9:27, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - k. [D, 14:00, Epilogue, Mysteries - after explanations to Randall]
14. The Scorpion Casino is built while Monte d'Or is still in its infancy; other casinos and hotels follow.
- a. [C, 1:06:50, Chapter 7, Monument - conversation with Drake]
 - b. [C, 1:06:55, Chapter 7, Monument - conversation with Drake]
15. Monte d'Or, now a town, is built directly over part of the Akbadain ruins, centralized around the oasis at least some ways away from the entrance to the ruins at Thornley's Gorge used by Hershel and Randall; that entrance can be said to be a "front door" or "visitors' entrance".
- a. [C, 3:44:04, Chapter 8, Monument - dialogue after arriving]
 - b. [C, 3:44:05, Chapter 8, Monument - dialogue after arriving]
 - c. [C, 3:45:03, Chapter 8, Monument - dialogue after arriving]
16. Henry, apparently still living in Stansbury, invites Angela to come to Monte d'Or to wait with him for Randall, intending to live at the Reunion Inn; presumably, from this point on,

the two live in Monte d'Or (given how the two live in the Ledore Mansion later on, this building would at some point after this be constructed or purchased).

- a. [D, 10:20, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - b. [D, 10:33, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - c. [D, 10:53, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - d. [D, 11:04, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - e. [D, 32:41, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - f. [D, 32:45, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - g. [D, 33:08, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - h. [D, 33:11, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - i. [D, 33:46, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - j. [D, 33:51, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - k. [D, 34:01, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - l. [D, 34:05, Epilogue (Post-Game), Episodes - An Unusual Proposal]
17. Henry seemingly succeeds in convincing Angela of Randall's continued survival.
- a. [D, 10:58, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - b. [D, 33:54, Epilogue (Post-Game), Episodes - An Unusual Proposal]
18. The Ascots' wealth depletes from sending search parties for Randall, their heritage fading with it, so Henry invites them to join him in living in Monte d'Or; Henry sustains them with his fortune and cares for them.
- a. [C, 1:54:24, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - b. [C, 1:54:29, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - c. [C, 1:54:36, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - d. [C, 1:56:11, Chapter 7, Layton's Journal - after dialogue with Mrs Ascot]
 - e. [D, 7:41, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - f. [D, 8:02, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - g. [D, 8:10, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - h. [D, 9:57, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - i. [D, 33:11, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - j. [D, 1:03:14, Epilogue (Post-Game), Oldmarket (Day) - dialogue with Douglas]
19. Henry is still not of legal age (~17) and thus he needs Mrs Ascot to serve as his guarantor and sign off on his property purchases.
- a. [C, 1:06:58, Chapter 7, Monument - conversation with Drake]
 - b. [C, 1:07:01, Chapter 7, Monument - conversation with Drake]
 - c. [C, 1:07:05, Chapter 7, Monument - conversation with Drake]
 - d. [C, 1:07:27, Chapter 7, Monument - after conversation with Drake]
 - e. [D, 1:45:26, Top Secret, Profiles - 22, Mrs Ascot]
20. Henry uses the wealth of the Akbadain treasure, in part, to build up Monte d'Or, which involves starting or buying businesses.
- a. [A, 56:33, Chapter 1, Layton's Journal - after conversation with Angela]
 - b. [A, 3:21:33, Chapter 3, Henry's Study - investigation of large painting]
 - c. [A, 3:21:35, Chapter 3, Henry's Study - investigation of large painting]*
 - d. [A, 3:29:44, Chapter 3, Ledore Mansion Gate - dialogue with Nils]
 - e. [D, 8:10, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]

- f. [D, 1:44:52, Top Secret, Profiles - 11, Henry]
21. Over a year after Randall's fall, one of the search parties for him reaches the final chamber of the Akbadain ruins; they were likely only able to reach this chamber because the obfuscating treasure was already removed, and because they were conducting a thorough search.
- a. [C, 2:35:42-36:29, Chapter 7, Office - expedition log]
 - b. [C, 3:44:15, Chapter 8, Monument - dialogue after arriving]
 - c. [C, 3:44:18, Chapter 8, Monument - dialogue after arriving]
22. The final chamber of the Akbadain requires the Mask of Chaos and the Mask of Order to return to its original state; it contains two pedestals for this purpose.
- a. [C, 2:35:42-36:29, Chapter 7, Office - expedition log]
 - b. [C, 3:45:20, Chapter 8, Monument - dialogue after arriving]
 - c. [C, 3:45:25, Chapter 8, Monument - dialogue after arriving]
 - d. [C, 3:49:18, Chapter 8, Final Chamber - dialogue after entering]
23. This search party creates a scaffold to connect the final chamber of the Akbadain to aboveground, accessible through a manhole cover.
- a. [C, 2:35:42-36:29, Chapter 7, Office - expedition log]
 - b. [C, 3:45:03, Chapter 8, Monument - dialogue after arriving]
 - c. [C, 3:45:07, Chapter 8, Monument - dialogue after arriving]
24. Henry is "married" to Angela a few years after Randall's disappearance.
- a. [A, 3:40:53, Chapter 3, Chateau Dalston - conversation with Dalston]
25. Over the 18 years following Randall's disappearance, Monte d'Or quickly develops into a large, bustling city; Henry puts a lot of time and effort into promoting its prosperity and expanding his estate.
- a. [A, 1:14, Prologue, Mysteries - after parade cutscene]
 - b. [A, 1:00:45, Chapter 1, Ledore Mansion Gate - dialogue with Mordaunt after leaving Ledore Mansion]
 - c. [D, 14:00, Epilogue, Mysteries - after explanations to Randall]
 - d. [D, 14:04, Epilogue, Mysteries - after explanations to Randall]
 - e. [D, 1:44:52, Top Secret, Profiles - 11, Henry]
26. At some point, Dalston moves to Monte d'Or and starts his hotel business there; competition between Henry's businesses and Dalston's drives Monte d'Or's growth.
- a. [B, 3:18:41, Chapter 5, Monument - dialogue with Murphy]
27. Other denizens of Stansbury move to Monte d'Or, including Gloria.
- a. [A, 2:54:27, Chapter 3, Layton's Journal - after dialogue with Gloria]
 - b. [D, 1:13:09-17, Epilogue (Post-Game), Mysteries]
28. Over the next 18 years, even if not personally searching himself, Henry continues the effort to find Randall.
- a. [A, 54:43, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [C, 2:32:03, Chapter 7, Layton's Journal - after entering office]
 - c. [C, 2:36:44, Chapter 7, Office - dialogue after reading expedition log]
 - d. [C, 2:36:48, Chapter 7, Office - dialogue after reading expedition log]
 - e. [D, 8:23, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - f. [D, 8:28, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]

- g. [D, 28:06, Epilogue (Post-Game), Layton's Journal - after completing game]
- 29. Henry uses a replica Mask of Chaos as a symbol of hope and prosperity for Monte d'Or, as well as a reminder of Randall; a carnival is created to honor it; it is believed by others to be the genuine article, and its symbolism relies on that belief.
 - a. [A, 55:36, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [A, 1:11:01, Chapter 1, Costume Boutique - investigation of masks on table]
 - c. [A, 3:24:28, Chapter 3, Henry's Study - investigation of chest]*
 - d. [D, 12:46, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
- 30. The city's success is truly the product of Henry's belief in Randall's return: Henry is protecting and preserving everything for him.
 - a. [D, 9:36, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - b. [D, 9:44, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - c. [D, 9:57, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - d. [D, 11:09, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - e. [D, 11:15, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - f. [D, 13:48, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - g. [D, 14:00, Epilogue, Mysteries - after explanations to Randall]
 - h. [D, 14:04, Epilogue, Mysteries - after explanations to Randall]
 - i. [D, 28:14, Epilogue (Post-Game), Layton's Journal - after completing game]
 - j. [D, 32:30, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - k. [D, 1:44:52, Top Secret, Profiles - 11, Henry]
- 31. Henry uses a replica Mask of Chaos as a beacon for Randall.
 - a. [D, 12:40, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - b. [D, 12:46, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - c. [D, 12:52, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - d. [D, 12:55, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - e. [D, 32:45, Epilogue (Post-Game), Episodes - An Unusual Proposal]
- 32. The story of Monte d'Or's founding is inscribed on a central monument, which is constructed in front of the manhole leading to Akbadain's final chamber.
 - a. [A, 1:18:39, Chapter 1, Monument - investigation of monument]
 - b. [A, 1:20:46, Chapter 1, Monument - dialogue after completing Puzzle 011]
 - c. [A, 1:20:49, Chapter 1, Monument - dialogue after completing Puzzle 011]

Adulthood (35)

[A] Monte d'Or is currently a prosperous city, with Henry, its wealthy founder, responsible for most of its property.

1. Monte d'Or is reputed as an escape from everyday worries; it is bright and cheerful, and people say that "anything is possible" there.
 - a. [A, 2:14, Prologue, Celebration Boulevard - dialogue after parade 3D cutscene]
 - b. [A, 2:19, Prologue, Celebration Boulevard - dialogue after parade 3D cutscene]
2. Monte d'Or was "created solely for the pleasure of its visitors," and thus its hotels are integral to it.

- a. [D, 49:40, Epilogue (Post-Game), The Camel's Hump Lobby (Day) - dialogue with Pascal]
3. Monte d'Or attracts numerous tourists: it has, perhaps, more tourists than it does actual citizens.
 - a. [A, 1:07:59, Chapter 1, Celebration Boulevard - dialogue with policeman]
4. Tourists typically know very little about the Ledores; only residents have any knowledge about them.
 - a. [A, 1:07:59, Chapter 1, Celebration Boulevard - dialogue with policeman]
 - b. [A, 1:08:02, Chapter 1, Celebration Boulevard - dialogue with policeman]
5. Monte d'Or's success is attributed to the Mask of Chaos or is otherwise seen as "miraculous" or unbelievable; Henry echoes the sentiment.
 - a. [A, 1:00:45, Chapter 1, Ledore Mansion Gate - dialogue with Mordaunt after leaving Ledore Mansion]
 - b. [A, 1:39:35, Chapter 1, Layton's Room - dialogue after entering room]
 - c. [A, 3:21:24, Chapter 3, Henry's Study - investigation of large painting]
 - d. [A, 3:21:28, Chapter 3, Henry's Study - investigation of large painting]
 - e. [A, 3:21:33, Chapter 3, Henry's Study - investigation of large painting]
 - f. [A, 3:21:35, Chapter 3, Henry's Study - investigation of large painting]*
 - g. [A, 3:21:58, Chapter 3, Henry's Study - investigation of large painting]
 - h. [A, 3:22:02, Chapter 3, Henry's Study - investigation of large painting]*
 - i. [A, 3:24:28, Chapter 3, Henry's Study - investigation of chest]*
 - j. [B, 2:51:35-45, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - k. [B, 2:51:48-51, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - l. [C, 2:37:14, Chapter 7, Office - investigation of Randall's wall]
 - m. [C, 3:43:55, Chapter 8, Monument - dialogue after arriving]
 - n. [D, 8:54, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - o. [D, 9:44, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - p. [D, 13:48, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - q. [D, 28:14, Epilogue (Post-Game), Layton's Journal - after completing game]
 - r. [D, 58:13, Epilogue (Post-Game), Chance Avenue (Day) - dialogue with Pirouette]
 - s. [D, 58:14, Epilogue (Post-Game), Chance Avenue (Day) - dialogue with Pirouette]
 - t. [D, 1:13:09-17, Epilogue (Post-Game), Mysteries]
6. Monte d'Or has a variety of architectural types among its buildings.
 - a. [A, 3:07:54, Chapter 3, Marquee - investigation of museum]
7. Henry owns the Reunion Inn.
 - a. [A, 3:21:39, Chapter 3, Henry's Study - investigation of large painting]*
 - b. [C, 1:46:52, Chapter 7, Episodes - Confidentiality Compromised]
 - c. [C, 2:10:35, Chapter 7, Chateau Dalston Parlour - dialogue with Dalston]
 - d. [C, 2:23:12, Chapter 7, Reunion Inn Front Desk - dialogue after entering]
 - e. [C, 2:23:25, Chapter 7, Layton's Journal - after dialogue about Reunion Inn]
 - f. [C, 2:24:10, Chapter 7, Reunion Inn Front Desk - dialogue with Mordaunt]
 - g. [D, 8:33, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]

- h. [D, 32:45, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - i. [D, 1:13:35-47, Epilogue (Post-Game), Mysteries]
- 8. The Reunion Inn has expanded from being a small inn to being a grand hotel complex.
 - a. [C, 2:23:25, Chapter 7, Layton's Journal - after dialogue about Reunion Inn]
- 9. The Reunion Inn's motto is "Arrive a stranger, depart a friend"; it is known for its "courtesy, kindness, and camaraderie."
 - a. [C, 2:20:52, Chapter 7, Tram - selecting Reunion Inn]
 - b. [C, 2:25:37, Chapter 7, Reunion Inn Front Desk - dialogue after completing Puzzle 126]
- 10. The Reunion Inn has a whimsical architectural design; its grand entrance "greet[s] weary travellers" and makes them "feel like a VIP".
 - a. [C, 2:21:50, Chapter 7, Reunion Inn - investigation of upper floors]
 - b. [C, 2:22:14, Chapter 7, Reunion Inn - investigation of entrance]
 - c. [C, 2:22:15, Chapter 7, Reunion Inn - investigation of entrance]
- 11. The Reunion Inn staff take pride in keeping the interior tidy; areas such as the lobby, guest rooms, and grand hall are classy, clean, and comfortable.
 - a. [C, 2:23:49, Chapter 7, Reunion Inn Front Desk - investigation of couch]
 - b. [C, 2:23:57, Chapter 7, Reunion Inn Front Desk - investigation of desk]
 - c. [C, 2:23:59, Chapter 7, Reunion Inn Front Desk - investigation of desk]
 - d. [C, 2:24:00, Chapter 7, Reunion Inn Front Desk - investigation of desk]
 - e. [C, 3:09:37, Chapter 7, Emerald Suite - investigation of sofa]
 - f. [C, 3:18:43, Chapter 7, Grand Hall - dialogue after entering]
- 12. Gonzales used to be the Reunion Inn's chef, but at some point he had a fight with Henry and was "ushered promptly out".
 - a. [D, 1:45:36, Top Secret, Profiles - 27, Gonzales]
- 13. The Reunion Inn contains Henry's private office in a far corner, where Henry conducts research; according to Mordaunt, "every thought [Henry] has as he built Monte d'Or remains" there.
 - a. [C, 2:30:54, Chapter 7, Office - dialogue after entering]
 - b. [C, 2:31:04, Chapter 7, Office - dialogue after entering]
 - c. [C, 2:31:13, Chapter 7, Office - dialogue after entering]
 - d. [D, 1:59:00, Top Secret, Art - 11, Henry's Office]
- 14. Henry's office in the Reunion Inn holds an expedition log kept by one of the search parties for Randall.
 - a. [C, 2:34:36, Chapter 7, Office - investigation of expedition log]
 - b. [C, 2:35:42-36:29, Chapter 7, Office - expedition log]
- 15. Henry's office in the Reunion Inn has shelves of documents and files all related to archeology, including a book possibly taken from Randall's house (given how Layton remembers seeing it long ago).
 - a. [C, 2:43:20, Chapter 7, Office - investigation of right bookcase]
 - b. [C, 2:43:21, Chapter 7, Office - investigation of right bookcase]
 - c. [C, 2:43:23, Chapter 7, Office - investigation of right bookcase]

16. Henry's office in the Reunion Inn is very untidy compared to his study at home; the Inn's cleaning staff are not allowed into the office, Henry is "a very busy man", and he seems to actively use the room to this day in his search for Randall.
 - a. [C, 2:30:56, Chapter 7, Office - dialogue after entering]
 - b. [C, 2:31:01, Chapter 7, Office - dialogue after entering]
 - c. [C, 2:36:48, Chapter 7, Office - dialogue after reading expedition log]
17. Henry's office in the Reunion Inn contains archives of documents relating to town administration and planning; important documents are kept in a record room at the back of the office.
 - a. [C, 2:31:04, Chapter 7, Office - dialogue after entering]
 - b. [C, 2:31:28, Chapter 7, Office - dialogue after entering]
18. Henry's office in the Reunion Inn stores hotel registers listing guest names and room numbers.
 - a. [C, 2:32:46, Chapter 7, Office - investigation of left bookcase]
19. Henry's office in the Reunion Inn safekeeps several mementos related to Randall, including Randall's "scrawl wall" from his room, the toy robot he gave Henry, and the photo of them together as children.
 - a. [C, 2:31:16, Chapter 7, Office - dialogue after entering]
 - b. [C, 2:32:03, Chapter 7, Layton's Journal - after entering office]
 - c. [C, 2:37:07, Chapter 7, Office - investigation of Randall's wall]
 - d. [C, 2:37:11, Chapter 7, Office - investigation of Randall's wall]
 - e. [C, 2:37:14, Chapter 7, Office - investigation of Randall's wall]
 - f. [C, 2:37:27, Chapter 7, Office - investigation of Randall's wall]
 - g. [C, 2:37:31, Chapter 7, Office - investigation of Randall's wall]
 - h. [C, 2:37:45, Chapter 7, Office - investigation of toy robot/photograph]
 - i. [C, 2:37:47, Chapter 7, Office - investigation of toy robot/photograph]
 - j. [C, 2:37:53, Chapter 7, Office - investigation of toy robot/photograph]
 - k. [C, 2:37:55, Chapter 7, Office - investigation of toy robot/photograph]
 - l. [C, 2:38:01, Chapter 7, Office - investigation of toy robot/photograph]
 - m. [C, 2:38:05, Chapter 7, Office - investigation of toy robot/photograph]
 - n. [C, 2:38:08, Chapter 7, Office - investigation of toy robot/photograph]
 - o. [C, 2:38:12, Chapter 7, Office - investigation of toy robot/photograph]
 - p. [C, 2:43:09, Chapter 7, Office - investigation of toy robot/photograph]
20. Henry's office in the Reunion Inn stores the shovel Randall had given Hershel; presumably, Hershel had returned it to Randall's room, and Henry had taken it from there, perhaps to be used in his search in the Akbadain.
 - a. [C, 2:32:28, Chapter 7, Office - collection item]
21. Henry's office in the Reunion Inn has a handful of swords hung up on the wall; these are part of a puzzle and most likely ornamental.
 - a. [C, 2:33:24, Chapter 7, Office - investigation of swords on wall]
 - b. [C, 2:33:27, Chapter 7, Office - investigation of swords on wall]
 - c. [C, 2:34:17, Chapter 7, Office - dialogue after completing Puzzle 127]
22. Henry owns the Camel's Hump Hotel.
 - a. [A, 1:36:20, Chapter 1, The Camel's Hump Lobby - dialogue with Pascal]

- b. [C, 54:25, Chapter 7, The Camel's Hump Lobby - dialogue with Pascal]
 - c. [C, 54:26, Chapter 7, The Camel's Hump Lobby - dialogue with Pascal]
- 23. Henry's has the Camel's Hump Hotel kept neat, and the hotel has a good reputation even just through Henry's authority.
 - a. [A, 1:36:20, Chapter 1, The Camel's Hump Lobby - dialogue with Pascal]
 - b. [C, 54:25, Chapter 7, The Camel's Hump Lobby - dialogue with Pascal]
 - c. [C, 54:26, Chapter 7, The Camel's Hump Lobby - dialogue with Pascal]
- 24. Henry owns the Scorpion Casino.
 - a. [C, 1:34:46, Chapter 7, Scorpion Casino - dialogue after completing Puzzle 115]
- 25. Henry gives Drake guidelines for how to run the casino, including implementing new activities for the guests, being involved in "day-to-day matters" there; he was the one to entrust the establishment to Drake.
 - a. [B, 3:39:48, Chapter 5, Scorpion Casino - dialogue with Drake]
 - b. [B, 3:39:52, Chapter 5, Scorpion Casino - dialogue with Drake]
 - c. [C, 1:34:43, Chapter 7, Scorpion Casino - dialogue after completing Puzzle 115]
 - d. [C, 1:34:44, Chapter 7, Scorpion Casino - dialogue after completing Puzzle 115]
 - e. [C, 1:34:46, Chapter 7, Scorpion Casino - dialogue after completing Puzzle 115]
- 26. Henry owns Tingly Town.
 - a. [B, 4:08:08, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]
 - b. [B, 4:08:10, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]
 - c. [C, 1:45:50, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - d. [C, 1:45:52, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - e. [C, 1:45:54, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
- 27. Henry has not needed to enter Tingly Town's control tower, Tingly Tower, as of yet, but knows its contents and purpose; this is to be expected, as he financed it and had it constructed.
 - a. [B, 4:08:08, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]
 - b. [B, 4:08:28, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - c. [B, 4:08:32, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - d. [C, 1:45:50, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - e. [C, 1:45:52, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - f. [C, 1:45:54, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
- 28. Henry owns the Racecourse.
 - a. [B, 2:48:30, Chapter 5, Racecourse - dialogue with Gustav]
 - b. [B, 2:52:01, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 2:52:04, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
- 29. Repair and maintenance orders for the chariots at the Racecourse must be signed off on by Henry; the chariots can only be removed from the premises with his approval, and they are logged when they are.
 - a. [B, 2:48:30, Chapter 5, Racecourse - dialogue with Gustav]
 - b. [B, 2:48:55, Chapter 5, Racecourse - dialogue with Gustav]

- c. [B, 2:50:09, Chapter 5, Layton's Journal - dialogue after leaving racecourse]
 - d. [B, 2:52:13, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - e. [B, 2:52:16, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
30. Henry owns very many, if not most, of Monte d'Or's businesses.
- a. [C, 1:52:56, Chapter 7, Henry's Study - dialogue with Henry]
 - b. [C, 1:45:43, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
31. Very few people have seen the record detailing Henry's property.
- a. [C, 1:59:56, Chapter 7, City Hall Reception - dialogue with Williams]
32. Of the businesses Henry does not own, most of them are owned by Dalston; they have a years-long financial rivalry, and have had disputes over the property lines of a few hotels.
- a. [A, 3:25:58, Chapter 3, Henry's Study - investigation of chest]*
 - b. [A, 3:26:01, Chapter 3, Henry's Study - investigation of chest]*
33. Dalston is not the only one to have a grudge against or rivalry with Henry; "the stinking rich attract grudges."
- a. [D, 57:18, Epilogue (Post-Game), Scorpion Casino Front (Day) - dialogue with Nils]
34. Henry is victorious in his rivalry with Dalston, having the same assets as him but higher profits.
- a. [B, 53:33, Chapter 3, Episodes - Hannibal the Ferocious]
35. There is competition between the city's hotels, presumably primarily between Henry's hotels and Dalston's hotels, but there is also competition among Henry's.
- a. [C, 53:38, Chapter 7, The Camel's Hump Lobby - dialogue with Pascal]
36. Henry has many responsibilities relating to the town, and is closely associated with the staff of City Hall, including the mayor.
- a. [A, 3:19:14, Chapter 3, Layton's Journal - after dialogue with "Angela"]
 - b. [C, 1:52:56, Chapter 7, Henry's Study - dialogue with Henry]
 - c. [C, 1:58:02, Chapter 7, City Hall Reception - dialogue with Williams]
 - d. [C, 1:58:08, Chapter 7, City Hall Reception - dialogue with Williams]
 - e. [C, 1:58:10, Chapter 7, City Hall Reception - dialogue with Williams]
 - f. [C, 1:59:17, Chapter 7, City Hall Reception - dialogue after completing Puzzle 118]
 - g. [C, 1:59:22, Chapter 7, City Hall Reception - dialogue after completing Puzzle 118]
 - h. [C, 1:59:40, Chapter 7, Layton's Journal - after viewing property record]
 - i. [D, 54:55, Epilogue (Post-Game), City Hall Reception (Day) - dialogue with Williams]
37. Henry issues permits for Monte d'Or's construction projects: nothing gets built in the city without his permission.
- a. [C, 1:45:50, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - b. [C, 1:45:52, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - c. [C, 1:45:54, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - d. [C, 1:52:23, Chapter 7, Henry's Study - dialogue with Henry]
38. Sheffield (certainly) and other officials (most likely) are aware of the wait for Randall; Sheffield is also aware that Mrs Ascot has been living with the Ledores.

- a. [C, 3:42:24, Chapter 8, Episodes - Sheffield Steels Himself]
 - b. [C, 3:42:32, Chapter 8, Episodes - Sheffield Steels Himself]
 - c. [C, 3:42:35, Chapter 8, Episodes - Sheffield Steels Himself]
39. Henry is busy enough to need a personal assistant, Mordaunt; among other things, Mordaunt manages the Reunion Inn.
- a. [A, 59:59, Chapter 1, Ledore Mansion Gate - dialogue with Mordaunt after leaving Ledore Mansion]
 - b. [A, 1:00:41, Chapter 1, Ledore Mansion Gate - dialogue with Mordaunt after leaving Ledore Mansion]
 - c. [A, 2:58:27, Chapter 3, Shopping District - dialogue with Frankie]
 - d. [C, 2:24:10, Chapter 7, Reunion Inn Front Desk - dialogue with Mordaunt]
 - e. [C, 2:24:24, Chapter 7, Reunion Inn Front Desk - dialogue with Mordaunt]
40. Murphy is Henry's accountant, as well as Dalston's; Henry comes straight to him for financial advice.
- a. [B, 3:18:35, Chapter 5, Monument - dialogue with Murphy]
 - b. [C, 2:16:10, Chapter 7, Racecourse Front - dialogue with Murphy]
41. At some point (a few months out of Layton's arrival in Monte d'Or), Murphy begins to think that Henry and Dalston should combine their business empires.
- a. [D, 44:27, Epilogue (Post-Game), Racecourse Front (Night) - dialogue with Murphy]
 - b. [D, 44:31, Epilogue (Post-Game), Racecourse Front (Night) - dialogue with Murphy]
 - c. [D, 44:33, Epilogue (Post-Game), Racecourse Front (Night) - dialogue with Murphy]
42. Henry might have instructed Jean-Paul to make/sell toy robots identical to his.
- a. [A, 39:08, Chapter 1, Knick-Knack Alley - Puzzle 005, Robot Factory]
43. Henry is the richest man in Monte d'Or.
- a. [B, 30:37, Chapter 3, Montsarton Gallery - dialogue after completing Puzzle 046]
 - b. [B, 1:08:26, Chapter 3, Gallery Plaza - dialogue after levitation miracle cutscene]
44. All of Henry's wealth is in the name of Randall, as written on his property record, which is kept private in city hall.
- a. [D, 12:13, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - b. [D, 12:19, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - c. [D, 12:29, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
45. Henry lives with Angela in a large mansion; he maintains it and its garden by himself.
- a. [A, 3:19:56, Chapter 3, Henry's Study - dialogue after entering]*
 - b. [A, 3:20:01, Chapter 3, Henry's Study - dialogue after entering]*
 - c. [D, 1:58:41, Top Secret, Art - 03, Ledore Mansion]
46. Henry can be typically found at home around midday.
- a. [B, 2:49:39, Chapter 5, Racecourse - dialogue with Gustav]
47. The Ledore mansion doors are kept locked at all times.
- a. [A, 3:24:01, Chapter 3, Henry's Study - dialogue with Angela]*
48. Tourists often come to gawk at the grandiosity of the Ledore mansion.
- a. [A, 43:16, Chapter 1, Oasis Street - dialogue with Frankie before Cups and Balls]

49. Henry keeps the garden of his estate neat.
 - a. [A, 49:53, Chapter 1, Ledore Mansion Gate - investigation of foliage along wall]
50. Henry keeps his study immaculately clean: the books (on topics appealing to Layton, as well as Baroque architecture) are organized, the tea set on the table is polished, and there is not a speck of dust in sight.
 - a. [A, 3:19:44, Chapter 3, Henry's Study - dialogue after entering]
 - b. [A, 3:26:57, Chapter 3, Henry's Study - investigation of tea set]
 - c. [A, 3:27:03, Chapter 3, Henry's Study - investigation of bookcase]
 - d. [A, 3:27:05, Chapter 3, Henry's Study - investigation of bookcase]
51. Henry typically spends hours in his study, working or regarding the replica Mask of Chaos.
 - a. [A, 3:21:07, Chapter 3, Henry's Study - investigation of large painting]*
 - b. [A, 3:21:10, Chapter 3, Henry's Study - investigation of large painting]
 - c. [A, 3:21:14, Chapter 3, Henry's Study - investigation of large painting]*
52. Henry's study is his private space, but Henry allows important guests, and he also uses it to hold conversations he would not like Angela (or "Angela", at least) to overhear; nobody is allowed in without Henry.
 - a. [A, 3:23:41, Chapter 3, Henry's Study - dialogue with Angela]*
 - b. [A, 3:23:49, Chapter 3, Henry's Study - dialogue with Angela]*
 - c. [A, 3:23:53, Chapter 3, Henry's Study - dialogue with Angela]*
 - d. [A, 3:23:56, Chapter 3, Henry's Study - dialogue with Angela]*
53. Henry keeps the replica Mask of Chaos at home in his study, perhaps on the wall near his desk.
 - a. [A, 55:36, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [A, 55:59, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - c. [A, 3:24:17, Chapter 3, Henry's Study - investigation of chest]
 - d. [A, 3:24:19, Chapter 3, Henry's Study - investigation of chest]*
 - e. [A, 3:24:23, Chapter 3, Henry's Study - investigation of chest]
 - f. [A, 3:24:28, Chapter 3, Henry's Study - investigation of chest]*
54. Henry owns the same tea set he had used in the Ascot house, or at least one visually identical to it.
 - a. [B, 2:02:54-56, Chapter 4, Randall's Room - dialogue after entering]
 - b. [B, 2:51:14-22, Chapter 5, Ledore Mansion Parlour - tea cutscene]
55. At some point, Mr Ascot passes away; Henry settles Mrs Ascot's debts and asks her to stay with him.
 - a. [C, 1:54:39, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - b. [C, 1:54:43, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - c. [C, 1:56:11, Chapter 7, Layton's Journal - after dialogue with Mrs Ascot]
 - d. [D, 11:51, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
56. Mrs Ascot made the clothes Henry wears.
 - a. [D, 1:45:26, Top Secret, Profiles - 22, Mrs Ascot]

[B] The Masked Gentleman arrives, putting a lot of stress on Henry.

1. Randall leaves Craggy Dale for Monte d'Or two months before Layton's arrival.

- a. [B, 3:02:49, Chapter 5, Knick-Knack Alley - dialogue after completing Puzzle 077]
 - b. [B, 3:03:46, Chapter 5, Episodes - Tannenbaum's Trek]
2. The Masked Gentleman makes his first appearance one month before Layton's arrival.
 - a. [A, 17:47, Chapter 1, Celebration Boulevard - dialogue after discussion of Angela's letter]
3. Around this time, Angela hides the replica Mask of Chaos, and lies to Henry (as well as everyone else) in saying that it has been stolen; she must keep up this lie both for Henry and the police.
 - a. [C, 2:38:47, Chapter 7, Office - dialogue after Layton returns from records room]
 - b. [C, 2:38:50, Chapter 7, Office - dialogue after Layton returns from records room]
 - c. [D, 30:09, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - d. [D, 30:17, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - e. [D, 30:42, Epilogue (Post-Game), Episodes - A Difficult Letter]
4. Angela's lie about the mask's theft (possibly) includes the fact that both she and Henry were at home at the time, and that neither saw nor heard anything.
 - a. [A, 3:24:31, Chapter 3, Henry's Study - investigation of chest]*
 - b. [A, 3:24:35, Chapter 3, Henry's Study - investigation of chest]*
5. The Masked Gentleman's aim is to get revenge on Henry by frightening away the inhabitants of Monte d'Or and destroying the city; he "engineered this whole masquerade" for this sole purpose.
 - a. [C, 3:35:16, Chapter 7, Mysteries - after Randall's tale]
 - b. [C, 3:35:20, Chapter 7, Mysteries - after Randall's tale]
 - c. [C, 3:38:33-39, Chapter 8, Reunion Inn - final miracle cutscene]
6. Behind the Masked Gentleman, Descole's aim is to get the Mask of Order he believes Henry has by convincing him of the Mask of Chaos' destructive power and the Mask of Order's ability to counter it.
 - a. [D, 5:10, Epilogue, Gallery Plaza - after Descole's unveiling cutscene]
 - b. [D, 5:16, Epilogue, Gallery Plaza - after Descole's unveiling cutscene]
 - c. [D, 5:23, Epilogue, Gallery Plaza - after Descole's unveiling cutscene]
 - d. [D, 5:28, Epilogue, Gallery Plaza - after Descole's unveiling cutscene]
7. The Masked Gentleman's miracles primarily target Ledore properties.
 - a. [A, 3:29:52, Chapter 3, Ledore Mansion Gate - dialogue with Nils]
8. The Masked Gentleman's miracles are designed to incriminate Henry through the means of their implementation.
 - a. [C, 2:19:37, Chapter 7, Racecourse - dialogue with Bloom]
 - b. [C, 2:19:40, Chapter 7, Racecourse - dialogue with Bloom]
 - c. [C, 2:19:44, Chapter 7, Racecourse - dialogue with Bloom]
 - d. [C, 2:19:47, Chapter 7, Racecourse - dialogue with Bloom]
 - e. [C, 2:19:50, Chapter 7, Racecourse - dialogue with Bloom]
 - f. [C, 2:20:11, Chapter 7, Layton's Journal - after dialogue with Bloom]
9. The Masked Gentleman's miracles all take place before large crowds near major tourist attractions; the miracles only increase the city's popularity, and they attract numerous spectators.
 - a. [B, 2:53:54, Chapter 5, Ledore Mansion Parlour - conversation with Henry]

- b. [B, 2:53:58, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 2:54:18, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - d. [B, 2:54:22, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - e. [B, 3:20:21, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - f. [B, 3:20:23, Chapter 5, Monument - dialogue after completing Puzzle 079]
- 10. Henry's businesses, in particular, seem to be benefitting from the Masked Gentleman's appearances; his wealth greatly increases.
 - a. [B, 3:20:21, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - b. [B, 3:20:25, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - c. [B, 3:20:53, Chapter 5, Layton's Journal - dialogue after dialogue with Murphy]
 - d. [C, 2:15:56, Chapter 7, Racecourse Front - dialogue with Murphy]
- 11. Henry continues to liberally fund the expansion of his properties and businesses, and general city planning, even when the Masked Gentleman is afoot.
 - a. [B, 2:57:12, Chapter 5, Mysteries - after conversation with "Angela"]
 - b. [C, 1:45:57, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - c. [C, 1:46:07, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - d. [C, 1:46:09, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - e. [C, 1:46:19, Chapter 7, Layton's Journal - after dialogue with Murphy]
 - f. [C, 1:52:30, Chapter 7, Henry's Study - dialogue with Henry]
- 12. Because of this expansion of his estate, Henry cannot afford a drop-off in business.
 - a. [C, 1:45:59, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
- 13. Henry is kept incredibly busy by the Masked Gentleman; he has late-night meetings, gets little sleep, and has little time to himself.
 - a. [A, 52:20, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [A, 1:00:25, Chapter 1, Ledore Mansion Gate - dialogue with Mordaunt after leaving Ledore Mansion]
 - c. [A, 2:58:21, Chapter 3, Shopping District - dialogue with Frankie]
 - d. [A, 2:58:27, Chapter 3, Shopping District - dialogue with Frankie]
 - e. [A, 3:19:02, Chapter 3, Ledore Mansion Parlour - dialogue with "Angela"]*
 - f. [A, 3:19:06, Chapter 3, Ledore Mansion Parlour - dialogue with "Angela"]*
- 14. Henry is "intent on restoring peace to the city without first closing the case" and puts a lot of effort into repairing the Masked Gentleman's damage in the midst of his continued presence.
 - a. [C, 1:53:51, Chapter 7, Layton's Journal - after dialogue with Henry]
 - b. [C, 1:59:40, Chapter 7, Layton's Journal - after viewing property record]
- 15. Henry does put a great deal of effort into stopping the Masked Gentleman; he uses his office in the Reunion Inn for this purpose, keeping a binder to document the Masked Gentleman's appearances, miracles, and warning letters.
 - a. [C, 2:32:52, Chapter 7, Office - investigation of left bookcase]
 - b. [C, 2:32:58, Chapter 7, Office - investigation of left bookcase]
 - c. [C, 2:33:01, Chapter 7, Office - investigation of left bookcase]
- 16. In dealing with the miracles, Henry has to handle both the police and the city's business owners.
 - a. [A, 3:19:06, Chapter 3, Ledore Mansion Parlour - dialogue with "Angela"]*

17. Henry has not been using his study much as of late.
 - a. [A, 3:21:07, Chapter 3, Henry's Study - investigation of large painting]*
18. The Ledores have not been getting many visitors as of late.
 - a. [A, 3:23:56, Chapter 3, Henry's Study - dialogue with Angela]*
19. The only people to receive advance warnings of miracles from the Masked Gentleman are the Ledores and Dalston.
 - a. [A, 3:26:18, Chapter 3, Henry's Study - investigation of chest]*
20. Mordaunt keeps up to date with the Masked Gentleman case, including Layton's suspicions of Henry; presumably, Henry confides in him about goings-on.
 - a. [C, 2:26:03, Chapter 7, Layton's Journal - after dialogue with Mordaunt]

[C] Soon before Layton's arrival (a few days out, at most), Henry talks to Sheffield about a recent miracle (which could be the horse, painting, or conflagration miracle).

1. Sheffield visits Henry in his study to discuss a recent miracle; the Masked Gentleman had sent Henry a warning letter prior, which Sheffield collects as evidence for further investigation of the miracle.
 - a. [D, 28:49, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - b. [D, 28:58, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - c. [D, 29:00, Epilogue (Post-Game), Episodes - A Difficult Letter]
2. Sheffield asks Henry who he thinks might have stolen the Mask of Chaos; Henry has no idea.
 - a. [D, 28:52, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - b. [D, 28:54, Epilogue (Post-Game), Episodes - A Difficult Letter]
3. Henry thanks Sheffield; Sheffield assures him that the Monte d'Or police force will apprehend the Masked Gentleman.
 - a. [D, 29:02, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - b. [D, 29:07, Epilogue (Post-Game), Episodes - A Difficult Letter]
4. Sheffield leaves the study and Angela enters; Henry thinks nobody else received a warning letter.
 - a. [D, 29:11, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - b. [D, 29:12, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - c. [D, 29:16, Epilogue (Post-Game), Episodes - A Difficult Letter]
5. Henry notes the question he was asked about the theft of the mask, and wonders about it himself; Angela begins to ask him something, but is cut off.
 - a. [D, 29:20, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - b. [D, 29:22, Epilogue (Post-Game), Episodes - A Difficult Letter]
6. Henry excuses himself to assess damage to the city, saying the repair teams should be mobilized for the sake of maintaining the city for Randall; Angela does not stop him, but tells him to be careful.
 - a. [D, 29:26, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - b. [D, 29:29, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - c. [D, 29:32, Epilogue (Post-Game), Episodes - A Difficult Letter]

[D] On the first day of Layton's visit, the petrification miracle occurs, which Henry tries to deal with; he doesn't have time to meet with Layton.]

1. Henry signs off on a repair order for one of the chariots at the Racecourse, somebody in cahoots with the Masked Gentleman having been disguised as one of the chariot inspectors; after deconstructing the cart, they have told Henry it needed repairs.
 - a. [B, 2:48:30, Chapter 5, Racecourse - dialogue with Gustav]
 - b. [B, 2:48:51, Chapter 5, Racecourse - dialogue with Gustav]
 - c. [B, 2:48:55, Chapter 5, Racecourse - dialogue with Gustav]
 - d. [B, 2:49:29, Chapter 5, Layton's Journal - after dialogue with Gustav]
 - e. [B, 2:50:09, Chapter 5, Layton's Journal - dialogue after leaving racecourse]
 - f. [C, 2:18:39, Chapter 7, Racecourse - dialogue with Bloom]
 - g. [C, 2:18:43, Chapter 7, Racecourse - dialogue with Bloom]
2. Henry, along with other "city bigwigs" (Dalston?), investigates the site of the miracle; despite trying to act like everything is fine, they have a fight, pinning the blame on each other and seemingly being on bad terms.
 - a. [A, 3:09:21, Chapter 3, Marquee - dialogue after completing Puzzle 031]
 - b. [A, 3:09:24, Chapter 3, Marquee - dialogue after completing Puzzle 031]
 - c. [A, 3:09:28, Chapter 3, Marquee - dialogue after completing Puzzle 031]
 - d. [A, 3:09:31, Chapter 3, Marquee - dialogue after completing Puzzle 031]
 - e. [A, 3:09:33, Chapter 3, Marquee - dialogue after completing Puzzle 031]
 - f. [A, 3:09:37, Chapter 3, Marquee - dialogue after completing Puzzle 031]
3. Henry is too busy to meet Layton; this is likely when he is out investigating the miracle.
 - a. [A, 52:20, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
4. Angela refers to the stolen Mask of Chaos as the real version, and says that Henry had found it in one of the passages in the ruins (in addition to the Akbadain treasure).
 - a. [A, 54:24, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [A, 54:33, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - c. [A, 56:33, Chapter 1, Layton's Journal - after conversation with Angela]
5. Angela doesn't invite Layton into Henry's study, as he isn't there; Layton expects this, as it is a private space.
 - a. [A, 56:04, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
6. Upon meeting Layton outside the Ledore mansion, Mordaunt apologizes on Henry's behalf for his absence and goes to inform Henry of Layton's arrival.
 - a. [A, 1:00:29, Chapter 1, Ledore Mansion Gate - dialogue with Mordaunt after leaving Ledore Mansion]

[E] On the second day of Layton's visit, Angela has been replaced with "Angela"; the levitation miracle occurs, and Henry has Dalston arrested.

1. The chariot used for the petrification miracle is returned to the Racecourse.
 - a. [B, 2:52:35, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
2. Descole, tired of waiting, has taken up the mantle as "Angela" to get closer to Henry and hopefully learn from him the Mask of Order's location.
 - a. [D, 5:33, Epilogue, Gallery Plaza - after Descole's unveiling cutscene]
 - b. [D, 5:37, Epilogue, Gallery Plaza - after Descole's unveiling cutscene]

- c. [D, 5:42, Epilogue, Gallery Plaza - after Descole's unveiling cutscene]
 - d. [D, 6:23, Epilogue, Mysteries - after Descole's escape 3D cutscene]
- 3. Layton expects to reunite with Henry, but also expects that he will be busy; Henry, again, is absent.
 - a. [A, 2:48:20, Chapter 3, Layton's Journal - after waking up]
 - b. [A, 3:10:47, Chapter 3, Layton's Journal - after reuniting Bonnie with Tanya]
 - c. [A, 3:18:39, Chapter 3, Ledore Mansion Parlour - dialogue with "Angela"]*
 - d. [A, 3:19:14, Chapter 3, Layton's Journal - after dialogue with "Angela"]
- 4. Henry leaves home mere moments before Layton's arrival; "Angela" assumes it is just to attend to "some business in town".
 - a. [A, 3:18:39, Chapter 3, Ledore Mansion Parlour - dialogue with "Angela"]*
 - b. [A, 3:18:47, Chapter 3, Ledore Mansion Parlour - dialogue with "Angela"]
 - c. [A, 3:18:52, Chapter 3, Ledore Mansion Parlour - dialogue with "Angela"]*
- 5. Despite Henry's absence, "Angela" allows Layton into Henry's study, saying Henry asked her to show them in; believing her, Layton asks to thank him.
 - a. [A, 3:18:42, Chapter 3, Ledore Mansion Parlour - dialogue with "Angela"]*
 - b. [A, 3:18:57, Chapter 3, Ledore Mansion Parlour - dialogue with "Angela"]
- 6. Layton is not surprised by Henry's absence; he presumes Henry is attending meetings relating to the previous night's miracle.
 - a. [A, 3:19:14, Chapter 3, Layton's Journal - after dialogue with "Angela"]
- 7. "Angela" recounts Monte d'Or's history; this account misses Henry's true motivations regarding Randall.
 - a. [A, 3:21:33, Chapter 3, Henry's Study - investigation of large painting]*
 - b. [A, 3:21:35, Chapter 3, Henry's Study - investigation of large painting]
 - c. [A, 3:21:39, Chapter 3, Henry's Study - investigation of large painting]*
 - d. [A, 3:21:43, Chapter 3, Henry's Study - investigation of large painting]*
 - e. [A, 3:21:47, Chapter 3, Henry's Study - investigation of large painting]*
 - f. [A, 3:21:50, Chapter 3, Henry's Study - investigation of large painting]*
 - g. [A, 3:21:54, Chapter 3, Henry's Study - investigation of large painting]*
 - h. [A, 3:22:02, Chapter 3, Henry's Study - investigation of large painting]*
- 8. "Angela" suggests that, as the doors are always locked, that the Mask of Chaos was stolen by someone coming through a window.
 - a. [A, 3:24:01, Chapter 3, Henry's Study - dialogue with Angela]*
- 9. "Angela" cites Dalston as having a grudge on Henry for financial reasons; she believes he might want to sabotage Henry.
 - a. [A, 3:25:35, Chapter 3, Henry's Study - investigation of chest]
 - b. [A, 3:25:40, Chapter 3, Henry's Study - investigation of chest]*
 - c. [A, 3:25:58, Chapter 3, Henry's Study - investigation of chest]*
 - d. [A, 3:26:01, Chapter 3, Henry's Study - investigation of chest]*
 - e. [A, 3:26:06, Chapter 3, Henry's Study - investigation of chest]*
 - f. [A, 3:26:45, Chapter 3, Layton's Journal - after investigation of chest]
- 10. Layton is unable to find anything relating to the Masked Gentleman in Henry's study.
 - a. [A, 3:26:45, Chapter 3, Layton's Journal - after investigation of chest]

11. Nils does not believe in Monte d'Or's cheerful face, and suspects a power struggle; he suggests Dalston is behind the Masked Gentleman.
 - a. [A, 3:28:54, Chapter 3, Ledore Mansion Gate - dialogue with Nils]
 - b. [A, 3:29:52, Chapter 3, Ledore Mansion Gate - dialogue with Nils]
 - c. [A, 3:29:56, Chapter 3, Ledore Mansion Gate - dialogue with Nils]
12. Dalston believes Angela is behind the Masked Gentleman, wanting revenge on Henry for leading to Randall's death and stealing from him.
 - a. [A, 3:40:44, Chapter 3, Chateau Dalston - conversation with Dalston]
 - b. [A, 3:40:49, Chapter 3, Chateau Dalston - conversation with Dalston]
 - c. [A, 3:40:53, Chapter 3, Chateau Dalston - conversation with Dalston]
 - d. [A, 3:41:02, Chapter 3, Chateau Dalston - conversation with Dalston]
 - e. [A, 3:41:12, Chapter 3, Chateau Dalston - conversation with Dalston]
 - f. [A, 3:41:14, Chapter 3, Chateau Dalston - conversation with Dalston]
 - g. [A, 3:41:21, Chapter 3, Chateau Dalston - conversation with Dalston]
 - h. [A, 3:41:24, Chapter 3, Chateau Dalston - conversation with Dalston]
 - i. [A, 3:41:30, Chapter 3, Chateau Dalston - conversation with Dalston]
 - j. [A, 3:41:33, Chapter 3, Chateau Dalston - conversation with Dalston]
 - k. [A, 3:41:43, Chapter 3, Chateau Dalston - conversation with Dalston]
13. Henry's sudden departure is most likely for City Hall, to accuse Dalston of being the mastermind behind the Masked Gentleman: immediately after the police briefing, Sheffield pins Dalston as such.
 - a. [A, 3:20:46, Chapter 3, Henry's Study - collection item]
 - b. [B, 16:38, Chapter 3, Police HQ - dialogue with Sheffield after briefing]
14. Henry has told Sheffield that Dalston was fueled by jealousy over Angela, that Dalston had been in love with her for years and was angry that she married a newly-rich former butler over him.
 - a. [B, 1:11:45, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - b. [B, 2:35:11, Chapter 5, Police HQ - Dalston's interrogation]
 - c. [B, 2:35:15, Chapter 5, Police HQ - Dalston's interrogation]
15. At some point, Henry presumably has gotten a new scarf identical to Randall's old one to give him upon returning.
 - a. [B, 26:35, Chapter 3, Montsarton Gallery - collection item]
16. The Montsarton Gallery is able to reopen after its miracle's explanation, in large part because of Henry's donation of several new art pieces to replace the confiscated ones; many of these art pieces have to be put in storage, as they are in excess.
 - a. [B, 30:21, Chapter 3, Montsarton Gallery - dialogue after completing Puzzle 046]
 - b. [B, 30:26, Chapter 3, Montsarton Gallery - dialogue after completing Puzzle 046]
 - c. [B, 30:30, Chapter 3, Montsarton Gallery - dialogue after completing Puzzle 046]
 - d. [B, 30:32, Chapter 3, Montsarton Gallery - dialogue after completing Puzzle 046]
 - e. [B, 31:25, Chapter 3, Layton's Journal - after dialogue with Beaufort]
17. Henry and "Angela" are summoned for the night's levitation miracle by the Masked Gentleman's letter, but only "Angela" is present at first.
 - a. [B, 1:06:03, Chapter 3, Gallery Plaza - dialogue with "Angela"]*

18. The Masked Gentleman indirectly accuses Henry of being deceptive, and claims that “those who prosper by the mask must also wither by it,” which itself indirectly declares Henry’s doom.
 - a. [B, 1:06:50, Chapter 3, Gallery Plaza - levitation miracle cutscene]
 - b. [B, 1:07:51, Chapter 3, Gallery Plaza - dialogue after levitation miracle cutscene]
19. The Masked Gentleman invites “Angela” to the following day’s miracle, and begrudgingly invites Henry as well.
 - a. [B, 1:08:35, Chapter 3, Gallery Plaza - dialogue after levitation miracle cutscene]
20. Sheffield has Dalston put under arrest; Henry, the one to have had the police set upon Dalston, emerges.
 - a. [B, 1:10:43, Chapter 3, Gallery Plaza - Dalston’s arrest cutscene]
 - b. [B, 1:10:46-49, Chapter 3, Gallery Plaza - Dalston’s arrest cutscene]
 - c. [B, 1:10:50, Chapter 3, Gallery Plaza - Dalston’s arrest cutscene]
 - d. [B, 1:10:52-11:01, Chapter 3, Gallery Plaza - Dalston’s arrest cutscene]
 - e. [B, 2:50:09, Chapter 5, Layton’s Journal - dialogue after leaving racecourse]
21. Dalston believes his letter from the Masked Gentleman was truly from Henry, as a ploy to lead him to the scene of the crime and his arrest.
 - a. [B, 1:10:52-11:01, Chapter 3, Gallery Plaza - Dalston’s arrest cutscene]
 - b. [B, 1:12:05, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
22. Dalston asks to speak to Henry, and proceeds to accuse him of everything he believes Angela to be mad at him for: that Henry led to Randall’s death and stole from him, Henry forced Angela to marry him, and also that Henry is now trying to ruin Dalston for money
 - a. [B, 1:11:59, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - b. [B, 1:12:05, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - c. [B, 1:12:08, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - d. [B, 1:12:14, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - e. [B, 1:12:16, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - f. [B, 1:12:18, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - g. [B, 1:12:24, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - h. [B, 1:12:26, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - i. [B, 1:12:30, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - j. [B, 1:12:33, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - k. [B, 1:12:39, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - l. [B, 1:12:43, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
23. Henry is unresponsive through most of Dalston’s accusations, only saying “You’re wrong!” when Dalston accuses him of stealing the treasure, Angela, and Randall’s whole life.
 - a. [B, 1:12:08, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - b. [B, 1:12:20, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - c. [B, 1:12:35, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
24. Dalston is assured that he will clear his own name, and swears that then Henry will “pay for this”.
 - a. [B, 1:12:50, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]

25. “Angela” starts to speak after Dalston is taken away; Henry cuts her off, and has them return home.
- a. [B, 1:12:52, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]*
 - b. [B, 1:12:55, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - c. [B, 1:12:58, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]*

[F] On the third day, Henry investigates the gallery plaza and the Racetrack, and is home for Layton to speak to him; he later arrives in Tingly Town for the disappearance miracle.

1. “Angela” believes it is a relief to her and Henry that Dalston has been arrested, restating her previous beliefs about Dalston; she claims to be very protective of Henry, such that she would believe such things without evidence.
 - a. [B, 2:26:47, Chapter 5, Ledore Mansion Parlour - dialogue with “Angela”]*
 - b. [B, 2:26:56, Chapter 5, Ledore Mansion Parlour - dialogue with “Angela”]*
 - c. [B, 2:27:05, Chapter 5, Ledore Mansion Parlour - dialogue with “Angela”]*
2. Dalston’s arrest makes it easier for Henry to make a profit, as Dalston was his main financial competitor; since his arrest, people have been flocking to Henry’s businesses, and Henry’s wealth has skyrocketed.
 - a. [B, 3:20:15, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - b. [B, 3:20:43, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - c. [B, 3:20:53, Chapter 5, Layton’s Journal - dialogue after dialogue with Murphy]
 - d. [C, 1:45:41, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - e. [C, 1:45:45, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - f. [C, 1:46:19, Chapter 7, Layton’s Journal - after dialogue with Murphy]
 - g. [C, 2:15:56, Chapter 7, Racecourse Front - dialogue with Murphy]
3. “Angela” says she will try to talk to Henry and get him to help; presumably in turning false suspicion away from Dalston, but she does not say so explicitly.
 - a. [B, 2:27:24, Chapter 5, Ledore Mansion Parlour - dialogue with “Angela”]*
4. Dalston’s interrogation takes place, in which we hear Henry’s accusations against Dalston through Sheffield.
 - a. [B, 2:35:11, Chapter 5, Police HQ - Dalston’s interrogation]
 - b. [B, 2:35:15, Chapter 5, Police HQ - Dalston’s interrogation]
5. Henry goes to the scene of the prior night’s levitation miracle, the gallery plaza, to speak to Beaufort about the black cloth found there; this cloth was the same as that used to wrap Henry’s art donations to the Montsarton Gallery.
 - a. [B, 2:49:02, Chapter 5, Racecourse - dialogue with Gustav]
 - b. [B, 2:49:04, Chapter 5, Racecourse - dialogue with Gustav]
 - c. [B, 2:49:06, Chapter 5, Racecourse - dialogue with Gustav]
6. Henry goes to the Racecourse, and leaves mere minutes before Layton arrives to talk to Gustav about the missing chariot.
 - a. [B, 2:48:58, Chapter 5, Racecourse - dialogue with Gustav]
 - b. [B, 2:49:00, Chapter 5, Racecourse - dialogue with Gustav]
 - c. [B, 2:49:02, Chapter 5, Racecourse - dialogue with Gustav]
7. Layton goes to speak to Henry about the miracles, knowing well that he is busy; he has not been able to speak to him until this point, and is uncertain that he will be able to now.

- a. [B, 2:49:16, Chapter 5, Racecourse - dialogue with Gustav]
- b. [B, 2:49:20, Chapter 5, Racecourse - dialogue with Gustav]
- c. [B, 2:49:22, Chapter 5, Racecourse - dialogue with Gustav]
- d. [B, 2:49:29, Chapter 5, Layton's Journal - after dialogue with Gustav]
- e. [B, 2:49:59, Chapter 5, Racecourse Front - dialogue after leaving racecourse]
- f. [B, 2:50:01, Chapter 5, Racecourse Front - dialogue after leaving racecourse]
- g. [B, 2:50:03, Chapter 5, Racecourse Front - dialogue after leaving racecourse]
- 8. Henry is at home, arriving just moments before Layton; "Angela" calls him for them.
 - a. [B, 2:51:04, Chapter 5, Ledore Mansion Parlour - dialogue with "Angela"]
 - b. [B, 2:51:07, Chapter 5, Ledore Mansion Parlour - dialogue with "Angela"]*
 - c. [B, 2:51:09, Chapter 5, Ledore Mansion Parlour - dialogue with "Angela"]*
- 9. Henry serves Layton, Emmy, and Luke tea, but he does not drink any tea himself; they briefly make small-talk.
 - a. [B, 2:51:14-22, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - b. [B, 2:51:24-25, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - c. [B, 2:51:26, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - d. [B, 2:51:33, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - e. [B, 2:51:35-45, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - f. [B, 2:51:48-51, Chapter 5, Ledore Mansion Parlour - tea cutscene]
- 10. Layton jumps into discussion of the two most recent miracles, which quickly verges on outright accusations of Henry's involvement (Emmy joins him in accusatory sentiment).
 - a. [B, 2:52:01, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - b. [B, 2:52:09, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 2:52:21, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - d. [B, 2:52:26, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - e. [B, 2:52:32, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - f. [B, 2:52:35, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - g. [B, 2:52:38, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - h. [B, 2:52:43, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - i. [B, 2:52:47, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - j. [B, 2:52:52, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - k. [B, 2:53:01, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - l. [B, 2:53:11, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - m. [B, 2:53:18, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - n. [B, 2:53:25, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - o. [B, 2:53:29, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - p. [B, 2:53:33, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - q. [B, 2:53:37, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - r. [B, 2:53:41, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - s. [B, 2:53:54, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - t. [B, 2:53:58, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - u. [B, 2:54:03, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - v. [B, 2:54:07, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - w. [B, 2:54:14, Chapter 5, Ledore Mansion Parlour - conversation with Henry]

- x. [B, 2:54:18, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - y. [B, 2:54:22, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - z. [B, 2:54:31, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - aa. [B, 2:55:40, Chapter 5, Layton's Journal - after conversation with Henry]
- 11. Henry's attempts to defend himself are unsuccessful; he cites his own authority as proof of the improbability of the miracles Layton discusses, simply restates the miracles' absurdity, or claims the miracles are to his detriment.
 - a. [B, 2:52:13, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - b. [B, 2:52:16, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 2:52:41, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - d. [B, 2:53:05, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - e. [B, 2:53:50, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
- 12. Henry soon notes Layton's accusatory tone; he tolerates Layton's suspicion only for a while.
 - a. [B, 2:51:57, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - b. [B, 2:52:04, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 2:52:23, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - d. [B, 2:52:44, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - e. [B, 2:53:05, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - f. [B, 2:53:14, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - g. [B, 2:53:46, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - h. [B, 2:54:28, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
- 13. No longer able to tolerate Layton's accusations, Henry ends the conversation, refusing to listen to him anymore; he asks Layton to leave.
 - a. [B, 2:54:34, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - b. [B, 2:54:38, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 2:54:44, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - d. [B, 2:54:48, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - e. [B, 2:54:51, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - f. [B, 2:54:54, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - g. [B, 2:54:57, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
- 14. Layton advises, should he have been wrong about Dalston and another miracle occurs, that Henry be present; Henry dismisses him again, asking "Angela" to escort them out.
 - a. [B, 2:55:00, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - b. [B, 2:55:04, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 2:55:08, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - d. [B, 2:55:11, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - e. [B, 2:55:16, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - f. [B, 2:55:18, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - g. [B, 2:55:22, Chapter 5, Ledore Mansion Parlour - conversation with Henry]*
 - h. [B, 2:56:04, Chapter 5, Ledore Mansion Parlour - dialogue with Henry]
- 15. Henry does not provide Layton with any useful information.
 - a. [B, 2:55:40, Chapter 5, Layton's Journal - after conversation with Henry]

16. "Angela" apologizes for Henry, saying he is easily upset over Randall; she also says he is and always has been an "open book"; Layton finds the latter statement odd.
 - a. [B, 2:56:20, Chapter 5, Ledore Mansion Garden - conversation with "Angela"]
 - b. [B, 2:56:27, Chapter 5, Ledore Mansion Garden - conversation with "Angela"]*
 - c. [B, 2:56:33, Chapter 5, Ledore Mansion Garden - conversation with "Angela"]
 - d. [B, 2:56:38, Chapter 5, Ledore Mansion Garden - conversation with "Angela"]*
 - e. [B, 2:56:43, Chapter 5, Ledore Mansion Garden - conversation with "Angela"]
17. Henry, at least to Layton, seems to be hiding something, no matter what "Angela" says.
 - a. [B, 2:57:12, Chapter 5, Mysteries - after conversation with "Angela"]
18. At least since "Angela" took the place of Angela, Henry has made no mention of the Mask of Order; she thinks he must have found it, and must be hiding it.
 - a. [B, 2:57:12, Chapter 5, Ledore Mansion Garden - dialogue with "Angela"]*
 - b. [B, 2:57:38, Chapter 5, Ledore Mansion Garden - dialogue with "Angela"]*
 - c. [B, 2:57:43, Chapter 5, Ledore Mansion Garden - dialogue with "Angela"]*
 - d. [B, 2:57:45, Chapter 5, Ledore Mansion Garden - dialogue with "Angela"]*
19. "Angela" cites the Mask of Order as the one thing capable of stopping the Masked Gentleman.
 - a. [B, 2:57:45, Chapter 5, Ledore Mansion Garden - dialogue with "Angela"]*
20. After speaking to Murphy about Henry's financial benefit from Dalston's arrest, it can be said that he "has both the motive and the means".
 - a. [B, 3:20:53, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - b. [B, 3:20:53, Chapter 5, Monument - dialogue after completing Puzzle 079]
21. The ringmaster hopes that Henry will sponsor the Stellar Circus if Dalston is not freed.
 - a. [B, 3:20:53, Chapter 5, Circus Tent - dialogue with ringmaster]
22. Drake is happy not to worry Henry about the casino debacle.
 - a. [B, 3:38:53, Chapter 5, Scorpion Casino - dialogue after completing Magic Square]
 - b. [B, 3:39:47, Chapter 5, Scorpion Casino - dialogue with Drake]
 - c. [B, 3:39:53, Chapter 5, Scorpion Casino - dialogue with Drake]
23. Henry arrives with "Angela" in Tingly Town for the night's miracle; he apologizes for their prior conversation and says he will help Layton for the sake of Monte d'Or, which Layton appreciates.
 - a. [B, 4:05:37, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - b. [B, 4:05:42, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - c. [B, 4:05:47, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - d. [B, 4:05:50, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - e. [B, 4:05:54, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - f. [B, 4:05:58, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - g. [B, 4:13:33, Chapter 5, Layton's Journal - after leaving tower]
24. Henry asks Layton what he knows about the night's miracle, and has the group make haste to Tingly Tower.
 - a. [B, 4:06:02, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - b. [B, 4:06:10, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - c. [B, 4:06:12, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]

- d. [B, 4:06:16, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - e. [B, 4:06:18, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - f. [B, 4:06:43, Chapter 5, Merry-Go-Round - dialogue after trying to leave Tingly Town]
 - g. [B, 4:13:33, Chapter 5, Layton's Journal - after leaving tower]
25. Henry allows "Angela" to put herself in danger.
- a. [B, 4:13:33, Chapter 5, Layton's Journal - after leaving tower]
26. They reach the tower, and Henry notes the importance of stopping this next miracle; he remarks on the Masked Gentleman's disappearance inside.
- a. [B, 4:07:30, Chapter 5, Tingly Tower - investigation of Tingly Tower]
 - b. [B, 4:07:32, Chapter 5, Tingly Tower - investigation of Tingly Tower]
 - c. [B, 4:08:01, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]
27. Henry explains to Layton that Tingly Tower is a normally-locked control tower, and worries that the Masked Gentleman will cut off power to Tingly Town from within.
- a. [B, 4:08:04, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]
 - b. [B, 4:08:08, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]
 - c. [B, 4:08:10, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]
 - d. [B, 4:08:14, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]
 - e. [B, 4:08:18, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]
28. Henry is unable to find the light switches inside of Tingly Tower.
- a. [B, 4:08:28, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - b. [B, 4:08:32, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
29. Henry confronts the Masked Gentleman.
- a. [B, 4:08:42, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
30. The Masked Gentleman counters by firstly questioning Henry's claim to ownership of Monte d'Or, and then calling the city "a pit of greed and tawdry thrills" as well as "a monument to [Henry's] grotesquely swollen ego"; Henry has no real defense to this.
- a. [B, 4:08:45, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - b. [B, 4:08:45, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - c. [B, 4:08:54, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - d. [B, 4:08:57, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
31. The Masked Gentleman claims to be doing Henry a service.
- a. [B, 4:09:02, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - b. [B, 4:09:05, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
32. Henry is keen on tracking the Masked Gentleman after he escapes Tingly Tower.
- a. [B, 4:09:19, Chapter 5, Tingly Tower - dialogue after leaving Tingly Tower]
33. Henry remarks on the absurdity of the carnival-goers' disappearance; he says it must be a trick of some sort.

- a. [B, 4:09:58, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - b. [B, 4:10:01, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - c. [B, 4:10:04, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - d. [B, 4:10:06, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
34. Henry confronts the Masked Gentleman again, and now has no defense at all as the Masked Gentleman counters.
- a. [B, 4:10:17, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - b. [B, 4:10:22, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - c. [B, 4:10:26, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
35. Henry calls out for “Angela” repeatedly as the Masked Gentleman grabs her and takes her away.
- a. [B, 4:10:33, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - b. [B, 4:10:35, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - c. [B, 4:10:40, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - d. [B, 4:10:42, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
36. When Layton says that “they’re gone”, Henry ignores him, and is insistent on going after them; upon hearing noise from Tingly Tower, he rushes inside.
- a. [B, 4:10:54, Chapter 5, Tingly Tower - dialogue after “Angela”’s kidnapping]
 - b. [B, 4:10:56, Chapter 5, Tingly Tower - dialogue after “Angela”’s kidnapping]
 - c. [B, 4:11:01, Chapter 5, Tingly Tower - dialogue after “Angela”’s kidnapping]
 - d. [B, 4:11:06, Chapter 5, Tingly Tower - dialogue after “Angela”’s kidnapping]
 - e. [B, 4:11:08, Chapter 5, Tingly Tower - dialogue after “Angela”’s kidnapping]
 - f. [B, 4:11:11, Chapter 5, Tingly Tower - dialogue after “Angela”’s kidnapping]
37. Henry calls out for “Angela” once inside Tingly Tower, and she comes to him, safe.
- a. [B, 4:11:17, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - b. [B, 4:11:21, Chapter 5, Tingly Tower - dialogue after re-entering tower]
38. As the Masked Gentleman rambles again about how Henry has wronged him, Henry asks who he is and what he had done to him; the Masked Gentleman does not answer.
- a. [B, 4:11:27, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - b. [B, 4:11:30, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - c. [B, 4:11:34, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - d. [B, 4:11:40, Chapter 5, Tingly Tower - dialogue after re-entering tower]

39. Henry ponders the Masked Gentleman's trajectory; he himself has no definite plan on how he is to protect the city, aside from acknowledging that he must.
- a. [B, 4:12:25, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - b. [B, 4:12:28, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - c. [B, 4:12:31, Chapter 5, Tingly Tower - dialogue after re-entering tower]
40. "Angela" brings up the Mask of Order again as a panacea, and Henry starts to say something of his inability to use it; she continues, saying he must stop hiding it, which Henry denies.
- a. [B, 4:12:35, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - b. [B, 4:12:38, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - c. [B, 4:12:42, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - d. [B, 4:12:45, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - e. [B, 4:12:48, Chapter 5, Tingly Tower - dialogue after re-entering tower]
41. Henry remarks that the Masked Gentleman wanted him in particular to bear witness to the night's miracle; he is deeply tied to the miracle.
- a. [B, 4:14:13, Chapter 5, Pumpkin Spinners - dialogue after seeing "reappeared" people]
 - b. [B, 4:14:16, Chapter 5, Pumpkin Spinners - dialogue after seeing "reappeared" people]
 - c. [C, 58:43, Chapter 7, The Camel's Hump Hotel - dialogue with Nils]
42. Layton presses Henry on what he knows, asking him if he has any enemies; Henry's only response is that he does not know who would be capable of the Masked Gentleman's actions, and asks why he has gone to such lengths.
- a. [B, 4:14:20, Chapter 5, Pumpkin Spinners - dialogue after seeing "reappeared" people]
 - b. [B, 4:14:24, Chapter 5, Pumpkin Spinners - dialogue after seeing "reappeared" people]
 - c. [B, 4:14:29, Chapter 5, Pumpkin Spinners - dialogue after seeing "reappeared" people]
43. Henry announces his departure for home, saying he needs time to think and come up with a plan for the Masked Gentleman's return the following day, and "Angela" is to accompany him in doing so for rest; Layton bids them good night.
- a. [B, 4:14:34, Chapter 5, Pumpkin Spinners - dialogue after seeing "reappeared" people]
 - b. [B, 4:14:37, Chapter 5, Pumpkin Spinners - dialogue after seeing "reappeared" people]
 - c. [B, 4:14:41, Chapter 5, Pumpkin Spinners - dialogue after seeing "reappeared" people]
44. Henry and Angela hurry home from Tingly Town.
- a. [B, 4:14:56, Chapter 5, Pumpkin Spinners - dialogue after Henry and "Angela"'s departure]

[G] On the fourth day, Henry is home at midday to speak to Layton in his study, before leaving briefly and coming back; later he arrives at the Reunion Inn to see the Masked Gentleman's unveiling and witness his final miracle.

1. Henry calls City Hall to give them a report about the prior night's disappearance miracle.
 - a. [C, 1:22:10, Chapter 7, City Hall Reception - dialogue with Michelle]
 - b. [C, 1:51:59, Chapter 7, Henry's Study - dialogue with Henry]
 - c. [C, 2:00:19, Chapter 7, Police HQ - dialogue with Sheffield]
2. As Dalston remains under arrest, Henry continues to benefit financially; at this point, he owns most of Monte d'Or's property, and has massive wealth on a global scale, being one of the richest men in the country.
 - a. [C, 1:45:39, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - b. [C, 1:45:41, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - c. [C, 1:45:43, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - d. [C, 1:45:45, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - e. [C, 2:15:56, Chapter 7, Racecourse Front - dialogue with Murphy]
 - f. [C, 2:16:11, Chapter 7, Racecourse Front - dialogue with Murphy]
3. Layton is surprised that Henry did not tell him about his guarantor.
 - a. [C, 1:07:14, Chapter 7, Monument - conversation with Drake]
 - b. [C, 1:07:27, Chapter 7, Monument - after conversation with Drake]
4. Ludmilla warns Layton against falsely/unfairly suspecting Henry.
 - a. [C, 1:11:21, Chapter 7, Costume Boutique - dialogue with Ludmilla]
 - b. [C, 1:11:24, Chapter 7, Costume Boutique - dialogue with Ludmilla]
 - c. [C, 1:11:28, Chapter 7, Costume Boutique - dialogue with Ludmilla]
 - d. [C, 1:11:32, Chapter 7, Costume Boutique - dialogue with Ludmilla]
5. Sheffield wonders if Henry and Dalston's feud is real, or if they are conspiring together.
 - a. [C, 1:25:40, Chapter 7, Police HQ - dialogue with Sheffield]
6. Henry has continued to "hide" the Mask of Order from "Angela".
 - a. [C, 1:50:57, Chapter 7, Ledore Mansion Parlour - dialogue with "Angela"]
 - b. [C, 1:51:00, Chapter 7, Ledore Mansion Parlour - dialogue with "Angela"]
7. When Layton arrives, Henry is home in his study.
 - a. [C, 1:51:20, Chapter 7, Ledore Mansion Parlour - dialogue with "Angela"]
 - b. [C, 1:51:22, Chapter 7, Ledore Mansion Parlour - dialogue with "Angela"]
 - c. [C, 1:51:31, Chapter 7, Ledore Mansion Parlour - dialogue with "Angela"]
8. Henry greets Layton, who says he wants to discuss the disappearance miracle; Henry replies by saying he gave a report to the police.
 - a. [C, 1:51:52, Chapter 7, Henry's Study - dialogue with Henry]
 - b. [C, 1:51:55, Chapter 7, Henry's Study - dialogue with Henry]
 - c. [C, 1:51:59, Chapter 7, Henry's Study - dialogue with Henry]
9. Layton recounts the fruits of his investigation, including the finding of the empty replica of Tingly Town and the rotating floor in Tingly Tower.
 - a. [C, 1:52:02, Chapter 7, Henry's Study - dialogue with Henry]
 - b. [C, 1:52:06, Chapter 7, Henry's Study - dialogue with Henry]
 - c. [C, 1:52:12, Chapter 7, Henry's Study - dialogue with Henry]
 - d. [C, 1:52:15, Chapter 7, Henry's Study - dialogue with Henry]

- e. [C, 1:52:19, Chapter 7, Henry's Study - dialogue with Henry]
10. Henry finds Layton's account hard to believe, in part because he is in charge of construction projects in Monte d'Or.
- a. [C, 1:52:07, Chapter 7, Henry's Study - dialogue with Henry]
 - b. [C, 1:52:21, Chapter 7, Henry's Study - dialogue with Henry]
 - c. [C, 1:52:23, Chapter 7, Henry's Study - dialogue with Henry]
11. Layton asks Henry about his recent investment into construction projects, finding it odd given the circumstances.
- a. [C, 1:52:26, Chapter 7, Henry's Study - dialogue with Henry]
 - b. [C, 1:52:30, Chapter 7, Henry's Study - dialogue with Henry]
 - c. [C, 1:52:32, Chapter 7, Henry's Study - dialogue with Henry]
 - d. [C, 1:52:36, Chapter 7, Henry's Study - dialogue with Henry]
12. Henry dismisses Layton's questions, saying he needs not explain or justify himself to him.
- a. [C, 1:52:40, Chapter 7, Henry's Study - dialogue with Henry]
 - b. [C, 1:52:43, Chapter 7, Henry's Study - dialogue with Henry]
13. Layton says he did not mean to question Henry's judgement; he merely wants to obtain all available information.
- a. [C, 1:52:46, Chapter 7, Henry's Study - dialogue with Henry]
 - b. [C, 1:52:49, Chapter 7, Henry's Study - dialogue with Henry]
14. Henry, after a moment of silence, merely directs Layton to give businesses/officials in town his name so they will cooperate with him; Henry says that is all he can do for him, and Layton thanks him.
- a. [C, 1:52:51, Chapter 7, Henry's Study - dialogue with Henry]
 - b. [C, 1:52:53, Chapter 7, Henry's Study - dialogue with Henry]
 - c. [C, 1:52:56, Chapter 7, Henry's Study - dialogue with Henry]
 - d. [C, 1:52:59, Chapter 7, Henry's Study - dialogue with Henry]
 - e. [C, 1:53:01, Chapter 7, Henry's Study - dialogue with Henry]
15. Henry announces his leave, but invites Layton to look around the study, saying he can take anything he finds useful; he then excuses himself from the study.
- a. [C, 1:53:03, Chapter 7, Henry's Study - dialogue with Henry]
 - b. [C, 1:53:05, Chapter 7, Henry's Study - dialogue with Henry]
 - c. [C, 1:53:08, Chapter 7, Henry's Study - dialogue with Henry]
 - d. [C, 1:53:09, Chapter 7, Henry's Study - dialogue with Henry]
16. Layton realizes Henry's secret has nothing to do with the Masked Gentleman.
- a. [C, 1:53:23, Chapter 7, Henry's Study - dialogue with Henry]
 - b. [C, 1:53:27, Chapter 7, Henry's Study - dialogue with Henry]
 - c. [C, 1:53:29, Chapter 7, Henry's Study - dialogue with Henry]
17. Layton is surprised that Henry has not made any mention of his involvement with Randall's parents; after talking with Mrs Ascot, he says he will try to leave Henry out of the investigation as much as possible.
- a. [C, 1:54:46, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - b. [C, 1:55:07, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
18. "Angela" is sure Henry will be back soon.

- a. [C, 1:55:42, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
- 19. By the time Layton is leaving, Henry is already back; he is making tea.
 - a. [C, 1:56:25, Chapter 7, Ledore Mansion Parlour - dialogue after leaving study]
 - b. [C, 1:56:29, Chapter 7, Ledore Mansion Parlour - dialogue after leaving study]
- 20. Henry says there will be time for tea once everything is resolved, and lets Layton know of his willingness to help him whenever he is at liberty to.
 - a. [C, 1:56:32, Chapter 7, Ledore Mansion Parlour - dialogue after leaving study]
 - b. [C, 1:56:41, Chapter 7, Ledore Mansion Parlour - dialogue with Henry]
 - c. [C, 1:56:43, Chapter 7, Ledore Mansion Parlour - dialogue with Henry]
- 21. Layton asks the mayor to view Henry's property records, and he obliges when told of Henry giving permission; these records are enough for Layton to understand Henry's actions.
 - a. [C, 1:58:02, Chapter 7, City Hall Reception - dialogue with Williams]
 - b. [C, 1:58:08, Chapter 7, City Hall Reception - dialogue with Williams]
 - c. [C, 1:58:10, Chapter 7, City Hall Reception - dialogue with Williams]
 - d. [C, 1:59:17, Chapter 7, City Hall Reception - dialogue after completing Puzzle 118]
 - e. [C, 1:59:22, Chapter 7, City Hall Reception - dialogue after completing Puzzle 118]
 - f. [C, 1:59:40, Chapter 7, Layton's Journal - after viewing property record]
- 22. Upon Layton's return to the Ledore mansion, Henry is back in his study; he wonders about the Masked Gentleman's miracle that night, as well as "how he thinks".
 - a. [C, 2:16:49, Chapter 7, Henry's Study - dialogue with Henry]
- 23. Henry has told Mordaunt that the Masked Gentleman is believed to be in the Reunion Inn.
 - a. [C, 2:24:14, Chapter 7, Reunion Inn Front Desk - dialogue with Mordaunt]
- 24. Mordaunt has Layton investigate a room in the Inn commonly used by Henry, being his private office.
 - a. [C, 2:25:42, Chapter 7, Reunion Inn Front Desk - dialogue after completing Puzzle 126]
 - b. [C, 2:25:48, Chapter 7, Reunion Inn Front Desk - dialogue after completing Puzzle 126]
- 25. Henry, along with "Angela" and "Mordaunt", rushes into the Grand Hall to witness the Masked Gentleman's unveiling as Randall; he is disbelieving of the revelation.
 - a. [C, 3:30:52-54, Chapter 7, Grand Hall - Masked Gentleman's unveiling cutscene]
 - b. [C, 3:31:03-07, Chapter 7, Grand Hall - Masked Gentleman's unveiling cutscene]
- 26. Henry wonders if it is really Randall; Randall affirms this, and continues on his tirade of revenge, citing everything he thinks Henry has done, which "Angela" denies.
 - a. [C, 3:31:19, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
 - b. [C, 3:31:23, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
 - c. [C, 3:31:28, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]

- d. [C, 3:31:39, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
 - e. [C, 3:31:43, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
27. Henry also denies Randall's accusations, and asks to explain himself; Randall immediately shuts him down.
- a. [C, 3:31:48, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
 - b. [C, 3:31:55, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
28. As Randall explains how his "mind was a blank", Henry asks if he had amnesia; Randall does not answer.
- a. [C, 3:32:51, Chapter 7, Grand Hall - Randall's tale]
 - b. [C, 3:32:56, Chapter 7, Grand Hall - Randall's tale]
29. Randall finishes explaining how he came to these conclusions about Henry, threatens Henry again, and runs off; Henry calls out to him.
- a. [C, 3:34:57, Chapter 7, Grand Hall - dialogue after Randall's tale]
 - b. [C, 3:35:03, Chapter 7, Grand Hall - dialogue after Randall's tale]
 - c. [C, 3:35:07, Chapter 7, Grand Hall - dialogue after Randall's tale]
30. Layton insists they go off and follow Randall; Henry remains in disbelief both of the Masked Gentleman truly being Randall, and of Randall thinking these things of him.
- a. [C, 3:35:48, Chapter 8, Grand Hall - dialogue after starting chapter]
 - b. [C, 3:35:52, Chapter 8, Grand Hall - dialogue after starting chapter]
 - c. [C, 3:36:44, Chapter 8, Grand Hall - dialogue with Henry]
31. When "Mordaunt" offers to accompany Henry, Henry thanks him, and is insistent on making Randall see the truth; he wants them all to make haste in going after him.
- a. [C, 3:35:59, Chapter 8, Grand Hall - dialogue after starting chapter]
 - b. [C, 3:36:03, Chapter 8, Grand Hall - dialogue after starting chapter]
 - c. [C, 3:36:05, Chapter 8, Grand Hall - dialogue after starting chapter]
32. Henry and the others watch from a balcony as Randall stands on the roof, listening to him speak, particularly of his vitriol towards Henry; Henry says nothing.
- a. [C, 3:38:14-15, Chapter 8, Reunion Inn - final miracle cutscene]
 - b. [C, 3:38:14-15, Chapter 8, Reunion Inn - final miracle cutscene]
 - c. [C, 3:38:17-21, Chapter 8, Reunion Inn - final miracle cutscene]
 - d. [C, 3:38:24-29, Chapter 8, Reunion Inn - final miracle cutscene]
 - e. [C, 3:38:31-32, Chapter 8, Reunion Inn - final miracle cutscene]
 - f. [C, 3:38:33-39, Chapter 8, Reunion Inn - final miracle cutscene]
33. Henry gets to ground level with the others as Monte d'Or begins to fill with sand; he notes the bowl-shaped structure of the city and that there is no escape from it if there is no way up.
- a. [C, 3:39:55, Chapter 8, Reunion Inn - dialogue after final miracle cutscene]
34. Henry and "Angela" accompany Layton to the monument.
- a. [C, 3:40:11, Chapter 8, Reunion Inn - dialogue after final miracle cutscene]
 - b. [C, 3:40:14, Chapter 8, Reunion Inn - dialogue after final miracle cutscene]

35. Once at the monument, “Angela” asks Henry for the Mask of Order again, and he, again, is baffled; he does not know where it is, and he thinks she should know that.
- [C, 3:43:29, Chapter 8, Monument - dialogue after arriving]
 - [C, 3:43:32, Chapter 8, Monument - dialogue after arriving]
 - [C, 3:43:36, Chapter 8, Monument - dialogue after arriving]
 - [C, 3:43:38, Chapter 8, Monument - dialogue after arriving]
 - [C, 3:43:41, Chapter 8, Monument - dialogue after arriving]
 - [C, 3:46:30, Chapter 8, Layton’s Journal - after Henry and Dalston depart]
36. Layton discusses the final chamber of the Akbadain with Henry, comparing the marking on the walls to an early prospective map of Monte d’Or and the surrounding area.
- [C, 3:44:26, Chapter 8, Monument - dialogue after arriving]
 - [C, 3:44:32, Chapter 8, Monument - dialogue after arriving]
 - [C, 3:44:34, Chapter 8, Monument - dialogue after arriving]
 - [C, 3:44:35, Chapter 8, Monument - dialogue after arriving]
 - [C, 3:44:40, Chapter 8, Monument - dialogue after arriving]
 - [C, 3:44:42, Chapter 8, Monument - dialogue after arriving]
 - [C, 3:44:42, Chapter 8, Monument - dialogue after arriving]
 - [C, 3:44:48, Chapter 8, Monument - dialogue after arriving]
 - [C, 3:44:57, Chapter 8, Monument - dialogue after arriving]
37. The Akbadain extends beneath Monte d’Or, and the final chamber is directly below the monument, something which Layton thinks Henry must know despite not having spoken of it; Henry seemingly had not thought it relevant to mention previously.
- [C, 3:45:03, Chapter 8, Monument - dialogue after arriving]
 - [C, 3:45:07, Chapter 8, Monument - dialogue after arriving]
 - [C, 3:45:08, Chapter 8, Monument - dialogue after arriving]
 - [C, 3:45:12, Chapter 8, Monument - dialogue after arriving]
38. Dalston arrives and blames Henry for indirectly letting this final miracle happen; Henry immediately tells him the news about Randall, which he insists on even when Dalston does not believe him.
- [C, 3:45:49, Chapter 8, Monument - dialogue after Dalston’s arrival]
 - [C, 3:45:53, Chapter 8, Monument - dialogue after Dalston’s arrival]
 - [C, 3:45:58, Chapter 8, Monument - dialogue after Dalston’s arrival]
 - [C, 3:46:00, Chapter 8, Monument - dialogue after Dalston’s arrival]
 - [C, 3:46:03, Chapter 8, Monument - dialogue after Dalston’s arrival]
39. Henry says Randall is heading towards the gallery plaza, and must be stopped; Dalston insists on going with him, and the two rush off.
- [C, 3:46:06, Chapter 8, Monument - dialogue after Dalston’s arrival]
 - [C, 3:46:08, Chapter 8, Monument - dialogue after Dalston’s arrival]
 - [C, 3:46:11, Chapter 8, Monument - dialogue after Dalston’s arrival]
 - [C, 3:46:33, Chapter 8, Layton’s Journal - after Henry and Dalston depart]
40. In the final chamber, Layton reveals the real mask to truly be a composite of both the Mask of Chaos and Mask of Order, the latter being hidden by the former; he and “Angela” use them to raise Akbadain ruins to their true state, their true treasure.
- [C, 3:49:18, Chapter 8, Final Chamber - dialogue after entering]

- b. [C, 3:49:31, Chapter 8, Final Chamber - dialogue after entering]
 - c. [C, 3:49:57, Chapter 8, Final Chamber - masks cutscene]
 - d. [C, 3:49:59, Chapter 8, Final Chamber - masks cutscene]
 - e. [C, 3:50:04, Chapter 8, Final Chamber - masks cutscene]
 - f. [C, 3:50:10, Chapter 8, Final Chamber - masks cutscene]
 - g. [C, 3:50:12, Chapter 8, Final Chamber - masks cutscene]
 - h. [C, 3:52:14, Chapter 8, Mysteries - after ruins' rise cutscene]
 - i. [C, 3:53:03, Epilogue, Layton's Journal - after starting chapter]
 - j. [C, 3:53:06, Epilogue, Layton's Journal - after starting chapter]
41. Murphy suggests that Henry and Dalston join forces and unite their businesses, for the betterment of Monte d'Or overall; this is a plan that he has been hoping to propose for months.
- a. [D, 44:27, Epilogue (Post-Game), Racecourse Front (Night) - dialogue with Murphy]
 - b. [D, 44:31, Epilogue (Post-Game), Racecourse Front (Night) - dialogue with Murphy]
 - c. [D, 44:33, Epilogue (Post-Game), Racecourse Front (Night) - dialogue with Murphy]
42. The police have found out that the Masked Gentleman is "mixed up" with Henry and Angela; they wonder if Henry is, truly, the Masked Gentleman, but Layton denies this.
- a. [D, 45:24, Epilogue (Post-Game), City Hall (Night) - dialogue with Policeman]
 - b. [D, 45:25, Epilogue (Post-Game), City Hall (Night) - dialogue with Policeman]
 - c. [D, 45:27, Epilogue (Post-Game), City Hall (Night) - dialogue with Policeman]
43. Waltham has been trying in vain to get a meeting with Henry over the past few hours.
- a. [D, 49:40, Epilogue (Post-Game), The Camel's Hump Hotel (Day) - dialogue with Waltham]
44. Williams hopes the Masked Gentleman case can be cleared up soon, if only for Henry's sake.
- a. [D, 54:55, Epilogue (Post-Game), City Hall Reception (Day) - dialogue with Williams]
45. Henry and Layton meet Randall in the gallery plaza, now that Monte d'Or has been saved.
- a. [D, 0:24, Epilogue, The Story So Far... - reunion with Randall]
46. Henry approaches Randall, who again accuses Henry of stealing everything from him; Henry denies this, but does not elaborate.
- a. [D, 1:54, Epilogue, Gallery Plaza - dialogue with Randall]
 - b. [D, 2:00, Epilogue, Gallery Plaza - dialogue with Randall]
 - c. [D, 2:03, Epilogue, Gallery Plaza - dialogue with Randall]
47. Even after Descole is revealed, Randall again accuses Henry and Angela of being traitors given their marriage, and accuses them of not having waited for him; Randall continues, again accusing Henry of all he has accused him of before.
- a. [D, 6:34-38, Epilogue, Gallery Plaza - betrayal cutscene]
 - b. [D, 6:40-45, Epilogue, Gallery Plaza - betrayal cutscene]
 - c. [D, 6:47-7:07, Epilogue, Gallery Plaza - betrayal cutscene]

48. Layton denies these accusations, claiming that Henry was in fact waiting for him; amidst Randall's confusion, Layton says he should know the truth, and Henry says they (including him) have something to tell Randall.
- a. [D, 6:47-7:07, Epilogue, Gallery Plaza - betrayal cutscene]
 - b. [D, 7:14, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - c. [D, 7:19, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - d. [D, 7:22, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
49. Despite Randall's protests, Layton goes on to explain the toll his disappearance had on everyone, especially his parents; he tells how Henry went searching for Randall and used the treasure he found to support his parents as well as build Monte d'Or for him.
- a. [D, 7:26, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - b. [D, 7:33, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - c. [D, 7:41, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - d. [D, 7:48, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - e. [D, 7:56, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - f. [D, 8:02, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - g. [D, 8:10, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
50. Randall asks Henry if this is true; Angela answers for him, detailing the lengths he went to for Randall, as well as the origin of the Reunion Inn.
- a. [D, 8:14, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - b. [D, 8:23, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - c. [D, 8:28, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - d. [D, 8:33, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - e. [D, 8:40, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - f. [D, 8:45, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
51. As Randall is continuously astonished, Layton explains the real reason why Monte d'Or was able to flourish: the ongoing search for Randall and the belief in his return, the true miracle of the city.
- a. [D, 8:54, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - b. [D, 8:58, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - c. [D, 9:00, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - d. [D, 9:07, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - e. [D, 9:14, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - f. [D, 9:23, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - g. [D, 9:27, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - h. [D, 9:30, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - i. [D, 9:36, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - j. [D, 9:39, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - k. [D, 9:44, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - l. [D, 9:49, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - m. [D, 9:57, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - n. [D, 10:02, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
52. Angela explains her "marriage" to Henry as part of his devotion to Randall and his wait for him.

- a. [D, 10:20, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - b. [D, 10:22, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - c. [D, 10:33, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - d. [D, 10:53, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - e. [D, 10:58, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - f. [D, 11:04, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - g. [D, 11:09, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - h. [D, 11:15, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
53. Mrs Ascot arrives and explains what Henry did for her; Randall thought he would never see her again.
- a. [D, 11:51, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
54. Layton shows and explains Henry's property records to Randall, in that Henry endowed all of his property to him; Randall, again, is in disbelief.
- a. [D, 12:06, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - b. [D, 12:13, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - c. [D, 12:19, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - d. [D, 12:22, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - e. [D, 12:29, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - f. [D, 12:32, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
55. Layton, finally, explains the replica Mask of Chaos.
- a. [D, 12:40, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - b. [D, 12:46, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - c. [D, 12:52, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - d. [D, 12:55, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
56. Randall now has no reason to think Henry has stolen anything from him, and instead feels remorse; Henry assures him that everything is alright now, and Layton calls this conclusion "the true miracle all along".
- a. [D, 13:27, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - b. [D, 13:30, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - c. [D, 13:39, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - d. [D, 13:42, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - e. [D, 13:48, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
57. Henry initially falls over with the aftershock, and for a moment watches helplessly as Randall falls into a crack in the ground.
- a. [D, 14:19-14:20, Epilogue, Gallery Plaza - aftershock cutscene]
58. Henry joins Layton in helping Randall up, telling Randall as he does so that he could not possibly let him get away again; after Randall is back on solid ground, Henry takes a second to catch his breath.
- a. [D, 14:58-15:14, Epilogue, Gallery Plaza - aftershock cutscene]
 - b. [D, 15:20-30, Epilogue, Gallery Plaza - aftershock cutscene]
59. Soon, Randall expresses his bafflement at what Henry has done for him, and in response Henry recounts what Randall has done for him: he tells the story of Randall giving him his toy robot.
- a. [D, 15:33-48, Epilogue, Gallery Plaza - toy robot cutscene]

- b. [D, 15:55-57, Epilogue, Randall's Room - toy robot cutscene]
 - c. [D, 15:59-16:05, Epilogue, Randall's Room - toy robot cutscene]
 - d. [D, 16:09-16, Epilogue, Randall's Room - toy robot cutscene]
 - e. [D, 16:18-27, Epilogue, Randall's Room - toy robot cutscene]
 - f. [D, 16:28-35, Epilogue, Randall's Room - toy robot cutscene]
 - g. [D, 16:37-49, Epilogue, Randall's Room - toy robot cutscene]
 - h. [D, 16:51-17:05, Epilogue, Randall's Room - toy robot cutscene]
 - i. [D, 17:06-35, Epilogue, Gallery Plaza - reunion cutscene]
60. Henry finishes expressing his gratitude and patience for Randall, and denies the need for apology; he welcomes him home, and walks towards him to hold him by the shoulders.
- a. [D, 17:41-57, Epilogue, Gallery Plaza - reunion cutscene]
 - b. [D, 18:00, Epilogue, Gallery Plaza - reunion cutscene]
61. Some point after, Henry watches as others (Mrs Ascot, Angela, Tannenbaum, and Dalston) reunite with Randall; he puts his hand on Dalston's shoulder as he goes over to Randall.
- a. [D, 22:35, Epilogue - Credits]

[H] In the wake of the Masked Gentleman's defeat, Henry reintegrates Randall into everyday life.

1. Having reunited with Henry and Angela, Randall can "bury the years he has lost and begin his life afresh"; this is the miracle of Monte d'Or.
 - a. [D, 28:14, Epilogue (Post-Game), Layton's Journal - after completing game]
2. Henry cuts Randall's hair so it appears as it did when he was a teenager, while Angela returns his glasses to him.
 - a. [D, 22:51, Epilogue - Credits]
3. Henry spends time with Layton, Luke, Emmy, Randall, Angela, and Dalston, serving tea for those seated at the table (this is not the same tea set he used at home).
 - a. [D, 23:23, Epilogue - Credits]
4. Henry is photographed alongside Layton, Luke, Randall, Angela, Dalston, and Dalston's dog.
 - a. [D, 1:29:31, Layton's Challenges - all puzzles completed]
 - b. [D, 1:59:53, Top Secret, Art - 30, Commemorative Photo]

Personality/Relationships

Childhood (~7)

[A] Henry is sensitive/prone to crying, but always immediately dries his eyes.

1. Henry cries when the maid reprimands him and takes the toy robot from him; he dries his eyes right after.
 - a. [D, 15:55-57, Epilogue, Randall's Room - toy robot cutscene]
 - b. [D, 15:59-16:05, Epilogue, Randall's Room - toy robot cutscene]
 - c. [D, 16:09-16, Epilogue, Randall's Room - toy robot cutscene]

2. Henry cries when Dalston steals the toy robot from him and fights with Randall over it; he dries his eyes while still crying.
 - a. [D, 19:56, Epilogue - Credits]

[B] Henry is quiet (perhaps especially when upset).

1. Henry is soft-spoken, his voice quiet, timorous, and high-pitched; this stays consistent even with shifts in emotion.
 - a. [D, 16:09-16, Epilogue, Randall's Room - toy robot cutscene]
 - b. [D, 16:37-49, Epilogue, Randall's Room - toy robot cutscene]
 - c. [D, 16:51-17:05, Epilogue, Randall's Room - toy robot cutscene]
2. Henry initially cries in silence when scolded by the maid; he only becomes audible once she takes the toy robot from him.
 - a. [D, 15:59-16:05, Epilogue, Randall's Room - toy robot cutscene]

[C] Henry is expressive with his face.

1. (Sorrowful) Henry's brow is upturned at the inner corners; his eyelids droop a little, giving his round eyes a melancholy look, and his mouth is small and frowning.
 - a. [D, 15:55-57, Epilogue, Randall's Room - toy robot cutscene]
 - b. [D, 16:09-16, Epilogue, Randall's Room - toy robot cutscene]
 - c. [D, 16:18-27, Epilogue, Randall's Room - toy robot cutscene]
 - d. [D, 16:28-35, Epilogue, Randall's Room - toy robot cutscene]
 - e. [D, 16:37-49, Epilogue, Randall's Room - toy robot cutscene]
 - f. [D, 16:51-17:05, Epilogue, Randall's Room - toy robot cutscene]
2. (Ashamed) Same as above, but Henry's eyes are specifically averted from the person addressing him.
 - a. [D, 15:55-57, Epilogue, Randall's Room - toy robot cutscene]
 - b. [D, 16:09-16, Epilogue, Randall's Room - toy robot cutscene]
 - c. [D, 16:18-27, Epilogue, Randall's Room - toy robot cutscene]
3. (Surprised) Henry's eyes widen and his eyebrows raise as his mouth forms a small "O".
 - a. [D, 16:18-27, Epilogue, Randall's Room - toy robot cutscene]
 - b. [D, 16:37-49, Epilogue, Randall's Room - toy robot cutscene]
4. (Determined) Henry's brow is downturned at the inner corners and he is frowning.
 - a. [D, 16:51-17:05, Epilogue, Randall's Room - toy robot cutscene]
5. (Amazed) Henry's eyes widen and his eyebrows raise as he opens his mouth in a large gasp.
 - a. [D, 19:41, Epilogue - Credits]
6. (Happy) Henry's eyes are round and he is smiling slightly.
 - a. [C, 2:37:47, Chapter 7, Office - investigation of toy robot/photograph]
 - b. [D, 16:51-17:05, Epilogue, Randall's Room - toy robot cutscene]
 - c. [D, 20:12, Epilogue - Credits]
 - d. [D, 20:28, Epilogue - Credits]
 - e. [D, 23:50, Epilogue - the end]
 - f. [D, 26:43, Epilogue - all puzzles in main game completed]
 - g. [D, 1:59:46, Top Secret, Art - 28, Best of Friends]

h. [D, 1:59:49, Top Secret, Art - 29, The Stansbury Four]

[D] Henry is expressive with his body.

1. (Defensive/Sorrowful/Ashamed) Henry tucks in his chin/lowers his head.
 - a. [D, 15:55-57, Epilogue, Randall's Room - toy robot cutscene]
 - b. [D, 16:09-16, Epilogue, Randall's Room - toy robot cutscene]
 - c. [D, 16:37-49, Epilogue, Randall's Room - toy robot cutscene]
2. (Surprised/Determined) Henry raises his head.
 - a. [D, 16:37-49, Epilogue, Randall's Room - toy robot cutscene]
 - b. [D, 16:51-17:05, Epilogue, Randall's Room - toy robot cutscene]
3. (Defensive/Alarmed) Henry raises his hackles.
 - a. [D, 15:55-57, Epilogue, Randall's Room - toy robot cutscene]
4. (Sorrowful/Ashamed) Henry lowers his hackles.
 - a. [D, 16:09-16, Epilogue, Randall's Room - toy robot cutscene]
5. (Neutral/Defensive) Henry holds his arms close to his body, his right arm closer than his left.
 - a. [D, 16:09-16, Epilogue, Randall's Room - toy robot cutscene]
6. (Amazed/Defensive) Henry holds his hands close to his face, his right hand closer than his left.
 - a. [D, 19:41, Epilogue - Credits]
7. (Neutral/Vulnerable) One or both of Henry's arms are dropped to his sides, his hands in loose fists.
 - a. [D, 15:59-16:05, Epilogue, Randall's Room - toy robot cutscene]
 - b. [D, 16:09-16, Epilogue, Randall's Room - toy robot cutscene]
 - c. [D, 19:56, Epilogue - Credits]
8. (Surprised) Henry edges back.
 - a. [D, 16:18-27, Epilogue, Randall's Room - toy robot cutscene]
9. (Neutral/Defensive) Henry sits with his knees drawn close to his body.
 - a. [D, 20:12, Epilogue - Credits]
10. (Interested) Henry pokes his head out.
 - a. [D, 20:28, Epilogue - Credits]
11. (Wanting) Henry clutches towards the toy robot.
 - a. [D, 15:59-16:05, Epilogue, Randall's Room - toy robot cutscene]
12. (Determined) Henry bends his knees and plants his feet apart.
 - a. [D, 16:51-17:05, Epilogue, Randall's Room - toy robot cutscene]
13. (Holding Toy Robot) Henry holds the toy robot very close to his chest with both hands.
 - a. [C, 2:37:47, Chapter 7, Office - investigation of toy robot/photograph]
 - b. [D, 15:55-57, Epilogue, Randall's Room - toy robot cutscene]
 - c. [D, 15:59-16:05, Epilogue, Randall's Room - toy robot cutscene]
 - d. [D, 16:28-35, Epilogue, Randall's Room - toy robot cutscene]
 - e. [D, 16:37-49, Epilogue, Randall's Room - toy robot cutscene]
 - f. [D, 16:51-17:05, Epilogue, Randall's Room - toy robot cutscene]
 - g. [D, 1:59:46, Top Secret, Art - 28, Best of Friends]
 - h. [D, 1:59:49, Top Secret, Art - 29, The Stansbury Four]

[E] Henry has internalized being a servant, such that he accepts reprimands and is surprised by kindness/gifts.

1. Henry thinks it wrong of him to have played with Randall's toy robot; he is ashamed when Randall walks in on being scolded for it, and later asks Randall's forgiveness for it.
 - a. [D, 16:09-16, Epilogue, Randall's Room - toy robot cutscene]
 - b. [D, 16:37-49, Epilogue, Randall's Room - toy robot cutscene]
2. Henry is surprised by Randall saying the toy robot is his and subsequently giving it to him.
 - a. [D, 16:18-27, Epilogue, Randall's Room - toy robot cutscene]
3. Henry does not immediately accept the toy robot even after Randall has said it is his and has given it to him.
 - a. [D, 16:37-49, Epilogue, Randall's Room - toy robot cutscene]
4. Henry treasures the toy robot as well as the memory of receiving it, even though Randall finds neither particularly special.
 - a. [D, 16:51-17:05, Epilogue, Randall's Room - toy robot cutscene]

[F] Henry is very attached to the toy robot, even before it is officially gifted to him.

1. Henry clutches the toy robot close to him whenever he holds it.
 - a. [Childhood D13]
2. Henry resists slightly when the maid takes the toy robot from him.
 - a. [D, 15:59-16:05, Epilogue, Randall's Room - toy robot cutscene]
3. After being given the toy robot, Henry proceeds to carry it with him everywhere, using a crossbody bag for this purpose; when photographed with his friends, he is holding it.
 - a. [C, 2:37:47, Chapter 7, Office - investigation of toy robot/photograph]
 - b. [D, 19:41, Epilogue - Credits]
 - c. [D, 19:56, Epilogue - Credits]
 - d. [D, 20:12, Epilogue - Credits]
 - e. [D, 1:59:46, Top Secret, Art - 28, Best of Friends]
 - f. [D, 1:59:49, Top Secret, Art - 29, The Stansbury Four]

[G] Randall and Henry are best friends, brothers even: Randall looks out for Henry.

1. Henry refers to Randall as "Master Randall".
 - a. [D, 16:37-49, Epilogue, Randall's Room - toy robot cutscene]
 - b. [D, 16:51-17:05, Epilogue, Randall's Room - toy robot cutscene]
2. Randall refers to Henry by his first name.
 - a. [D, 16:18-27, Epilogue, Randall's Room - toy robot cutscene]
 - b. [D, 16:37-49, Epilogue, Randall's Room - toy robot cutscene]
3. Randall is upset at the sight of the maid scolding Henry and stands up for him, saying the toy robot is his; he insists on it and hands the toy to Henry, before pushing the offending maid out of the room.
 - a. [D, 16:09-16, Epilogue, Randall's Room - toy robot cutscene]
 - b. [D, 16:18-27, Epilogue, Randall's Room - toy robot cutscene]
 - c. [D, 16:28-35, Epilogue, Randall's Room - toy robot cutscene]

4. Randall is bewildered by Henry's apologies and promise to treasure the robot; he eagerly and easily grants it unto him and moves on to suggest they find more treasure together.
 - a. [D, 16:37-49, Epilogue, Randall's Room - toy robot cutscene]
 - b. [D, 16:51-17:05, Epilogue, Randall's Room - toy robot cutscene]
5. Henry and Randall are best friends.
 - a. D, 1:59:46, Top Secret, Art - 28, Best of Friends]
6. According to Henry, Randall at this time treats Henry not only as an equal, but also as a brother, this brotherly relationship represented by the toy robot; both Mrs Ascot and Emmy think of their bond as brotherly.
 - a. [Adulthood J6]
 - b. [Adulthood K56]
 - c. [Adulthood O15]
 - d. [D, 1:59:46, Top Secret, Art - 28, Best of Friends]
7. Randall fights Dalston to get Henry's toy robot back from him after he steals it, even though he gets hurt in the process.
 - a. [D, 19:56, Epilogue - Credits]
8. According to Henry, Randall always looks out for Henry at this time.
 - a. [Adulthood K55]

[H] Angela and Henry are friends.

1. Henry is happy to see Angela being given the flower by Randall.
 - a. [D, 20:28, Epilogue - Credits]

[I] Dalston and Henry are friends; Dalston may pick on Henry a little, but they are ultimately on good terms.

1. Dalston steals Henry's toy robot and fights with Randall to keep it, even when it makes Henry cry.
 - a. [D, 19:41, Epilogue - Credits]
 - b. [D, 19:56, Epilogue - Credits]
2. Dalston and Henry happily sit side-by-side at the picnic, with Dalston putting his hand on Henry's head; there is no ill-will between them.
 - a. [D, 20:12, Epilogue - Credits]

Adolescence (17)

[A] Henry is quiet and detached from others; he seems stilted in conversation.

1. According to Layton, Henry at this time is "very quiet".
 - a. [Adulthood N9]
2. After Hershel accepts Henry's apology for being unable to help him find his father, Henry proceeds to say nothing, even when Hershel seems to expect a response.
 - a. [A, 2:10:08, Chapter 2, Newmarket - dialogue with Henry]
 - b. [A, 2:10:11, Chapter 2, Newmarket - dialogue with Henry]

3. Henry silently watches Hershel and Angela as they head towards the Ascot house and silently follows them there.
 - a. [A, 2:38:25-29, Chapter 2, Pebble Lane - end of cutscene with Hershel and Angela]
4. Henry stands a ways away from the others on Memory Knoll as he joins their conversation; he does not announce his arrival, and continues the conversation without acknowledging that he startled Angela.
 - a. [B, 1:58:56-59:00, Chapter 4, Memory Knoll - Henry's arrival 3D cutscene]
 - b. [B, 1:59:17, Chapter 4, Memory Knoll - dialogue after Henry's arrival 3D cutscene]
5. When Hershel bears the news that Randall is "gone", Henry is unable to speak, only emitting a long exhale.
 - a. [C, 49:28-33, Chapter 6, Stansbury - Hershel's return cutscene]

[B] Henry is mildly expressive with his face; his facial expressions are more subdued and static than it was in childhood.

1. (Neutral) Henry is neither smiling nor frowning, and his eyebrows are slightly drawn.
 - a. [A, 2:09:42, Chapter 2, Newmarket - dialogue with Henry]
 - b. [A, 2:09:56, Chapter 2, Newmarket - dialogue with Henry]
 - c. [A, 2:10:04, Chapter 2, Newmarket - dialogue with Henry]
 - d. [A, 2:10:08, Chapter 2, Newmarket - dialogue with Henry]
 - e. [A, 2:10:11, Chapter 2, Newmarket - dialogue with Henry]
 - f. [A, 2:10:17, Chapter 2, Newmarket - dialogue with Henry]
 - g. [B, 1:59:17, Chapter 4, Memory Knoll - dialogue after Henry's arrival 3D cutscene]
 - h. [B, 1:58:56-59:00, Chapter 4, Memory Knoll - Henry's arrival 3D cutscene]
 - i. [C, 48:48-52, Chapter 6, Stansbury - Hershel's return cutscene]
 - j. [C, 48:58-59, Chapter 6, Stansbury - Hershel's return cutscene]
 - k. [D, 32:41, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - l. [D, 32:45, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - m. [D, 32:54, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - n. [D, 32:57, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - o. [D, 33:02, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - p. [D, 33:08, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - q. [D, 33:11, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - r. [D, 33:16, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - s. [D, 33:27, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - t. [D, 33:31, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - u. [D, 33:38, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - v. [D, 33:42, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - w. [D, 33:46, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - x. [D, 33:56, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - y. [D, 34:01, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - z. [D, 1:04:59, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]

- aa. [D, 1:05:17, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
- bb. [D, 1:05:19, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
- cc. [D, 1:05:28, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
- dd. [D, 1:11:49, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
- ee. [D, 1:12:02, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
- 2. (Wary) Same as above, with eyes slightly narrowed.
 - a. [A, 2:38:25-29, Chapter 2, Pebble Lane - end of cutscene with Hershel and Angela]
- 3. (Happy) Henry is smiling slightly.
 - a. [B, 2:00:03, Chapter 4, Memory Knoll - after Henry's arrival 3D cutscene]
 - b. [B, 2:02:54-56, Chapter 4, Randall's Room - dialogue after entering]
 - c. [B, 2:03:03, Chapter 4, Randall's Room - dialogue after entering]
 - d. [B, 2:03:07, Chapter 4, Randall's Room - dialogue after entering]
 - e. [B, 2:03:12, Chapter 4, Randall's Room - dialogue after entering]
 - f. [B, 4:17:06, Chapter 6, Ascot House - dialogue after starting chapter]
 - g. [B, 4:18:25, Chapter 6, Ascot House - dialogue after starting chapter]
- 4. (Resigned) Henry is smiling, but his brow is furrowed: he seems unhappy, but accepting.
 - a. [B, 2:03:25, Chapter 4, Randall's Room - dialogue after entering]
- 5. (Sorrowful/Concerned) Henry is frowning with his brows furrowed.
 - a. [B, 4:17:18, Chapter 6, Ascot House - dialogue after starting chapter]
 - b. [B, 4:18:30, Chapter 6, Ascot House - dialogue after starting chapter]
 - c. [D, 1:05:07, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - d. [D, 1:11:53, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
 - e. [D, 1:12:17, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
- 6. (Shock) Henry's eyes are wide and dead, with eyebrows raised and mouth agape.
 - a. [C, 49:13-21, Chapter 6, Stansbury - Hershel's return cutscene]
 - b. [C, 49:28-33, Chapter 6, Stansbury - Hershel's return cutscene]

[C] Henry is mildly expressive with his body; his body language is more subdued and static than it was in childhood.

- 1. (Neutral/Polite) Henry stands with his hands folded in front of him.
 - a. [A, 2:09:42, Chapter 2, Newmarket - dialogue with Henry]
 - b. [A, 2:10:04, Chapter 2, Newmarket - dialogue with Henry]
 - c. [A, 2:10:08, Chapter 2, Newmarket - dialogue with Henry]
 - d. [A, 2:10:11, Chapter 2, Newmarket - dialogue with Henry]
 - e. [B, 1:58:56-59:00, Chapter 4, Memory Knoll - Henry's arrival 3D cutscene]
 - f. [B, 2:00:03, Chapter 4, Memory Knoll - after Henry's arrival 3D cutscene]
 - g. [B, 4:17:06, Chapter 6, Ascot House - dialogue after starting chapter]
 - h. [B, 4:17:18, Chapter 6, Ascot House - dialogue after starting chapter]
 - i. [B, 4:18:25, Chapter 6, Ascot House - dialogue after starting chapter]
 - j. [D, 32:57, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - k. [D, 33:02, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - l. [D, 33:08, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - m. [D, 33:11, Epilogue (Post-Game), Episodes - An Unusual Proposal]

- n. [D, 33:16, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - o. [D, 33:38, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - p. [D, 33:42, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - q. [D, 33:46, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - r. [D, 33:56, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - s. [D, 1:05:19, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - t. [D, 1:11:49, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
 - u. [D, 1:12:02, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
 - v. [D, 1:12:17, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
2. (Neutral) Henry stands with his hands held loosely at his sides.
 - a. [A, 2:38:25-29, Chapter 2, Pebble Lane - end of cutscene with Hershel and Angela]
 - b. [B, 1:58:56-59:00, Chapter 4, Memory Knoll - Henry's arrival 3D cutscene]
 - c. [C, 48:48-52, Chapter 6, Stansbury - Hershel's return cutscene]
 - d. [C, 49:13-21, Chapter 6, Stansbury - Hershel's return cutscene]
 3. (Explaining) Henry slightly drops his left hand and gesticulates slowly/mutedly with his right hand in an explanatory manner.
 - a. [A, 2:09:56, Chapter 2, Newmarket - dialogue with Henry]
 - b. [A, 2:10:17, Chapter 2, Newmarket - dialogue with Henry]
 - c. [B, 1:59:17, Chapter 4, Memory Knoll - dialogue after Henry's arrival 3D cutscene]
 - d. [D, 32:41, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - e. [D, 32:45, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - f. [D, 32:54, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - g. [D, 33:27, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - h. [D, 33:31, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - i. [D, 34:01, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - j. [D, 1:04:59, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - k. [D, 1:05:07, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - l. [D, 1:05:17, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - m. [D, 1:05:28, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - n. [D, 1:11:53, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
 - o. [D, 1:11:57, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
 4. (Walking) Henry walks while swinging his arms slowly.
 - a. [B, 1:58:56-59:00, Chapter 4, Memory Knoll - Henry's arrival 3D cutscene]
 5. (Serving Tea) Henry carries a tea set consisting of a teapot, three saucers, and three teacups.
 - a. [B, 2:02:54-56, Chapter 4, Randall's Room - dialogue after entering]
 - b. [B, 2:03:03, Chapter 4, Randall's Room - dialogue after entering]
 - c. [B, 2:03:07, Chapter 4, Randall's Room - dialogue after entering]
 - d. [B, 2:03:12, Chapter 4, Randall's Room - dialogue after entering]
 - e. [B, 2:03:25, Chapter 4, Randall's Room - dialogue after entering]

6. (Running) Henry runs quickly, his stride ungainly but swift and his arms, swung wide, bent at the elbows; when he stops, he lands his last footfall with a bit of retained forward momentum.
 - a. [C, 48:58-59, Chapter 6, Stansbury - Hershel's return cutscene]

[D] Henry has internalized being a servant, such that he accepts his duties without fuss, and is (generally) the pinnacle of politeness and good manners.

1. Henry is "diligent and dutiful".
 - a. [D, 1:45:09, Top Secret, Profiles - 16, Henry]
2. According to Randall, Henry is "hard-working [and] obedient".
 - a. [Adolescence F20]
3. According to Layton, Henry at this time is "very [...] hardworking".
 - a. [Adulthood N9]
4. According to Layton, Henry at this time is a neat and organized person.
 - a. [Adulthood N8]
5. Henry is (seemingly) unbothered by the errands he must do, even when others are bothered by them; he does not complain, even out of earshot of his master.
 - a. [A, 2:09:56, Chapter 2, Newmarket - dialogue with Henry]
6. Henry wishes he could go to the Akbadain with Randall, but does not push back against the circumstances preventing him from doing so; he is clearly unhappy, but all the while acquiescent and uncomplaining.
 - a. [B, 2:03:25, Chapter 4, Randall's Room - dialogue after entering]
7. According to Hershel, Henry's willingness to be bossed around is integral to his character, and he in fact is happy with being bossed around.
 - a. [Adolescence I4]
 - b. [Adolescence I5]
8. According to Hershel, Henry is "keen", likely in reference to doing work.
 - a. [Adolescence I8]
9. Henry converses pleasantly with Hershel; this is even the case when he might be frustrated or upset with him, but then he seems a little terse.
 - a. [A, 2:09:42, Chapter 2, Newmarket - dialogue with Henry]
 - b. [A, 2:09:56, Chapter 2, Newmarket - dialogue with Henry]
 - c. [A, 2:10:04, Chapter 2, Newmarket - dialogue with Henry]
 - d. [A, 2:10:17, Chapter 2, Newmarket - dialogue with Henry]
 - e. [D, 1:04:59, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - f. [D, 1:05:19, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
10. Henry is sorry when he is not in a position to help someone.
 - a. [A, 2:10:04, Chapter 2, Newmarket - dialogue with Henry]
11. Henry is more concerned about Mr Ascot's pain than his own in the face of Randall's disappearance, and this concern trumps any upset he feels about being dismissed by him from the household.
 - a. [D, 1:12:17, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]

[E] Henry is intelligent and observant.

1. Henry “easily possesses the mental aptitude to solve the riddle of Norwell”; he assists Randall in his archeological endeavors, his input being invaluable to Randall’s discoveries.
 - a. [Adolescence F17]
 - b. [D, 1:45:09, Top Secret, Profiles - 16, Henry]
2. Henry has a “natural talent for business”.
 - a. [World of Professor Layton, p.120]
3. According to Randall, Henry is “clever”.
 - a. [Adolescence F20]
4. According to Layton, Henry at this time is “a thoughtful boy”.
 - a. [Adulthood N9]
5. Even when Hershel and Angela attempt to be surreptitious in going to Randall’s, Henry is perceptive to them and expects their arrival; on the night Randall shows them his discoveries, Henry knows they are there.
 - a. [A, 2:38:25-29, Chapter 2, Pebble Lane - end of cutscene with Hershel and Angela]
 - b. [A, 2:48:02, Chapter 3, Layton’s Journal - after waking up]
6. Henry knows of Angela’s betrothal to Dalston and Hershel’s move to London without having been informed by either party about them.
 - a. [Adolescence G11]
 - b. [Adolescence I16]

[F] Randall and Henry are best friends; Henry is incredibly loyal to Randall, and is always eager to help him, to the point of staunchly believing in his continued survival even when nobody else does.

1. Henry refers to Randall as “Master Randall”.
 - a. [B, 1:58:56-59:00, Chapter 4, Memory Knoll - Henry’s arrival 3D cutscene]
 - b. [B, 1:59:17, Chapter 4, Memory Knoll - dialogue after Henry’s arrival 3D cutscene]
 - c. [B, 2:02:54-56, Chapter 4, Randall’s Room - dialogue after entering]
 - d. [B, 4:17:06, Chapter 6, Ascot House - dialogue after starting chapter]
 - e. [B, 4:18:25, Chapter 6, Ascot House - dialogue after starting chapter]
 - f. [D, 32:41, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - g. [D, 32:54, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - h. [D, 33:31, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - i. [D, 33:38, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - j. [D, 34:01, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - k. [D, 1:05:07, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - l. [D, 1:05:28, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - m. [D, 1:11:49, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
 - n. [D, 1:12:08, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
2. Henry refers to Randall as “sir” when taking the blame for Angela’s presence.
 - a. [B, 4:17:18, Chapter 6, Ascot House - dialogue after starting chapter]

3. Henry simply refers to Randall by his first name only once: when talking to Hershel about how he feels Randall might return at any moment.
 - a. [D, 1:11:57, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
4. Randall refers to Henry by his first name.
 - a. [B, 2:00:00, Chapter 4, Memory Knoll - after Henry's arrival 3D cutscene]
 - b. [B, 2:00:50, Chapter 4, Episodes - Moonlight Rendezvous]
 - c. [B, 2:01:07, Chapter 4, Episodes - Moonlight Rendezvous]
 - d. [B, 2:03:00, Chapter 4, Randall's Room - dialogue after entering]
 - e. [B, 2:03:09, Chapter 4, Randall's Room - dialogue after entering]
 - f. [B, 2:03:15, Chapter 4, Randall's Room - dialogue after entering]
 - g. [B, 2:03:29, Chapter 4, Randall's Room - dialogue after entering]
 - h. [B, 2:03:33, Chapter 4, Randall's Room - dialogue after entering]
 - i. [B, 4:17:00, Chapter 6, Ascot House - dialogue after starting chapter]
 - j. [B, 4:17:12, Chapter 6, Ascot House - dialogue after starting chapter]
 - k. [B, 4:17:32, Chapter 6, Ascot House - dialogue after starting chapter]
 - l. [B, 4:40:37, Chapter 6, Akbadain Level B3 - dialogue after entering level]
 - m. [B, 4:50:15, Chapter 6, Akbadain Level B4 - dialogue after entering level]
 - n. [B, 4:50:34, Chapter 6, Akbadain Level B4 - dialogue after entering level]
5. Randall is Henry's best friend.
 - a. [D, 32:30, Epilogue (Post-Game), Episodes - An Unusual Proposal]
6. Henry values his friendship with Randall, and thus he does not pursue Angela, despite having feelings for her.
 - a. [D, 1:45:09, Top Secret, Profiles - 16, Henry]
7. According to Layton, the toy robot is one of Henry's prized possessions at this time.
 - a. [Adulthood N67]
8. Randall has Henry run errands for him; Henry seems genuinely happy to do them, and just generally to be of service to Randall, and does not think them requiring thanks.
 - a. [B, 2:00:00, Chapter 4, Memory Knoll - after Henry's arrival 3D cutscene]
 - b. [B, 2:00:03, Chapter 4, Memory Knoll - after Henry's arrival 3D cutscene]
 - c. [B, 2:02:54-56, Chapter 4, Randall's Room - dialogue after entering]
 - d. [B, 2:03:03, Chapter 4, Randall's Room - dialogue after entering]
 - e. [B, 2:03:12, Chapter 4, Randall's Room - dialogue after entering]
 - f. [B, 4:17:00, Chapter 6, Ascot House - dialogue after starting chapter]
 - g. [B, 4:17:06, Chapter 6, Ascot House - dialogue after starting chapter]
 - h. [B, 4:17:32, Chapter 6, Ascot House - dialogue after starting chapter]
 - i. [B, 4:22:01, Chapter 6, Layton's Journal - after entering ruins]
9. Henry takes care of escorting Angela quickly such that he can be back at the Ascot house in time to prepare tea for Randall and Hershel; there are enough teacups for him, too, to have tea with them.
 - a. [B, 2:02:54-56, Chapter 4, Randall's Room - dialogue after entering]
10. Randall often sneaks out at night without his father knowing, so Henry has to be careful to keep this from Mrs Ascot, as she would pass it on to Mr Ascot; in his words, he is "always treading on eggshells".
 - a. [D, 1:11:49, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]

- b. [D, 1:11:53, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
- 11. According to Hershel, Henry worries about Randall's safety and is a voice of reason for him.
 - a. [Adolescence I11]
 - b. [Adolescence I12]
- 12. Henry values and engages with Randall's passion for archeology, even though his master, Mr Ascot, finds it foolish; Henry is willing to disobey Mr Ascot for the sake of Randall and his passion.
 - a. [B, 2:00:50, Chapter 4, Episodes - Moonlight Rendezvous]
 - b. [B, 2:03:07, Chapter 4, Randall's Room - dialogue after entering]
 - c. [B, 2:03:15, Chapter 4, Randall's Room - dialogue after entering]
 - d. [B, 2:03:18, Chapter 4, Randall's Room - dialogue after entering]
 - e. [B, 2:03:33, Chapter 4, Randall's Room - dialogue after entering]
 - f. [B, 4:17:00, Chapter 6, Ascot House - dialogue after starting chapter]
 - g. [B, 4:17:06, Chapter 6, Ascot House - dialogue after starting chapter]
 - h. [B, 4:22:01, Chapter 6, Layton's Journal - after entering ruins]
 - i. [B, 4:40:37, Chapter 6, Akbadain Level B3 - dialogue after entering level]
- 13. Around halfway through the Akbadain ruins, Randall wishes Henry could have come with them, saying that "he'd have loved it down [t]here".
 - a. [B, 4:50:15, Chapter 6, Akbadain Level B4 - dialogue after entering level]
- 14. Randall reminisces on how Henry used to go everywhere with him; he seems sad that this is no longer the case, on account of his father now training Henry to be a butler.
 - a. [B, 4:50:25, Chapter 6, Akbadain Level B4 - dialogue after entering level]
- 15. According to Randall, Henry is "the only one to support [Randall's] archeological ambitions"; this is in contrast, notably, to Mr Ascot and Angela (and, in a way, Hershel as well).
 - a. [B, 4:40:32, Chapter 6, Akbadain Level B3 - dialogue after entering level]
 - b. [B, 4:40:37, Chapter 6, Akbadain Level B3 - dialogue after entering level]
- 16. According to Layton, Henry at this time enjoys helping Randall with his research; indeed, he seems to want to come with Randall on his expedition, finding it unfortunate that he cannot.
 - a. [B, 2:03:25, Chapter 4, Randall's Room - dialogue after entering]
 - b. [Adulthood N44]
- 17. Randall is proud to tell of Henry's contributions to his archeological efforts, which he considers integral to his progress.
 - a. [B, 2:03:15, Chapter 4, Randall's Room - dialogue after entering]
 - b. [B, 2:03:18, Chapter 4, Randall's Room - dialogue after entering]
- 18. Randall is incredibly grateful towards Henry for helping get Angela on board with his expedition.
 - a. [B, 2:03:00, Chapter 4, Randall's Room - dialogue after entering]
 - b. [B, 2:03:09, Chapter 4, Randall's Room - dialogue after entering]
- 19. Henry believes in Randall's dreams and feels obligated to support them, knowing how dedicated Randall is to them.
 - a. [B, 2:03:07, Chapter 4, Randall's Room - dialogue after entering]

20. Randall finds Henry “clever, hard-working, obedient - all the qualities [his] father values”; this is in contrast to Randall’s qualities, which, unlike Henry’s, are not valued by Mr Ascot.
- a. [B, 4:50:34, Chapter 6, Akbadain Level B4 - dialogue after entering level]
 - b. [B, 4:50:37, Chapter 6, Akbadain Level B4 - dialogue after entering level]
21. Randall says that his father has “taken a liking to Henry”, but this only amounts to his demanding more of him; Mr Ascot keeps Henry close.
- a. [B, 2:03:29, Chapter 4, Randall’s Room - dialogue after entering]
 - b. [B, 2:06:06, Chapter 5, Layton’s Journal - after completing prior chapter]
22. Randall is not happy about it, but is aware that his plan to sneak out without his father knowing is only possible if he leaves Henry behind; he is willing to do so.
- a. [B, 2:03:33, Chapter 4, Randall’s Room - dialogue after entering]
 - b. [B, 4:50:20, Chapter 6, Akbadain Level B4 - dialogue after entering level]
23. Randall does not say much of a goodbye to Henry; he is off in a rush to evade his father.
- a. [B, 4:18:12, Chapter 6, Ascot House - dialogue after starting chapter]
24. At some point, Randall had said to Henry that this would be his last expedition; Henry brings this up to assuage Angela, to Randall’s mild displeasure.
- a. [B, 1:59:17, Chapter 4, Memory Knoll - dialogue after Henry’s arrival 3D cutscene]
 - b. [B, 1:59:21, Chapter 4, Memory Knoll - after Henry’s arrival 3D cutscene]
25. Randall is unnerved by Angela bidding him farewell as he leaves for the Akbadain; Henry takes the “blame” for her presence when Randall asks if it is his “doing”, perhaps to safeguard their relationship.
- a. [B, 4:17:12, Chapter 6, Ascot House - dialogue after starting chapter]
 - b. [B, 4:17:18, Chapter 6, Ascot House - dialogue after starting chapter]
26. Henry is immediately certain that Randall will return from his expedition to the Akbadain; after Randall’s departure, this confidence seems marked with a certain sad, stubborn insistence, but he returns to his placid assurance thenceforth.
- a. [B, 1:58:56-59:00, Chapter 4, Memory Knoll - Henry’s arrival 3D cutscene]
 - b. [B, 4:18:25, Chapter 6, Ascot House - dialogue after starting chapter]
 - c. [B, 4:18:30, Chapter 6, Ascot House - dialogue after starting chapter]
 - d. [D, 32:54, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - e. [D, 1:05:17, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - f. [D, 1:05:28, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - g. [D, 1:12:08, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
 - h. [Adulthood L16]
27. Henry thinks Randall has a “remarkable mind”, and that this mind will surely lead to Randall’s success and safe, soon return.
- a. [B, 4:18:25, Chapter 6, Ascot House - dialogue after starting chapter]
28. Henry is in shock upon hearing that Randall is “gone”; he is paralyzed in place and unable to speak a word.
- a. [C, 49:28-33, Chapter 6, Stansbury - Hershel's return cutscene]

29. Henry thinks Randall must be alive precisely because no trace of him was found in the ruins; this fact “changed everything” for him, suggesting he, too, had been uncertain of Randall’s survival at some point.
 - a. [D, 33:22, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - b. [D, 33:27, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - c. [D, 33:31, Epilogue (Post-Game), Episodes - An Unusual Proposal]
30. Henry “cling[s] to such slim hope” regarding Randall because he feels he owes a debt to him which he can never repay; “just as [Randall] came to [Henry’s] rescue in [his] time of need,” presumably at least partly in reference to Randall’s gift of the toy robot, “[Henry] intend[s] to do all [he] can for [Randall] in his absence”.
 - a. [D, 33:35, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - b. [D, 33:38, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - c. [D, 33:42, Epilogue (Post-Game), Episodes - An Unusual Proposal]
31. Standing on Memory Knoll, Henry feels as if Randall could come back at any moment, envisioning him coming over the hill with Angela; despite this idyllic picture, Henry looks sad, as if he is longing for it to be true.
 - a. [D, 1:11:57, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
32. Henry is sure Randall will come back because “he’d never break a promise”, even though that is not how promises work.
 - a. [D, 1:12:08, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
33. In regards to Randall, Henry is “fervently loyal and resolute”.
 - a. [D, 32:30, Epilogue (Post-Game), Episodes - An Unusual Proposal]
34. Henry seems to look down on the decision to not stay and wait for Randall.
 - a. [Adolescence G14]
 - b. [Adolescence I16]
35. Henry’s belief in Randall’s return is seen as idealistic or naïve, saddeningly so, but he is insistent on it anyway.
 - a. [Adolescence G13]
 - b. [Adolescence I17]
 - c. [Adolescence I18]
36. When frustrated, Randall says “Blast!”; in adulthood, Henry seems to have picked this up from him.
 - a. [C, 5:16, Chapter 6, Akbadain Level B5 - dialogue after entering level]
 - b. [Adulthood K7]

[G] Angela and Henry are friends, but not particularly close ones; Henry has feelings for Angela, but these feelings do not affect the way he treats her, and their union is entirely for Randall’s sake.

1. Henry refers to Angela as “Miss Angela”.
 - a. [B, 1:58:56-59:00, Chapter 4, Memory Knoll - Henry’s arrival 3D cutscene]
 - b. [B, 1:59:17, Chapter 4, Memory Knoll - dialogue after Henry’s arrival 3D cutscene]
 - c. [B, 4:18:25, Chapter 6, Ascot House - dialogue after starting chapter]
 - d. [D, 32:57, Epilogue (Post-Game), Episodes - An Unusual Proposal]

- e. [D, 33:27, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - f. [D, 33:46, Epilogue (Post-Game), Episodes - An Unusual Proposal]
- 2. Henry simply refers to Angela by his first name only once: when talking to Hershel about how he feels Randall might return at any moment.
 - a. [D, 1:11:57, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
- 3. Angela refers to Henry by his first name.
 - a. [B, 1:59:10, Chapter 4, Memory Knoll - dialogue after Henry's arrival 3D cutscene]
 - b. [B, 2:01:03, Chapter 4, Episodes - Moonlight Rendezvous]
 - c. [B, 4:17:24, Chapter 6, Ascot House - dialogue after starting chapter]
 - d. [B, 4:18:28, Chapter 6, Ascot House - dialogue after starting chapter]
 - e. [D, 32:51, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - f. [D, 33:35, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - g. [D, 33:51, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - h. [D, 34:05, Epilogue (Post-Game), Episodes - An Unusual Proposal]
- 4. Henry has feelings for Angela, but does not act upon them.
 - a. [D, 1:45:09, Top Secret, Profiles - 16, Henry]
- 5. Angela is alarmed by Henry's unannounced appearance on Memory Knoll.
 - a. [B, 1:59:10, Chapter 4, Memory Knoll - dialogue after Henry's arrival 3D cutscene]
- 6. Angela is concerned and upset with Randall about leaving for the Akbadain; Henry assures Angela that this will be his last expedition and that he shall return safe, perhaps to safeguard their relationship.
 - a. [B, 1:58:56-59:00, Chapter 4, Memory Knoll - Henry's arrival 3D cutscene]
 - b. [B, 1:59:17, Chapter 4, Memory Knoll - dialogue after Henry's arrival 3D cutscene]
- 7. After Randall's departure, Henry assures Angela of Randall's return; she is not so confident, merely hoping he is right, but Henry insists.
 - a. [B, 4:18:25, Chapter 6, Ascot House - dialogue after starting chapter]
 - b. [B, 4:18:28, Chapter 6, Ascot House - dialogue after starting chapter]
 - c. [B, 4:18:30, Chapter 6, Ascot House - dialogue after starting chapter]
- 8. Henry waits with Angela - but not directly next to her - as Hershel returns from the Akbadain.
 - a. [C, 48:48-52, Chapter 6, Stansbury - Hershel's return cutscene]
- 9. According to Dalston (later), Angela possibly blamed Henry along with Hershel for Randall's "untimely demise", at least at first.
 - a. [Adulthood M7]
- 10. Henry asks Angela to wait with him for Randall, thinking that Randall will come looking for them and will be sad if Angela is not there; Angela thinks that Randall is dead, but Henry does not.
 - a. [D, 32:41, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - b. [D, 32:51, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - c. [D, 32:54, Epilogue (Post-Game), Episodes - An Unusual Proposal]

11. Henry has heard that Angela's parents wish her to marry Dalston; Angela seems uncomfortable upon his bringing it up.
 - a. [D, 33:02, Epilogue (Post-Game), Episodes - An Unusual Proposal]
12. Henry offers to "marry" Angela himself only indirectly, offering to provide for her as well as the Ascots; he makes it clear that he would not oppose her marriage to Dalston if she has already settled on it.
 - a. [D, 32:41, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - b. [D, 33:08, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - c. [D, 33:11, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - d. [D, 33:16, Epilogue (Post-Game), Episodes - An Unusual Proposal]
13. Henry acknowledges that Angela might think him naïve, and indeed Angela is amazed and bewildered by his optimism; she is curious as to why he would "cling to such slim hope".
 - a. [D, 33:31, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - b. [D, 33:35, Epilogue (Post-Game), Episodes - An Unusual Proposal]
14. Henry seems to imply that if Angela also felt like she owed Randall something, she would be inclined to wait for Randall with him; perhaps he feels as if she would be doing wrong by Randall if she chose not to.
 - a. [D, 33:46, Epilogue (Post-Game), Episodes - An Unusual Proposal]
15. Henry is pleasantly surprised that he has seemingly convinced Angela of Randall's continued survival.
 - a. [D, 33:54, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - b. [D, 33:56, Epilogue (Post-Game), Episodes - An Unusual Proposal]
16. Henry vows to protect and care for Angela; Angela is grateful, and says they shall keep each other company until "that day" - the day of Randall's return.
 - a. [D, 34:01, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - b. [D, 34:05, Epilogue (Post-Game), Episodes - An Unusual Proposal]

[H] Dalston is perceptive to Henry's life of servitude, and seems critical of it and the way Henry is treated within it.

1. Henry refers to Dalston as "Mr Dalston".
 - a. [D, 33:02, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - b. [D, 33:16, Epilogue (Post-Game), Episodes - An Unusual Proposal]
2. Dalston refers to Henry as "that errand boy from the Ascot house".
 - a. [A, 2:35:59, Chapter 2, Pebble Lane - dialogue with Dalston]
3. Dalston refers to Henry by his first name.
 - a. [D, 1:03:36, Epilogue (Post-Game), Forest Edge (Day) - dialogue with Dalston]
 - b. [D, 1:10:38, Epilogue (Post-Game), Pebble Lane (Night) - dialogue with Dalston]
4. Dalston notes Henry working hard while running errands.
 - a. [A, 2:35:59, Chapter 2, Pebble Lane - dialogue with Dalston]
5. Dalston finds Henry absurdly industrious for his age, a "busy bee".
 - a. [A, 2:36:04, Chapter 2, Pebble Lane - dialogue with Dalston]
6. Dalston also finds Henry absurdly obedient, something he could never imagine being himself.

- a. [A, 2:36:04, Chapter 2, Pebble Lane - dialogue with Dalston]
- 7. Dalston comments on Mr Ascot firing Henry, having blamed Henry for Randall's accident, saying Mr Ascot is "on the warpath" in doing so.
 - a. [D, 1:03:36, Epilogue (Post-Game), Forest Edge (Day) - dialogue with Dalston]
- 8. Dalston does not think that Henry "plotted" what happened to Randall, rather that Randall brought it upon himself, even though other people in town have said so.
 - a. [D, 1:10:38, Epilogue (Post-Game), Pebble Lane (Night) - dialogue with Dalston]

[I] Hershel does not know Henry particularly well, but the two are amicable, and Hershel is sympathetic to Henry's situation; their primary link is Randall, but that link perhaps begins to be a point of contention in the aftermath of his apparent death.

1. Hershel refers to Henry by his first name.
 - a. [A, 2:09:46, Chapter 2, Newmarket - dialogue with Henry]
 - b. [A, 2:10:00, Chapter 2, Newmarket - dialogue with Henry]
 - c. [A, 2:36:08, Chapter 2, Pebble Lane - dialogue with Dalston]
 - d. [A, 2:36:44, Chapter 2, Layton's Journal - after dialogue with Dalston]
 - e. [A, 2:48:02, Chapter 3, Layton's Journal - after waking up]
 - f. [B, 2:00:27, Chapter 4, Layton's Journal - after agreeing to head to Randall's house]
 - g. [B, 2:03:22, Chapter 4, Randall's Room - dialogue after entering]
 - h. [B, 2:06:06, Chapter 5, Layton's Journal - after completing prior chapter]
 - i. [B, 4:22:01, Chapter 6, Layton's Journal - after entering ruins]
 - j. [B, 4:50:20, Chapter 6, Akbadain Level B4 - dialogue after entering level]
 - k. [B, 4:50:47, Chapter 6, Akbadain Level B4 - dialogue after entering level]
 - l. [C, 53:11, Chapter 7, Layton's Journal - after starting chapter]
 - m. [C, 53:28, Chapter 7, Layton's Journal - after starting chapter]
 - n. [C, 53:38, Chapter 7, Layton's Journal - after starting chapter]
 - o. [D, 1:04:55, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - p. [D, 1:05:12, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - q. [D, 1:11:59, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
 - r. [D, 1:12:10, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
2. Hershel is (unpleasantly?) surprised to run into Henry in Newmarket; perhaps he finds him hard to talk to.
 - a. [A, 2:09:40, Chapter 2, Newmarket - dialogue with Henry]
3. Hershel is made awkward by Henry's silence in their conversation, and seems keen to end it.
 - a. [A, 2:10:10, Chapter 2, Newmarket - dialogue with Henry]
 - b. [A, 2:10:16, Chapter 2, Newmarket - dialogue with Henry]
4. Hershel notes that, in his unwillingness to be "bossed around" like Henry, Dalston is not the same person as him; he seems to believe Henry's willingness to be bossed around is a central part of his character.
 - a. [A, 2:36:08, Chapter 2, Pebble Lane - dialogue with Dalston]
5. Hershel believes, in fact, that Henry is happy with being bossed around.
 - a. [A, 2:36:08, Chapter 2, Pebble Lane - dialogue with Dalston]

6. Hershel (at least partly) attributes Mr Ascot's fondness for Henry to Henry's ability to make good tea.
 - a. [B, 2:06:06, Chapter 5, Layton's Journal - after completing prior chapter]
7. Hershel seems to not understand Randall's desire for Henry's presence in the Akbadain given how Randall himself had said it was impossible.
 - a. [B, 4:50:20, Chapter 6, Akbadain Level B4 - dialogue after entering level]
8. Hershel calls Henry "keen", which likely refers to his apparent eagerness to work; Hershel is under the impression that Henry actively chose to leave school in favor of his new duties as butler.
 - a. [B, 4:50:30, Chapter 6, Akbadain Level B4 - dialogue after entering level]
9. Hershel learns for the first time of Henry's involvement in Randall's archeological endeavors, and expects, then, that he will come with them to the Akbadain.
 - a. [B, 2:03:19, Chapter 4, Randall's Room - dialogue after entering]
 - b. [B, 2:03:22, Chapter 4, Randall's Room - dialogue after entering]
10. Hershel thinks he and Randall should find something amazing in the Akbadain for Angela and Henry's sake.
 - a. [B, 4:50:47, Chapter 6, Akbadain Level B4 - dialogue after entering level]
11. Hershel sees himself as an alternative to Henry when it comes to being a voice of reason for Randall and thus an exploring companion in the ruins.
 - a. [B, 2:06:06, Chapter 5, Layton's Journal - after completing prior chapter]
12. Hershel thinks Mr Ascot, Angela, and Henry are all worried about Randall and want him to be safe; he implicitly includes Henry in this statement, even though Henry is not opposed to Randall's archeological endeavors like the other two.
 - a. [B, 4:40:42, Chapter 6, Akbadain Level B3 - dialogue after entering level]
13. Hershel thinks Henry must have a rough go of things to have so much work to do all of the time; he seems to feel bad for him.
 - a. [A, 2:09:52, Chapter 2, Newmarket - dialogue with Henry]
 - b. [A, 2:36:44, Chapter 2, Layton's Journal - after dialogue with Dalston]
 - c. [B, 2:06:06, Chapter 5, Layton's Journal - after completing prior chapter]
14. Hershel has trouble facing Henry and Angela after Randall's accident.
 - a. [C, 53:11, Chapter 7, Layton's Journal - after starting chapter]
 - b. [C, 53:28, Chapter 7, Layton's Journal - after starting chapter]
 - c. [D, 1:04:55, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
15. Hershel notes that the Ascots have dismissed Henry following Randall's accident.
 - a. [C, 53:38, Chapter 7, Layton's Journal - after starting chapter]
16. Henry is unhappy with Hershel's move to London, feeling as if Hershel is not doing his duty to Randall and being there for him in his time of need; he tells Hershel to "enjoy [his] life in London", perhaps bitterly.
 - a. [D, 1:04:59, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - b. [D, 1:05:07, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - c. [D, 1:05:19, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
17. Henry insistently dismisses Hershel's disbelief in Randall's survival, and by proxy Hershel's belief that Henry is being idealistic.
 - a. [D, 1:05:12, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]

- b. [D, 1:05:14, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - c. [D, 1:05:17, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - d. [D, 1:11:59, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
 - e. [D, 1:12:02, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
18. Hershel seems saddened by Henry's insistence that Randall must be alright because he had promised to be.
- a. [D, 1:12:10, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]

[J] Mr Ascot is fond of Henry and values his personal qualities, but only in a practical sense; once Randall disappears, he blames Henry and fires him, but Henry seems to care about him anyway.

1. According to Randall, Mr Ascot has "taken a liking to Henry", but this only amounts to his demanding more of him; he keeps Henry close.
 - a. [Adolescence F22]
2. According to Randall, on account of having taken a liking to Henry, Mr Ascot started training him to be a butler; according to Hershel, Henry thus left school, possibly of his own volition.
 - a. [Adolescence F14]
 - b. [Adolescence I8]
3. According to Randall, Mr Ascot's fondness for Henry seems to be on account of Henry having qualities he values: namely, he is clever, hard-working, and obedient.
 - a. [Adolescence F20]
4. Mr Ascot, in a practical sense, values Henry's qualities more than Randall's; perhaps, in that same way, he values Henry more than Randall overall.
 - a. [Adolescence F20]
5. After Randall's accident, Mr Ascot dismisses Henry from the household, or fires him, blaming Henry for not stopping Randall from going on his expedition into the ruins.
 - a. [Adolescence I15]
 - b. [Adolescence H7]
6. Henry refers to Mr and Mrs Ascot as such.
 - a. [D, 33:11, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - b. [D, 1:11:53, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
 - c. [D, 1:12:17, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
7. Henry's main concern is Mr and Mrs Ascot, considering how they have been taking Randall's disappearance very hard.
 - a. [D, 1:12:17, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]

[K] Townsfolk in Stansbury are aware of Henry as the Ascots' servant; some suspect that Henry had purposefully sent Randall into the ruins to die.

1. Lionel refers to Henry by his first name.
 - a. [A, 2:11:18, Chapter 2, Newmarket - dialogue with Lionel]
2. Lionel thinks Henry is a "beanpole".
 - a. [A, 2:11:18, Chapter 2, Newmarket - dialogue with Lionel]
3. Lionel thinks the Ascots work Henry hard.

- a. [A, 2:11:18, Chapter 2, Newmarket - dialogue with Lionel]
- 4. After Randall's accident, at least some people in town begin to think that Henry had plotted the whole thing.
 - a. [Adolescence H8]

Adulthood (35)

[A] Henry is very quiet and private, often not talking when he would be expected to, especially when it comes to personal information; much of his inner life and inner workings have to be communicated by other people or his environment. See also Adulthood B.

1. According to Angela, Henry allows nobody in his study without him; "Angela" echoes this, adding that he sometimes uses the room for important guests or for discussions he does not wish her to hear, which seems to be the case when the police question him there.
 - a. [Adulthood L9]
 - b. [Adulthood L11]
 - c. [Adulthood Q9]
2. According to Mordaunt, Henry allows nobody in his private office in the Reunion Inn; at the same time, though, this office is a direct reflection of his deepest motivations, and Mordaunt has to show it to Layton to communicate the truth about Henry.
 - a. [Adulthood R4]
3. According to the mayor, Henry is "quite serious about his secrets", and his property record (the one which, notably, marks his noble motivations) has been seen by very few people.
 - a. [Adulthood S28]
4. According to Mrs Ascot, "if Henry doesn't feel that something needs to be said, he keeps it to himself".
 - a. [Adulthood J3]
5. According to Ludmilla, Henry is "the quiet type", and he talks little about himself; Mrs Ascot supports this.
 - a. [Adulthood S23]
 - b. [Adulthood J3]
6. Throughout most of Dalston's accusations after his arrest, Henry just stands there in silence.
 - a. [B, 1:12:08, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - b. [B, 1:12:20, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
7. When Layton asks Henry for information in his study, Henry thinks in silence for a moment (before proceeding to not give any information).
 - a. [C, 1:52:51, Chapter 7, Henry's Study - dialogue with Henry]
8. Henry is completely silent as Randall spits acid on him from the roof of the Reunion Inn, having no verbal reaction to his vitriol nor his announcement of the final miracle; he merely gasps at the latter.
 - a. [C, 3:38:14-15, Chapter 8, Reunion Inn - final miracle cutscene]
 - b. [C, 3:38:17-21, Chapter 8, Reunion Inn - final miracle cutscene]

- c. [C, 3:38:24-29, Chapter 8, Reunion Inn - final miracle cutscene]
 - d. [C, 3:38:31-32, Chapter 8, Reunion Inn - final miracle cutscene]
 - e. [C, 3:38:33-39, Chapter 8, Reunion Inn - final miracle cutscene]
9. Henry had not thought to bring up the truth between the Akbadain and Monte d'Or, despite knowing it; seemingly he kept it to himself out of not thinking it relevant to the case.
- a. [C, 3:45:08, Chapter 8, Monument - dialogue after arriving]
 - b. [C, 3:45:12, Chapter 8, Monument - dialogue after arriving]

[B] Henry is bad at making himself look good; he fails to defend himself, expressing anger at accusations rather than making an effort to dissuade them, or ends up putting himself under more suspicion by noting, with bafflement, that certain events could only have occurred with his input. See also Adulthood A.

1. When Dalston accuses Henry of setting him up with the letter, Henry does not deny this; in fact, what he does say gives the impression that he did set Dalston up but simply does not care.
 - a. [B, 1:11:01-11:03, Chapter 3, Gallery Plaza - Dalston's arrest cutscene]
2. Henry says absolutely nothing (in his defense or otherwise) to oppose Dalston's accusations for the majority of the time Dalston spends making them, even when Henry knows them to be false.
 - a. [B, 1:12:08, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - b. [B, 1:12:20, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
3. Henry only speaks up once Dalston accuses him of stealing everything, and all he can muster as a response is "You're wrong!"; he makes no further elaboration.
 - a. [B, 1:12:33, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - b. [B, 1:12:35, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
4. When Layton brings up the removal of a chariot, Henry finds this absurd, explaining that that could only have happened if he had signed off on it; this only supports Layton's suspicion that Henry was involved in its removal.
 - a. [B, 2:52:13, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - b. [B, 2:52:16, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 2:52:21, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
5. Henry's only response to Layton's note that he had apparently approved of the removal of a chariot on the night of the petrification miracle and that this chariot was seemingly involved in the miracle is that he finds that unsettling.
 - a. [B, 2:52:41, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
6. As Layton explains his theory of what Henry did to create the illusion of the Masked Gentleman walking on air, Henry does not outright deny it; he only says it is "far-fetched" or "pure conjecture", openly allowing him to continue.
 - a. [B, 2:53:05, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - b. [B, 2:53:14, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
7. Henry acknowledges that Layton is free to suspect him, but he attempts to clear his name by noting how his fortune and livelihood are more tied to the city than anyone

else's; however, this just gives Layton the opening to mention how much Monte d'Or has prospered during the Masked Gentleman affair.

- a. [B, 2:53:46, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
- b. [B, 2:53:50, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
- c. [B, 2:53:54, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
8. Henry is bewildered by and in disbelief of Layton's apparent insinuation that he "hired the Masked Gentleman to boost tourism", but he does not actually say this is not true.
 - a. [B, 2:54:28, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
9. In response to the Masked Gentleman's vitriol about him and the city, all Henry says is "How dare you!"
 - a. [B, 4:08:57, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
10. Henry is baffled upon hearing of the replica Tingly Town, and finds it hard to believe Layton's explanation of the rotating floor trick, in part due to how he is in charge of construction in Monte d'Or; this only elicits questions from Layton about his recent activity in funding construction in Monte d'Or.
 - a. [C, 1:52:07, Chapter 7, Henry's Study - dialogue with Henry]
 - b. [C, 1:52:21, Chapter 7, Henry's Study - dialogue with Henry]
 - c. [C, 1:52:23, Chapter 7, Henry's Study - dialogue with Henry]
 - d. [C, 1:52:26, Chapter 7, Henry's Study - dialogue with Henry]
11. As Randall once again rages against Henry on the roof, Henry says nothing whatsoever to defend himself.
 - a. [C, 3:38:17-21, Chapter 8, Reunion Inn - final miracle cutscene]
 - b. [C, 3:38:24-29, Chapter 8, Reunion Inn - final miracle cutscene]
12. When Randall yells at Henry in the Gallery Plaza, again accusing him of stealing everything, Henry only says "That's not true!"; it is up to Layton to defend him.
 - a. [D, 2:03, Epilogue, Gallery Plaza - dialogue with Randall]
 - b. [D, 2:10, Epilogue, Gallery Plaza - dialogue with Randall]
13. Henry says to Randall "we have something to tell you" in terms of explaining the truth of Monte d'Or, which would include himself, but he proceeds not to do any of the explaining himself; this is left to Layton.
 - a. [D, 7:22, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - b. [Adulthood N73]
14. When Randall asks Henry if what Layton says about him is true, Henry does not answer; instead it is Angela.
 - a. [Adulthood L15]
15. Layton, Angela, and Mrs Ascot proceed to explain and justify anything else about Henry's inexplicable behavior which had not already been covered; Henry continues to say nothing in his own defense (or otherwise).
 - a. [Adulthood N75]
 - b. [Adulthood N76]
 - c. [Adulthood N77]
 - d. [Adulthood N78]
 - e. [Adulthood N79]
 - f. [Adulthood N80]

- g. [Adulthood L16]
- h. [Adulthood J8]

[C] Henry is incredibly inexpressive with his face; his facial expression, which is notably quite unhappy looking, very rarely changes (Henry can be said to have “resting b*tch face”).

1. (Neutral/Unhappy) Henry’s eyes and eyebrows are angled down at the inner corners. He is frowning.
 - a. [B, 1:10:46-49, Chapter 3, Gallery Plaza - Dalston’s arrest cutscene]
 - b. [B, 1:11:01-11:03, Chapter 3, Gallery Plaza - Dalston’s arrest cutscene]
 - c. [B, 1:12:08, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - d. [B, 1:12:35, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - e. [B, 1:12:55, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - f. [B, 2:51:57, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - g. [B, 2:52:13, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - h. [B, 2:52:16, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - i. [B, 2:52:23, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - j. [B, 2:52:41, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - k. [B, 2:52:44, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - l. [B, 2:53:46, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - m. [B, 2:53:50, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - n. [B, 2:54:28, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - o. [B, 2:54:34, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - p. [B, 2:54:38, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - q. [B, 2:54:44, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - r. [B, 2:54:48, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - s. [B, 2:54:51, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - t. [B, 2:54:57, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - u. [B, 2:55:16, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - v. [B, 2:55:18, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - w. [B, 2:56:04, Chapter 5, Ledore Mansion Parlour - dialogue with Henry]
 - x. [B, 4:05:37, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - y. [B, 4:05:50, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - z. [B, 4:05:54, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - aa. [B, 4:06:02, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - bb. [B, 4:06:12, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - cc. [B, 4:06:18, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - dd. [B, 4:06:43, Chapter 5, Merry-Go-Round - dialogue after trying to leave Tingly Town]
 - ee. [B, 4:07:30, Chapter 5, Tingly Tower - investigation of Tingly Tower]
 - ff. [B, 4:07:32, Chapter 5, Tingly Tower - investigation of Tingly Tower]
 - gg. [B, 4:08:01, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman’s appearance]
 - hh. [B, 4:08:08, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman’s appearance]

- ii. [B, 4:08:10, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]
- jj. [B, 4:08:14, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]
- kk. [B, 4:08:32, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
- ll. [B, 4:08:42, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
- mm. [B, 4:08:57, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
- nn. [B, 4:09:19, Chapter 5, Tingly Tower - dialogue after leaving Tingly Tower]
- oo. [B, 4:10:01, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
- pp. [B, 4:10:06, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
- qq. [B, 4:10:17, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
- rr. [B, 4:10:33, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
- ss. [B, 4:10:40, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
- tt. [B, 4:10:42, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
- uu. [B, 4:10:56, Chapter 5, Tingly Tower - dialogue after "Angela"'s kidnapping]
- vv. [B, 4:11:08, Chapter 5, Tingly Tower - dialogue after "Angela"'s kidnapping]
- ww. [B, 4:11:17, Chapter 5, Tingly Tower - dialogue after re-entering tower]
- xx. [B, 4:11:34, Chapter 5, Tingly Tower - dialogue after re-entering tower]
- yy. [B, 4:12:25, Chapter 5, Tingly Tower - dialogue after re-entering tower]
- zz. [B, 4:12:31, Chapter 5, Tingly Tower - dialogue after re-entering tower]
- aaa. [B, 4:12:42, Chapter 5, Tingly Tower - dialogue after re-entering tower]
- bbb. [B, 4:12:48, Chapter 5, Tingly Tower - dialogue after re-entering tower]
- ccc. [B, 4:14:16, Chapter 5, Pumpkin Spinners - dialogue after seeing "reappeared" people]
- ddd. [B, 4:14:29, Chapter 5, Pumpkin Spinners - dialogue after seeing "reappeared" people]
- eee. [B, 4:14:34, Chapter 5, Pumpkin Spinners - dialogue after seeing "reappeared" people]
- fff. [C, 1:51:52, Chapter 7, Henry's Study - dialogue with Henry]
- ggg. [C, 1:51:59, Chapter 7, Henry's Study - dialogue with Henry]
- hhh. [C, 1:52:07, Chapter 7, Henry's Study - dialogue with Henry]
- iii. [C, 1:52:21, Chapter 7, Henry's Study - dialogue with Henry]
- jjj. [C, 1:52:23, Chapter 7, Henry's Study - dialogue with Henry]
- kkk. [C, 1:52:40, Chapter 7, Henry's Study - dialogue with Henry]
- lll. [C, 1:52:43, Chapter 7, Henry's Study - dialogue with Henry]
- mmm. [C, 1:52:51, Chapter 7, Henry's Study - dialogue with Henry]
- nnn. [C, 1:52:53, Chapter 7, Henry's Study - dialogue with Henry]
- ooo. [C, 1:52:56, Chapter 7, Henry's Study - dialogue with Henry]

- ppp. [C, 1:52:59, Chapter 7, Henry's Study - dialogue with Henry]
 - qqq. [C, 1:53:03, Chapter 7, Henry's Study - dialogue with Henry]
 - rrr. [C, 1:53:05, Chapter 7, Henry's Study - dialogue with Henry]
 - sss. [C, 1:53:08, Chapter 7, Henry's Study - dialogue with Henry]
 - ttt. [C, 1:53:09, Chapter 7, Henry's Study - dialogue with Henry]
 - uuu. [C, 1:56:25, Chapter 7, Ledore Mansion Parlour - dialogue after leaving study]
 - vvv. [C, 1:56:32, Chapter 7, Ledore Mansion Parlour - dialogue after leaving study]
 - www. [C, 1:56:41, Chapter 7, Ledore Mansion Parlour - dialogue with Henry]
 - xxx. [C, 1:56:43, Chapter 7, Ledore Mansion Parlour - dialogue with Henry]
 - yyy. [C, 2:16:49, Chapter 7, Henry's Study - dialogue with Henry]
 - zzz. [C, 3:31:19, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
 - aaaa. [C, 3:31:48, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
 - bbbb. [C, 3:35:07, Chapter 7, Grand Hall - dialogue after Randall's tale]
 - cccc. [C, 3:35:52, Chapter 8, Grand Hall - dialogue after starting chapter]
 - dddd. [C, 3:36:03, Chapter 8, Grand Hall - dialogue after starting chapter]
 - eeee. [C, 3:36:05, Chapter 8, Grand Hall - dialogue after starting chapter]
 - fff. [C, 3:36:44, Chapter 8, Grand Hall - dialogue with Henry]
 - gggg. [C, 3:39:55, Chapter 8, Reunion Inn - dialogue after final miracle cutscene]
 - hhhh. [C, 3:40:14, Chapter 8, Reunion Inn - dialogue after final miracle cutscene]
 - iiii. [C, 3:43:32, Chapter 8, Monument - dialogue after arriving]
 - jjjj. [C, 3:43:41, Chapter 8, Monument - dialogue after arriving]
 - kkkk. [C, 3:45:53, Chapter 8, Monument - dialogue after Dalston's arrival]
 - lll. [C, 3:46:00, Chapter 8, Monument - dialogue after Dalston's arrival]
 - mmmm. [C, 3:46:06, Chapter 8, Monument - dialogue after Dalston's arrival]
 - nnnn. [D, 2:03, Epilogue, Gallery Plaza - dialogue with Randall]
 - oooo. [D, 2:28-30, Epilogue, Gallery Plaza - Descole's unveiling cutscene]
 - pppp. [D, 28:54, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - qqqq. [D, 29:02, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - rrrr. [D, 29:12, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - ssss. [D, 29:16, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - tttt. [D, 29:20, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - uuuu. [D, 29:26, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - vvvv. [D, 29:29, Epilogue (Post-Game), Episodes - A Difficult Letter]
2. (Impatient) Henry's eyes and eyebrows are angled down at the inner corners, but his eyes are more narrowed. He is frowning.
 - a. [B, 1:11:01-11:03, Chapter 3, Gallery Plaza - Dalston's arrest cutscene]
 3. (Wry) Henry's eyes and eyebrows are angled down at the inner corners. He is smiling, but it does not seem to be out of happiness.
 - a. [B, 2:51:48-51, Chapter 5, Ledore Mansion Parlour - tea cutscene]

4. (Disbelieving) Henry's eyes and eyebrows are angled down at the inner corners, but his eyes are widened and his brows are furrowed. His mouth is agape.
 - a. [C, 3:30:52-54, Chapter 7, Grand Hall - Masked Gentleman's unveiling cutscene]
 - b. [C, 3:31:03-07, Chapter 7, Grand Hall - Masked Gentleman's unveiling cutscene]
 - c. [C, 3:38:14-15, Chapter 8, Reunion Inn - final miracle cutscene]
 - d. [C, 3:38:17-21, Chapter 8, Reunion Inn - final miracle cutscene]
 - e. [D, 6:40-45, Epilogue, Gallery Plaza - betrayal cutscene]
5. (Pained/Regretful) Henry's eyes and eyebrows angle higher at the inner corners and his upper eyelids lower. His mouth, agape, closes slightly.
 - a. [C, 3:38:24-29, Chapter 8, Reunion Inn - final miracle cutscene]
6. (Horried/Shocked) Henry's eyes and eyebrows angle higher at the inner corners; his eyes get very wide and his brows furrow. His mouth is agape.
 - a. [C, 3:38:33-39, Chapter 8, Reunion Inn - final miracle cutscene]
 - b. [D, 14:19-14:20, Epilogue, Gallery Plaza - aftershock cutscene]
7. (Sad) Henry's eyebrows are angled down at the inner corners, but his eyes are slightly angled up. He is frowning.
 - a. [D, 1:54, Epilogue, Gallery Plaza - dialogue with Randall]
 - b. [D, 6:34-38, Epilogue, Gallery Plaza - betrayal cutscene]
 - c. [D, 7:22, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
8. (Happy/Mellow) Henry's eyebrows are angled down at the inner corners, but his eyes are slightly angled up. He is smiling, and it certainly seems to be out of happiness.
 - a. [D, 13:39, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - b. [D, 22:51, Epilogue - Credits]
 - c. [D, 23:23, Epilogue - Credits]
9. (Straining/Determined) Henry's eyes and eyebrows are angled down at the inner corners, but his brows are more deeply furrowed; he widens his eyes or squeezes them shut with differing levels of strain. His mouth in a taut grimace.
 - a. [D, 14:58-15:14, Epilogue, Gallery Plaza - aftershock cutscene]
 - b. [D, 15:20-30, Epilogue, Gallery Plaza - aftershock cutscene]
10. (Open) Henry's eyes and eyebrows are slightly less angled down at the inner corners, and his brows are less furrowed. He is frowning.
 - a. [D, 15:33-48, Epilogue, Gallery Plaza - toy robot cutscene]
11. (Warm) Henry's eyebrows and eyes (sometimes closed) are angled up at the inner corners. He is smiling, (sometimes open-mouthed) and it certainly seems to be out of happiness.
 - a. [D, 15:33-48, Epilogue, Gallery Plaza - toy robot cutscene]
 - b. [D, 17:06-35, Epilogue, Gallery Plaza - reunion cutscene]
 - c. [D, 17:41-57, Epilogue, Gallery Plaza - reunion cutscene]
 - d. [D, 18:00, Epilogue, Gallery Plaza - reunion cutscene]
 - e. [D, 22:35, Epilogue - Credits]
 - f. [D, 1:29:31, Layton's Challenges - all puzzles completed]
 - g. [D, 1:59:53, Top Secret, Art - 30, Commemorative Photo]

[D] Henry is fairly expressive with his body; his body language is usually as subdued and static as it was in adolescence, but is occasionally more emotive, particularly when upset.

1. (Neutral) Henry has his hands to his sides in loosely-balled fists. His head is slightly angled down. While talking, he gesticulates slightly with both hands, opening and lifting them slightly.
 - a. [B, 1:10:46-49, Chapter 3, Gallery Plaza - Dalston's arrest cutscene]
 - b. [B, 1:12:08, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - c. [B, 2:51:57, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - d. [B, 2:52:23, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - e. [B, 2:52:44, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - f. [B, 2:53:46, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - g. [B, 2:53:50, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - h. [B, 2:54:28, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - i. [B, 2:54:34, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - j. [B, 2:54:38, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - k. [B, 2:54:57, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - l. [B, 2:55:16, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - m. [B, 2:55:18, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - n. [B, 2:56:04, Chapter 5, Ledore Mansion Parlour - dialogue with Henry]
 - o. [B, 4:05:37, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - p. [B, 4:05:50, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - q. [B, 4:05:54, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - r. [B, 4:06:02, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - s. [B, 4:06:12, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - t. [B, 4:06:18, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - u. [B, 4:06:43, Chapter 5, Merry-Go-Round - dialogue after trying to leave Tingly Town]
 - v. [B, 4:07:30, Chapter 5, Tingly Tower - investigation of Tingly Tower]
 - w. [B, 4:08:08, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]
 - x. [B, 4:09:19, Chapter 5, Tingly Tower - dialogue after leaving Tingly Tower]
 - y. [B, 4:12:48, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - z. [B, 4:14:34, Chapter 5, Pumpkin Spinners - dialogue after seeing "reappeared" people]
 - aa. [C, 1:51:52, Chapter 7, Henry's Study - dialogue with Henry]
 - bb. [C, 1:51:59, Chapter 7, Henry's Study - dialogue with Henry]
 - cc. [C, 1:52:07, Chapter 7, Henry's Study - dialogue with Henry]
 - dd. [C, 1:52:21, Chapter 7, Henry's Study - dialogue with Henry]
 - ee. [C, 1:52:23, Chapter 7, Henry's Study - dialogue with Henry]
 - ff. [C, 1:52:40, Chapter 7, Henry's Study - dialogue with Henry]
 - gg. [C, 1:52:43, Chapter 7, Henry's Study - dialogue with Henry]
 - hh. [C, 1:52:53, Chapter 7, Henry's Study - dialogue with Henry]
 - ii. [C, 1:52:56, Chapter 7, Henry's Study - dialogue with Henry]
 - jj. [C, 1:53:03, Chapter 7, Henry's Study - dialogue with Henry]

- kk. [C, 1:53:05, Chapter 7, Henry's Study - dialogue with Henry]
 - ll. [C, 1:53:08, Chapter 7, Henry's Study - dialogue with Henry]
 - mm. [C, 1:53:09, Chapter 7, Henry's Study - dialogue with Henry]
 - nn. [C, 1:56:25, Chapter 7, Ledore Mansion Parlour - dialogue after leaving study]
 - oo. [C, 1:56:32, Chapter 7, Ledore Mansion Parlour - dialogue after leaving study]
 - pp. [C, 1:56:41, Chapter 7, Ledore Mansion Parlour - dialogue with Henry]
 - qq. [C, 1:56:43, Chapter 7, Ledore Mansion Parlour - dialogue with Henry]
 - rr. [C, 2:16:49, Chapter 7, Henry's Study - dialogue with Henry]
 - ss. [C, 3:31:19, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
 - tt. [C, 3:31:48, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
 - uu. [C, 3:35:52, Chapter 8, Grand Hall - dialogue after starting chapter]
 - vv. [C, 3:36:03, Chapter 8, Grand Hall - dialogue after starting chapter]
 - ww. [C, 3:36:05, Chapter 8, Grand Hall - dialogue after starting chapter]
 - xx. [C, 3:36:44, Chapter 8, Grand Hall - dialogue with Henry]
 - yy. [C, 3:39:55, Chapter 8, Reunion Inn - dialogue after final miracle cutscene]
 - zz. [C, 3:40:14, Chapter 8, Reunion Inn - dialogue after final miracle cutscene]
 - aaa. [C, 3:45:53, Chapter 8, Monument - dialogue after Dalston's arrival]
 - bbb. [C, 3:46:06, Chapter 8, Monument - dialogue after Dalston's arrival]
 - ccc. [D, 1:54, Epilogue, Gallery Plaza - dialogue with Randall]
 - ddd. [D, 2:03, Epilogue, Gallery Plaza - dialogue with Randall]
 - eee. [D, 2:28-30, Epilogue, Gallery Plaza - Descole's unveiling cutscene]
 - fff. [D, 6:34-38, Epilogue, Gallery Plaza - betrayal cutscene]
 - ggg. [D, 7:22, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - hhh. [D, 13:39, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - iii. [D, 15:33-48, Epilogue, Gallery Plaza - toy robot cutscene]
 - jjj. [D, 17:06-35, Epilogue, Gallery Plaza - reunion cutscene]
 - kkk. [D, 28:54, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - lll. [D, 29:02, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - mmm. [D, 29:12, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - nnn. [D, 29:16, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - ooo. [D, 29:26, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - ppp. [D, 29:29, Epilogue (Post-Game), Episodes - A Difficult Letter]
2. (Upset/Angry) Henry breaks his straightened posture, raising his hackles and bending his upper body down. His left arm raises as he swings his right hand, balled into a tight fist, quickly down from his left shoulder and out to his right side, releasing the hand - an angered gesture of denial. Still bent over, he gesticulates with both hands in an explanatory manner, lifting them slightly and dropping them back forcefully. He maintains this bent-over posture with his hackles and arms raised.
- a. [B, 1:12:35, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - b. [B, 2:54:44, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 2:54:51, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - d. [B, 4:05:54, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]

- e. [B, 4:08:01, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]
 - f. [B, 4:08:14, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]
 - g. [B, 4:08:42, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - h. [B, 4:08:57, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - i. [B, 4:10:01, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - j. [B, 4:10:17, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - k. [B, 4:10:33, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - l. [B, 4:10:40, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - m. [B, 4:10:42, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - n. [B, 4:10:56, Chapter 5, Tingly Tower - dialogue after "Angela"'s kidnapping]
 - o. [B, 4:11:08, Chapter 5, Tingly Tower - dialogue after "Angela"'s kidnapping]
 - p. [B, 4:11:17, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - q. [B, 4:11:34, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - r. [B, 4:12:25, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - s. [C, 3:35:07, Chapter 7, Grand Hall - dialogue after Randall's tale]
 - t. [C, 3:43:41, Chapter 8, Monument - dialogue after arriving]
 - u. [C, 3:46:00, Chapter 8, Monument - dialogue after Dalston's arrival]
3. (Pensive/Defensive) Henry straightens his posture; he tucks his chin in towards his right shoulder. He gesticulates with both hands slowly/mutedly, both arms more tucked in, the right lifted slightly higher than the left. He places his right hand on his chin, his right arm held close to his body at the elbow by his left hand.
- a. [B, 1:12:55, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - b. [B, 2:52:13, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 2:52:16, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - d. [B, 2:52:41, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - e. [B, 4:07:32, Chapter 5, Tingly Tower - investigation of Tingly Tower]
 - f. [B, 4:08:10, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]
 - g. [B, 4:08:32, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - h. [B, 4:09:19, Chapter 5, Tingly Tower - dialogue after leaving Tingly Tower]
 - i. [B, 4:10:06, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - j. [B, 4:12:31, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - k. [B, 4:12:42, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - l. [B, 4:14:16, Chapter 5, Pumpkin Spinners - dialogue after seeing "reappeared" people]

- m. [B, 4:14:29, Chapter 5, Pumpkin Spinners - dialogue after seeing “reappeared” people]
 - n. [C, 1:52:51, Chapter 7, Henry’s Study - dialogue with Henry]
 - o. [C, 1:52:59, Chapter 7, Henry’s Study - dialogue with Henry]
 - p. [C, 3:43:32, Chapter 8, Monument - dialogue after arriving]
 - q. [C, 3:46:00, Chapter 8, Monument - dialogue after Dalston’s arrival]
 - r. [D, 28:54, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - s. [D, 29:20, Epilogue (Post-Game), Episodes - A Difficult Letter]
4. (Serving Tea) Henry carries a tea set consisting of a teapot, three saucers, and three teacups; he shifts the tray to his left hand and bends down as he takes a teacup and saucer and places them down in front of someone, slightly rotating the cup so the handle is more accessible to them.
 - a. [B, 2:51:14-22, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - b. [B, 2:51:24-25, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - c. [B, 2:51:26, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - d. [B, 2:51:33, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - e. [D, 23:23, Epilogue - Credits]
 5. (Running) Henry runs quickly: his arms are bent at the elbow, swinging with every stride. He swerves suddenly with maintained momentum to stop, lowering his arms and unsteadily settling his legs.
 - a. [C, 3:30:52-54, Chapter 7, Grand Hall - Masked Gentleman’s unveiling cutscene]
 6. (Tense) Henry stands with feet apart and knees slightly bent; he raises his hackles, his arms bent at the elbows (his right more than his left) with his hands open or in fists.
 - a. [C, 3:31:03-07, Chapter 7, Grand Hall - Masked Gentleman’s unveiling cutscene]
 - b. [C, 3:38:14-15, Chapter 8, Reunion Inn - final miracle cutscene]
 - c. [C, 3:38:17-21, Chapter 8, Reunion Inn - final miracle cutscene]
 - d. [D, 6:40-45, Epilogue, Gallery Plaza - betrayal cutscene]
 7. (Wounded) Henry’s posture is the same as when tense, but weakened, his hackles lowered.
 - a. [C, 3:38:24-29, Chapter 8, Reunion Inn - final miracle cutscene]
 - b. [C, 3:38:31-32, Chapter 8, Reunion Inn - final miracle cutscene]
 - c. [C, 3:38:33-39, Chapter 8, Reunion Inn - final miracle cutscene]
 8. (Walking) Henry walks without swinging his arms.
 - a. [D, 17:41-57, Epilogue, Gallery Plaza - reunion cutscene]
 9. (Holding Toy Robot) Henry holds the toy robot very close to his chest with both hands.
 - a. [D, 1:29:31, Layton’s Challenges - all puzzles completed]
 - b. [D, 1:59:53, Top Secret, Art - 30, Commemorative Photo]

[E] Henry still retains part of the mindset instilled in him from the time he was a servant, serving others and being humble; he maintains a lot from his position at that time, and seems sentimental for it.

1. Henry himself serves tea to Layton, Emmy, and Luke, not employing someone else to do so; he “would never ask a servant to wait on an old acquaintance”, though acknowledges that his doing such tasks himself might seem odd or disconcerting.

- a. [B, 2:51:14-22, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - b. [B, 2:51:24-25, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - c. [B, 2:51:26, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - d. [B, 2:51:33, Chapter 5, Ledore Mansion Parlour - tea cutscene]
2. Henry uses a tea set identical to that in the Ascot house, that which he used for serving tea to Randall; this tea set does not have enough tea cups for him to drink as well as three other people, and thus he forgoes it for Layton, Emmy, and Luke.
 - a. [Adolescence F9]
 - b. [B, 2:51:14-22, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - c. [B, 2:51:48-51, Chapter 5, Ledore Mansion Parlour - tea cutscene]
3. Henry serves tea for the whole group after reuniting with Randall, though he does not use that three-cup tea set which would exclude more than just himself; it appears as though several tea sets were cobbled together to provide enough teacups for everyone to drink from.
 - a. [D, 23:23, Epilogue - Credits]
4. Henry politely denies Layton's admiration; he does not consider himself successful, merely very lucky.
 - a. [B, 2:51:48-51, Chapter 5, Ledore Mansion Parlour - tea cutscene]
5. According to Mrs Ascot, Henry "never blows his own trumpet"; he does not actively promote himself.
 - a. [Adulthood J3]
6. According to Layton, Henry is "unassuming".
 - a. [Adulthood N13]
7. Henry is impersonal and professional; he very rarely speaks of personal matters or expresses himself.
 - a. [Adulthood A]
 - b. [Adulthood C]
8. Henry remembers how Layton had his tea in adolescence, and expects him to take it the same way now in adulthood.
 - a. [B, 2:51:14-22, Chapter 5, Ledore Mansion Parlour - tea cutscene]
9. Henry seems opposed to the idea of having a servant; he chooses to perform menial tasks in his own home, and he refuses to have cleaning staff maintain his personal office in the Reunion Inn.
 - a. [A, 3:19:56, Chapter 3, Henry's Study - dialogue after entering]*
 - b. [A, 3:20:01, Chapter 3, Henry's Study - dialogue after entering]*
 - c. [B, 2:51:26, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - d. [C, 2:31:01, Chapter 7, Office - dialogue after entering]
 - e. [D, 1:58:41, Top Secret, Art - 03, Ledore Mansion]

[F] Henry is unnerved by the Masked Gentleman, but tries to proceed with his plan of Monte d'Or as if everything is alright; he does not like to dwell on conflict, either rushing to resolve it as soon as possible (for better or for worse) or avoiding it outright.

1. According to Angela, Henry fears the Masked Gentleman and his miracles, both for the sake of the city and his own safety.

- a. [Adulthood L7]
2. Henry continues to fund the expansion of Monte d'Or while the Masked Gentleman is still terrorizing it, "oddly intent on restoring peace to the city without first closing the case".
 - a. [B, 2:57:12, Chapter 5, Mysteries - after conversation with "Angela"]
 - b. [C, 1:45:57, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - c. [C, 1:46:07, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - d. [C, 1:46:09, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - e. [C, 1:46:19, Chapter 7, Layton's Journal - after dialogue with Murphy]
 - f. [C, 1:52:30, Chapter 7, Henry's Study - dialogue with Henry]
 - g. [Adulthood N57]
3. According to Pirouette, Henry, along with other "city bigwigs", is simultaneously "uptight" about the petrification miracle and "trying to pretend like everything's fine".
 - a. [Adulthood S4]
4. Henry rashly pins the blame on Dalston and has him arrested, even though the two were once friends.
 - a. [Adulthood S5]
 - b. [Adulthood S11]
 - c. [Adulthood M6]
5. After his confrontation with Dalston, Henry cuts "Angela" off and has them immediately head home.
 - a. [B, 1:12:52, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - b. [B, 1:12:55, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
6. Henry is impatient to pursue the Masked Gentleman in Tingly Town, and he is frustrated by any setback which prevents the swift and speedy resolution of this miracle, whose consequences he worries about in terms of their danger to visitors; he is dead-set on this all turning out alright, but he does fear being "too late", and is frantic and rushed in dealing with "Angela"'s kidnapping.
 - a. [B, 4:06:02, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - b. [B, 4:06:18, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - c. [B, 4:06:43, Chapter 5, Merry-Go-Round - dialogue after trying to leave Tingly Town]
 - d. [B, 4:07:30, Chapter 5, Tingly Tower - investigation of Tingly Tower]
 - e. [B, 4:07:32, Chapter 5, Tingly Tower - investigation of Tingly Tower]
 - f. [B, 4:08:01, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]
 - g. [B, 4:08:14, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]
 - h. [B, 4:09:19, Chapter 5, Tingly Tower - dialogue after leaving Tingly Tower]
 - i. [B, 4:10:01, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - j. [B, 4:10:06, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - k. [B, 4:10:56, Chapter 5, Tingly Tower - dialogue after "Angela"'s kidnapping]
 - l. [B, 4:11:08, Chapter 5, Tingly Tower - dialogue after "Angela"'s kidnapping]

7. Henry is openly furious with the Masked Gentleman, calling him a “villain”, a “monster”, and a “lunatic”.
 - a. [B, 4:08:42, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - b. [B, 4:08:57, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - c. [B, 4:10:17, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - d. [B, 4:12:25, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - e. [B, 4:14:34, Chapter 5, Pumpkin Spinners - dialogue after seeing “reappeared” people]
8. Henry is worried and uncertain about the Masked Gentleman’s future plans; he is also unsure about his plans in dealing with him, but seems certain in coming up with something given his obligation to protect Monte d’Or, and rushes home to ruminate on this.
 - a. [B, 4:12:25, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - b. [B, 4:12:31, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - c. [B, 4:14:34, Chapter 5, Pumpkin Spinners - dialogue after seeing “reappeared” people]
 - d. [Adulthood S18]
9. Henry seems genuinely concerned about the Masked Gentleman to Layton.
 - a. [Adulthood N38]
10. Henry acknowledges that he, somehow, is central to this whole affair.
 - a. [B, 4:14:16, Chapter 5, Pumpkin Spinners - dialogue after seeing “reappeared” people]
11. When asked if he has any inkling of the Masked Gentleman’s identity, and whether he has any enemies, Henry hesitatingly responds by saying he does not know anyone capable of doing what the Masked Gentleman has done, and wonders aloud why he has gone to such lengths.
 - a. [B, 4:14:24, Chapter 5, Pumpkin Spinners - dialogue after seeing “reappeared” people]
 - b. [B, 4:14:29, Chapter 5, Pumpkin Spinners - dialogue after seeing “reappeared” people]
12. According to Murphy, Henry “can’t afford a drop-off in business right now”, as he continues to expand his estate; meanwhile, though, Henry is concerned about the Masked Gentleman.
 - a. [Adulthood R16]
13. Henry has a rather idealistic view of how the Masked Gentleman affair will turn out; he tells Layton that they will “have time for tea when everything is resolved”.
 - a. [C, 1:56:32, Chapter 7, Ledore Mansion Parlour - dialogue after leaving study]
14. Henry worries and wonders about what the final miracle will be, fixated in particular on how the Masked Gentleman thinks.
 - a. [C, 2:16:49, Chapter 7, Henry’s Study - dialogue with Henry]
15. As soon as he is shaken from his thoughts after Randall’s reveal, Henry wants them to rush to “make [...] Randall see the truth before he does something terrible”.
 - a. [C, 3:36:03, Chapter 8, Grand Hall - dialogue after starting chapter]

- b. [C, 3:36:05, Chapter 8, Grand Hall - dialogue after starting chapter]
- 16. Henry is a bit aimless and emotionally unprepared during the final miracle; he makes a rather dismal note about being unable to escape and immediately does whatever Layton guides him to (in this case, accompanying him to the monument).
 - a. [C, 3:39:55, Chapter 8, Reunion Inn - dialogue after final miracle cutscene]
 - b. [C, 3:40:14, Chapter 8, Reunion Inn - dialogue after final miracle cutscene]
- 17. Henry is eager, desperate even, to resolve everything that happened in the wake of Randall's accident: he sweeps the past 18 years and the whole Masked Gentleman affair under the rug as he denies Randall's guilt, saves him from death, and welcomes him home.
 - a. [Adulthood K51]
 - b. [Adulthood K53]
 - c. [Adulthood K58]

[G] Henry is, at times, selfish and insensitive: he is near-totally blind to the state of Layton, Angela, and Dalston as he proceeds throughout the Masked Gentleman case, more dedicated and attentive to the city (which he seems territorial over) than to his wife and friends.

1. Henry, to some extent, does claim Monte d'Or as his own.
 - a. [B, 4:08:42, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - b. [C, 1:52:43, Chapter 7, Henry's Study - dialogue with Henry]
2. Henry is single-minded about protecting Monte d'Or; to him, he says "the rest is irrelevant" specifically in terms of what happens to Dalston, but it is also a general statement.
 - a. [B, 1:11:01-11:03, Chapter 3, Gallery Plaza - Dalston's arrest cutscene]
3. Henry thought it "betrayal" that Layton left Stansbury after Randall's accident - Emmy theorizes he has thought this ever since the accident, and Layton might think so himself - and he has since held that against him; this leads Henry to be unwilling to connect with him, only (eventually) cooperating for the sake of the investigation.
 - a. [Adulthood N10]
 - b. [Adulthood N25]
 - c. [Adulthood N27]
 - d. [Adulthood N33]
 - e. [Adulthood O12]
4. Henry seemingly does not notice that Angela has been replaced until the final miracle.
 - a. [Adulthood Q23]
5. Henry is dismissive of Angela during the investigation, both when she is present as herself and when replaced by "Angela" (at which point Henry still believes it to be her).
 - a. [Adulthood L12]
 - b. [Adulthood Q19]
6. Henry lets Angela "put herself in danger", which, according to Layton, is unlike him; this suggests he would be more protective of her in other circumstances.
 - a. [Adulthood N39]
7. Henry has Dalston arrested for being behind the Masked Gentleman for no reason other than a grudge and a desire to wrap up the case as quickly as possible.

- a. [Adulthood M6]
 - b. [Adulthood F3]
- 8. Henry can be said to be a ruthless businessman; he owns a lot of Monte d'Or's property, most of the rest belonging to Dalston - but after Dalston's arrest, Henry apparently owns the majority of Monte d'Or's property, suggesting he scoops up Dalston's businesses while he is in police custody, allowing his wealth to skyrocket and him to become unfathomably rich.
 - a. [C, 1:52:56, Chapter 7, Henry's Study - dialogue with Henry]
 - b. [C, 1:45:43, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - c. [C, 1:45:39, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - d. [C, 1:45:41, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - e. [C, 1:45:43, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - f. [C, 1:45:45, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - g. [C, 2:15:56, Chapter 7, Racecourse Front - dialogue with Murphy]
 - h. [C, 2:16:11, Chapter 7, Racecourse Front - dialogue with Murphy]

[H] Henry, otherwise, is a thoughtful and deliberate person: he is caring, intelligent, sensitive, work-oriented, and mentally preoccupied.

- 1. According to Mrs Ascot, Henry took her in and settled her debts after Mr Ascot passed away.
 - a. [Adulthood J1]
- 2. Henry worries about the Masked Gentleman's miracle at Tingly Town potentially putting the visitors in danger, which causes him to be very adamant about stopping it.
 - a. [Adulthood F6]
- 3. Henry also worries about "Angela" when the Masked Gentleman kidnaps her, being adamant to go after him to get her back safely.
 - a. [Adulthood F6]
- 4. Henry is presumably a very kind boss; not only do his employees in general like him, many are personally loyal to him.
 - a. [Adulthood R]
- 5. As an adolescent, Henry had the "mental aptitude" for archeology, which he must have continued to have into adulthood, as he has continued to search for Randall, that search being an inherently archeological matter.
 - a. [Adolescence E1]
 - b. [Adulthood L5]
- 6. "Angela" says Henry is emotional about Randall, which does serve as a reasonable explanation for Henry's unprompted vitriol towards Layton about leaving Stansbury and not waiting for Randall; Mrs Ascot asks Layton to be nice to Henry in connection to his never having gotten over Randall's death, implying that perhaps he is indeed sensitive about him.
 - a. [Adulthood N25]
 - b. [Adulthood Q15]
 - c. [Adulthood J4]
- 7. Henry is "a serious and straightforward person".

- a. [World of Professor Layton, p.120]
- 8. According to Angela, Henry is always thinking about either work or the search for Randall.
 - a. [Adulthood L8]
- 9. According to "Angela", Henry cleans as a way to relax when he is anxious; given the tidiness of the house, Emmy surmises that Henry must be anxious often.
 - a. [Adulthood Q8]
 - b. [Adulthood O5]

[I] Henry is very reactive to others' anger, being most hostile to people who have a grudge or bias against him; he openly expresses anger in turn, but makes little effort to defend himself to them; the exception is Randall, with whom he notably has a special relationship.

- 1. Dalston vocally dislikes and is upset with Henry, and Henry subsequently suspects him of and has him arrested for being behind the Masked Gentleman; presumably Dalston's opinion of Henry has evidenced itself to Henry himself, and certainly Henry does not feel loyal enough to Dalston to have any faith in his innocence.
 - a. [Adulthood G7]
 - b. [Adulthood M6]
 - c. [Adulthood M7]
 - d. [Adulthood M8]
 - e. [Adulthood M9]
 - f. [Adulthood M10]
 - g. [Adulthood M11]
 - h. [Adulthood M12]
- 2. Layton is quick to accuse Henry of being behind the Masked Gentleman, perhaps partly on account of a belief that Henry was selfish to take Randall's treasure, and it is this vocal suspicion which causes Henry's defensiveness over himself, the city, and Randall to flare up; Henry clearly had not been on the best terms with him anyway, but it is Layton's accusations which turn him actively hostile.
 - a. [Adulthood N21]
 - b. [Adulthood N22]
 - c. [Adulthood N23]
 - d. [Adulthood N24]
 - e. [Adulthood N25]
 - f. [Adulthood N49]
 - g. [Adulthood N50]
 - h. [Adulthood N51]
- 3. The Masked Gentleman directs as much rage and vitriol towards Henry as anyone possibly could, and in turn, Henry is outspokenly furious at him.
 - a. [Adulthood K17]
 - b. [Adulthood K18]
 - c. [Adulthood K19]
 - d. [Adulthood K20]
 - e. [Adulthood K21]

- f. [Adulthood F7]
- 4. After revealing himself, Randall continues to harbor the same vehemence towards Henry as he did before, and yet Henry does not maintain his own anger, instead becoming quiet, hurt, and shocked; this reaction relates both to what Randall is currently expressing and, in reflection, to what Randall had expressed as the Masked Gentleman.
 - a. [Adulthood K31]
 - b. [Adulthood K33]
 - c. [Adulthood K35]
 - d. [Adulthood K40]
 - e. [Adulthood K41]
 - f. [Adulthood K42]
 - g. [Adulthood K44]
 - h. [Adulthood A8]

[J] Mrs Ascot owes a lot to Henry, and she is very grateful to him: beyond that, though, she is sympathetic to Henry and sees a softer side of him which most other people never know.

1. Mrs Ascot refers to Henry by his first name.
 - a. [C, 1:53:36, Chapter 7, Henry's Study - dialogue with Henry]
 - b. [C, 1:54:36, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - c. [C, 1:54:39, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - d. [C, 1:54:50, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - e. [C, 1:55:11, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - f. [C, 1:55:15, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - g. [D, 11:51, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - h. [D, 30:42, Epilogue (Post-Game), Episodes - A Difficult Letter]
2. Mrs Ascot is grateful for everything Henry did for her, including asking her to stay with him once Mr Ascot passed away and settling her debts; this, too, was apparently in preparation for Randall's return.
 - a. [C, 1:54:39, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - b. [C, 1:54:43, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
3. Mrs Ascot says that Henry has always been the quiet sort, that "he never blows his own trumpet"; she explains that "if he doesn't feel that something needs to be said, he keeps it to himself", and that this is "just his way".
 - a. [C, 1:54:50, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - b. [C, 1:54:54, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
4. Mrs Ascot asks Layton to "be kind" to Henry, seemingly because she does not "think he's ever fully accepted Randall's death".
 - a. [C, 1:54:59, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - b. [C, 1:55:02, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
5. Mrs Ascot is sure the Masked Gentleman would not be doing this to Henry if he knew what Henry was really like.
 - a. [C, 1:55:11, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
6. Mrs Ascot thinks that Randall would currently be helping Henry if only he were alive; she says "they were like brothers growing up".

- a. [C, 1:55:15, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
- 7. Mrs Ascot says that Monte d'Or is Randall's too.
 - a. [C, 1:55:17, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
- 8. Mrs Ascot restates to Randall much of what has already been said about Henry taking her in; she heavily implies that if not for Henry, she would not be able to reunite with him.
 - a. [D, 11:51, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]

[K] Randall is the focus of the majority of Henry's actions, as Henry is endlessly devoted to preserving his life for him to return to despite their being no evidence to suggest that Randall is alive at all; little does Henry know that the Masked Gentleman, who despises him and thinks he stole everything he owns, is the very Randall whom he has supposedly stolen from and whom he has really been protecting everything for.

- 1. Henry simply refers to Randall by his first name when talking to most people, or when talking to Randall about their brotherly relationship.
 - a. [B, 2:54:38, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - b. [B, 2:54:48, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [D, 17:06-35, Epilogue, Gallery Plaza - reunion cutscene]
- 2. Henry refers to Randall as "Master Randall" when talking to him or Angela.
 - a. [C, 3:31:19, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
 - b. [C, 3:31:48, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
 - c. [C, 3:35:07, Chapter 7, Grand Hall - dialogue after Randall's tale]
 - d. [C, 3:35:52, Chapter 8, Grand Hall - dialogue after starting chapter]
 - e. [C, 3:36:03, Chapter 8, Grand Hall - dialogue after starting chapter]
 - f. [C, 3:36:44, Chapter 8, Grand Hall - dialogue with Henry]
 - g. [D, 1:54, Epilogue, Gallery Plaza - dialogue with Randall]
 - h. [D, 14:58-15:14, Epilogue, Gallery Plaza - aftershock cutscene]
 - i. [D, 15:33-48, Epilogue, Gallery Plaza - toy robot cutscene]
 - j. [D, 17:06-35, Epilogue, Gallery Plaza - reunion cutscene]
 - k. [D, 17:41-57, Epilogue, Gallery Plaza - reunion cutscene]
 - l. [D, 29:29, Epilogue (Post-Game), Episodes - A Difficult Letter]
- 3. The Masked Gentleman refers to Henry as "Mr Ledore".
 - a. [B, 1:08:35, Chapter 3, Gallery Plaza - dialogue after levitation miracle cutscene]
- 4. The Masked Gentleman refers to Henry as "Ledore".
 - a. [B, 4:09:02, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - b. [B, 4:11:27, Chapter 5, Tingly Tower - dialogue after re-entering tower]
- 5. The Masked Gentleman refers to Henry by his first name.
 - a. [B, 4:10:22, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - b. [B, 4:11:40, Chapter 5, Tingly Tower - dialogue after re-entering tower]
- 6. Randall refers to Henry by his first name.
 - a. [C, 3:31:39, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]

- b. [C, 3:35:03, Chapter 7, Grand Hall - dialogue after Randall's tale]
 - c. [C, 3:38:17-21, Chapter 8, Reunion Inn - final miracle cutscene]
 - d. [C, 3:39:34, Chapter 8, Reunion Inn - dialogue after final miracle cutscene]
 - e. [D, 6:40-45, Epilogue, Gallery Plaza - betrayal cutscene]
 - f. [D, 6:47-7:07, Epilogue, Gallery Plaza - betrayal cutscene]
 - g. [D, 8:14, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - h. [D, 13:42, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - i. [D, 14:58-15:14, Epilogue, Gallery Plaza - aftershock cutscene]
 - j. [D, 17:41-57, Epilogue, Gallery Plaza - reunion cutscene]
 - k. [D, 18:00, Epilogue, Gallery Plaza - reunion cutscene]
 - l. [D, 31:10, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 - m. [D, 31:57, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 - n. [D, 32:07, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
7. When frustrated, Henry says "Blast!" just as Randall did as a teenager; he seemingly picked up this habit from Randall.
 - a. [Adolescence F36]
 - b. [B, 4:08:01, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]
 8. Henry is nostalgic for Randall; he keeps mementos of him in his study and office, all pertaining to their childhood and Randall's expedition, including the replica Mask of Chaos, the "scrawl wall" from his bedroom, the toy robot, and a photograph of the two of them as children (all except the first can be found in his office).
 - a. [A, 55:36, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [C, 2:31:16, Chapter 7, Office - dialogue after entering]
 - c. [C, 2:32:03, Chapter 7, Layton's Journal - after entering office]
 - d. [C, 2:37:47, Chapter 7, Office - investigation of toy robot/photograph]
 - e. [C, 2:38:01, Chapter 7, Office - investigation of toy robot/photograph]
 - f. [D, 1:44:52, Top Secret, Profiles - 11, Henry]
 - g. [D, 1:59:00, Top Secret, Art - 11, Henry's Office]
 9. According to Angela, Henry "refuses to accept Randall's death" and has never stopped searching for him.
 - a. [Adulthood L5]
 10. According to Angela, the only things Henry thinks about are work and the search for Randall.
 - a. [Adulthood L8]
 11. Henry is sensitive on the subject of Randall, and seems very protective and defensive of him and his memory.
 - a. [Adulthood H6]
 12. After a while of having forgotten it, Randall "gave up on trying to unearth [his] old life".
 - a. [C, 3:33:11, Chapter 7, Grand Hall - Randall's tale]
 13. Reading Henry's name in Descole's letter was as if "someone had turned a key in [Randall's] mind; it was the very concept of Henry that brought back Randall's past, reminding him of what he had and (in the context of Descole's lie) what Henry stole from him.

- a. [C, 3:33:37, Chapter 7, Grand Hall - Randall's tale]
 - b. [C, 3:33:44, Chapter 7, Grand Hall - Randall's tale]
 - c. [C, 3:33:50, Chapter 7, Grand Hall - Randall's tale]
14. Randall swears he will never forgive Henry for what he believes he has done; upon hearing again of Henry's supposed plot against him, Randall is emboldened in his rage, angry and hurt at Henry having stolen everything from him; to the absent Henry he threatens "I will take everything from you. You will have nothing. No friends. No family. No home. Just as you did to me."
- a. [D, 31:10, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 - b. [D, 31:57, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 - c. [D, 32:07, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 - d. [D, 32:11, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
15. According to Mrs Ascot, the Masked Gentleman would not be doing this to Henry if he knew what Henry was really like.
- a. [Adulthood J5]
16. According to Layton, the Masked Gentleman plans to have others, perhaps Layton specifically, distrust Henry and pin him as being behind the destruction of his own city.
- a. [Adulthood N63]
17. The Masked Gentleman thinks Henry (among others?) is deceptive.
- a. [B, 1:06:50, Chapter 3, Gallery Plaza - levitation miracle cutscene]
18. The Masked Gentleman goads Henry for calling Monte d'Or his city, but then concedes that "this foul pit of greed and tawdry thrills does reflect its creator perfectly"; he thinks Henry has a "grotesquely swollen ego" which the city was built as a monument to, and relishes the thought of Henry watching it crumble.
- a. [B, 4:08:45, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - b. [B, 4:08:45, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - c. [B, 4:08:54, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
19. The Masked Gentleman, even if ironically, thinks that Henry should be grateful to him: for "teaching [him] a valuable lesson in humility" and "giving [him] exclusive entry to the most miraculous show on earth".
- a. [B, 4:09:02, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - b. [B, 4:09:05, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
20. The Masked Gentleman says he is doing all of this for Henry given all that Henry has (apparently) done for him, that it is "the least [he] could do"; he has had "everything [he's] worked for... vanish" and thinks Henry responsible, so he wants to return the favor.
- a. [B, 4:10:22, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - b. [B, 4:10:26, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
21. After Henry reunites with "Angela" the Masked Gentleman raves again about the anguish he will bring Henry; overcome with anger, he says "it will never be enough".
- a. [B, 4:11:27, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - b. [B, 4:11:30, Chapter 5, Tingly Tower - dialogue after re-entering tower]

22. The Masked Gentleman does not answer any of Henry's questions about his identity or motives for the sake of suspense.
 - a. [B, 4:11:40, Chapter 5, Tingly Tower - dialogue after re-entering tower]
23. In his first fairytale, Randall wistfully reflects on searching for buried treasure as a continued connection between him and his friends/his past.
 - a. [C, 2:38:50-41:39, Chapter 7, Reunion Inn Front Desk - Masked Gentleman's fairytale 1]
24. In his second fairytale, Randall is a scholar-in-training and Henry is an injured wild dog whom he nursed back to health and tried in vain to tame, returning to his "wild ways" in the scholar's absence and driving his family out, leading the scholar to disappear into the woods (and presumably commit suicide?).
 - a. [C, 3:10:22-11:09, Chapter 7, Emerald Suite - Masked Gentleman's fairytale 2]
25. In the third fairytale, Randall is the richest man in town and Henry is a poor man the rich man supported by giving him a business; the poor man, who "forgot the debt he owed", becomes a ruthless business mogul, driving everyone out of the town and ultimately being swallowed up by loneliness, a fate which he deserves.
 - a. [C, 3:15:24-16:08, Chapter 7, Conservatory - Masked Gentleman's fairytale 3]
26. In the fourth fairytale, Randall is a knight who becomes king upon marrying the princess (Angela), and Henry is his chancellor; the chancellor plots to send the king off to slay a dragon and collapse the cave entrance so that he can have "the queen, the crown and the country".
 - a. [C, 3:21:38-22:33, Chapter 7, Grand Hall - Masked Gentleman's fairytale 4]
27. In the fifth fairytale, Randall is the king from the prior fairytale, who survived the chancellor's plot, and has returned to find, in his horror, the queen married happily to the chancellor.
 - a. [C, 3:25:39-26:05, Chapter 7, Auditorium - Masked Gentleman's movie/fairytale 5]
 - b. [D, 1:59:37, Top Secret, Art - 25, The Traitorous Regent]
28. Henry is furious with and afraid of the Masked Gentleman; he actively seeks to stop him.
 - a. [Adulthood F]
29. Henry is utterly baffled by the Masked Gentleman's clearly personal anger with him at Tingly Town; he asks what the Masked Gentleman is talking about, who he is, and what he had done to him.
 - a. [B, 4:11:34, Chapter 5, Tingly Tower - dialogue after re-entering tower]
30. Henry is in disbelief as Randall reveals himself to be the Masked Gentleman; he does not know how it is possible, and asks with emotion if it is really him.
 - a. [C, 3:31:03-07, Chapter 7, Grand Hall - Masked Gentleman's unveiling cutscene]
 - b. [C, 3:31:19, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
31. Randall is emboldened in his rage upon revealing himself and once again goes on a tirade about his desire for revenge, saying he has returned to take back everything he thinks Henry stole from him and make him feel the pain he has felt; he says it is "unfortunate" for Henry that it is truly him.

- a. [C, 3:31:23, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
 - b. [C, 3:31:28, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
 - c. [C, 3:31:39, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
32. After Randall reveals himself, Henry (for once!) proactively denies Randall's accusation and pleadingly asks to explain the truth to him.
- a. [C, 3:31:48, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
33. Randall cuts off Henry's explanation; he does not want it.
- a. [C, 3:31:55, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
34. Henry seems pained at the idea of Randall having forgotten his past (having forgotten him?) and apparently having had amnesia.
- a. [C, 3:32:56, Chapter 7, Grand Hall - Randall's tale]
35. After finishing his story, Randall says "we still have a few more tears to shed", presumably including himself in those pained by his revenge against Henry; he certainly expects it to be painful for Henry to witness his own ruin.
- a. [C, 3:34:57, Chapter 7, Grand Hall - dialogue after Randall's tale]
 - b. [C, 3:35:03, Chapter 7, Grand Hall - dialogue after Randall's tale]
36. As Randall runs off, Henry calls out to him with a pained voice, again (as with "Angela"'s kidnapping) paralyzed and unable to immediately go after him.
- a. [C, 3:35:07, Chapter 7, Grand Hall - dialogue after Randall's tale]
37. Instead of immediately going after Randall, Henry pauses to wonder in disbelief (and pain?) how Randall could possibly think all of this.
- a. [C, 3:35:52, Chapter 8, Grand Hall - dialogue after starting chapter]
38. After accepting "Mordaunt"'s help, Henry is suddenly adamant about making Randall "see the truth before he does something terrible".
- a. [C, 3:36:03, Chapter 8, Grand Hall - dialogue after starting chapter]
39. Henry wonders if Randall is, truly, Randall; he finds it hard to believe, perhaps specifically because Randall is acting towards him in a way he does not understand or expect.
- a. [C, 3:36:44, Chapter 8, Grand Hall - dialogue with Henry]
40. On the roof, Randall addresses Henry with disgust and rage, shocking and hurting him as he again berates him; Randall muses "I treated you like a brother, and this is my reward?"
- a. [C, 3:38:17-21, Chapter 8, Reunion Inn - final miracle cutscene]
 - b. [C, 3:38:24-29, Chapter 8, Reunion Inn - final miracle cutscene]
41. Randall's final miracle is to destroy Monte d'Or and all of the people in it: in other words, he aims to kill Henry, himself, and everyone else in the city, and he wants Henry to watch as they all "return to dust".
- a. [C, 3:39:34, Chapter 8, Reunion Inn - dialogue after final miracle cutscene]
 - b. [C, 3:39:38, Chapter 8, Reunion Inn - dialogue after final miracle cutscene]

- c. [C, 3:39:42, Chapter 8, Reunion Inn - dialogue after final miracle cutscene]
- 42. Henry is incredibly shaken by the final miracle and the fact that it is explicitly Randall enacting it; he struggles to be as proactive as usual in resolving things and, according to Layton, is “in a terrible state” upon learning of the Masked Gentleman’s identity.
 - a. [Adulthood F16]
 - b. [Adulthood N70]
- 43. Henry softly, sadly calls out to Randall upon reuniting with him in the Gallery Plaza; Randall immediately yells at him, and Henry cannot properly defend himself.
 - a. [D, 1:54, Epilogue, Gallery Plaza - dialogue with Randall]
 - b. [D, 2:00, Epilogue, Gallery Plaza - dialogue with Randall]
 - c. [D, 2:03, Epilogue, Gallery Plaza - dialogue with Randall]
- 44. Even once Descole is revealed as having lied to him, Randall still believes Henry and Angela to be traitors for getting married; he seems to still believe the rest of the lies as well, claiming that Henry stole his ideas, research, and life despite all he did for him.
 - a. [D, 6:40-45, Epilogue, Gallery Plaza - betrayal cutscene]
 - b. [D, 6:47-7:07, Epilogue, Gallery Plaza - betrayal cutscene]
- 45. Randall is shocked and confused by the notion that Henry has been waiting for him.
 - a. [D, 6:47-7:07, Epilogue, Gallery Plaza - betrayal cutscene]
 - b. [D, 7:14, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - c. [D, 9:39, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
- 46. Randall is in disbelief over what Layton says about Henry taking care of his parents and building Monte d’Or for him; he asks Henry if this is true.
 - a. [D, 8:14, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
- 47. Randall cannot believe that Henry has done this much for him.
 - a. [D, 9:30, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - b. [D, 9:49, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
- 48. Reuniting with his mother and expressing how he did not think he would ever see her again (something only possible because of Henry), Randall’s resentment seems fully shifted instead to regret.
 - a. [D, 11:59, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
- 49. Randall asks how it could be that Henry has endowed everything to him; his question is not answered as Layton proceeds to explain another part of Henry’s actions.
 - a. [D, 12:32, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
- 50. Randall feels immense guilt over his actions after having Henry’s actions explained to him; he is entirely softened.
 - a. [D, 13:30, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - b. [D, 13:42, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
- 51. Henry is quick to declare the whole matter resolved; he dismisses the whole Masked Gentleman affair, saying that Randall was not himself at the time, and declares that “everything is going to be okay” now that Randall is both himself and present again.
 - a. [D, 13:39, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
- 52. Randall feels so bad about having “betrayed so many people”, Henry among them, that he does not want Layton to save him; he says he will never forgive himself, and thinks that he does not deserve to live.

- a. [D, 14:37-51, Epilogue, Gallery Plaza - aftershock cutscene]
- 53. Randall is surprised when Henry joins Layton in saving him; “after all these years”, Henry absolutely refuses to lose Randall again, to let him “get away from [them] that easily”.
 - a. [D, 14:58-15:14, Epilogue, Gallery Plaza - aftershock cutscene]
- 54. Once Randall is on solid ground, even after Layton has already let go of him, Henry continues holding him for a while.
 - a. [D, 15:20-30, Epilogue, Gallery Plaza - aftershock cutscene]
- 55. Randall feels immeasurable guilt, but that is overpowered by an overwhelming confusion as to why Henry would do all of this for him; Henry seems surprised that Randall does not know, saying that Randall would always look out for him.
 - a. [D, 15:33-48, Epilogue, Gallery Plaza - toy robot cutscene]
- 56. Henry, reflecting on when Randall gave him the toy robot, says that Randall “taught [him] something valuable that day [...] and gave [him] something to treasure”; he notes that Randall treated him not just as an equal but also as a brother, their friendship being Henry’s “most valuable treasure”.
 - a. [D, 17:06-35, Epilogue, Gallery Plaza - reunion cutscene]
- 57. Randall does not know what to say in response to Henry’s story; Henry says there is nothing else to say.
 - a. [D, 17:06-35, Epilogue, Gallery Plaza - reunion cutscene]
 - b. [D, 17:41-57, Epilogue, Gallery Plaza - reunion cutscene]
- 58. Henry stops Randall apologizing; he says they all knew he would return, simply not thinking he would take so long, when this is untrue (he was the only one fully convinced that Randall was even alive), seemingly trying to dismiss the past 18 years as he welcomes Randall back.
 - a. [D, 17:41-57, Epilogue, Gallery Plaza - reunion cutscene]
- 59. Henry places his hand on Randall’s shoulder; the two gaze at each other and close their eyes contentedly, as Randall softly declares that he is home.
 - a. [D, 18:00, Epilogue, Gallery Plaza - reunion cutscene]
- 60. In cutting Randall’s hair, Henry seems to want him to return to how he was as a teenager, before the fall; Randall is alright with the haircut at least.
 - a. [D, 22:51, Epilogue - Credits]

[L] Angela and Henry do seem to genuinely care for each other, but they also keep secrets from one another and generally have a degree of emotional distance between them; their fake marriage is in the service of preserving Randall’s life by allowing him to be with Angela once he returns.

1. Henry refers to Angela by her first name; he refers to “Angela” by her first name as well, implying this is how he typically refers to her.
 - a. [D, 29:26, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - b. [Adulthood Q1]
2. Angela refers to Henry by his first name.
 - a. [A, 52:20, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [A, 53:23, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - c. [A, 54:19, Chapter 1, Ledore Mansion Parlour - conversation with Angela]

- d. [A, 54:33, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - e. [A, 54:43, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - f. [A, 55:36, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - g. [A, 55:59, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - h. [D, 8:23, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - i. [D, 10:20, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - j. [D, 10:53, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - k. [D, 10:58, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - l. [D, 11:09, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - m. [D, 29:11, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - n. [D, 29:22, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - o. [D, 29:32, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - p. [D, 30:09, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - q. [D, 30:17, Epilogue (Post-Game), Episodes - A Difficult Letter]
3. Henry refers to "Mordaunt" by his last name.
 - a. [C, 3:36:03, Chapter 8, Grand Hall - dialogue after starting chapter]
 4. "Mordaunt" refers to Henry as "Mr Ledore".
 - a. [C, 3:35:59, Chapter 8, Grand Hall - dialogue after starting chapter]
 5. Angela says that Henry "refuses to accept Randall's death" and has never stopped searching for him.
 - a. [A, 54:43, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 6. Even though Henry had seemingly convinced her to believe in Randall's continued survival, she seems skeptical; she wishes to believe it too, but it seems as if she finds Henry idealistic for doing so.
 - a. [A, 54:43, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [A, 54:52, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 7. Angela says that Henry fears the Masked Gentleman and his miracles, both for the sake of the city and his own safety.
 - a. [A, 53:23, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 8. Angela notes how the only things Henry thinks about are work and the search for Randall.
 - a. [A, 54:46, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 9. Angela says that Henry allows nobody in his study without him.
 - a. [A, 56:04, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 10. Angela lies to Henry about the replica Mask of Chaos being stolen as well as everyone else, and he believes her; perhaps she had done so to prevent him from suspecting Randall of being the Masked Gentleman as well, fearing how he may react.
 - a. [D, 30:09, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - b. [D, 30:17, Epilogue (Post-Game), Episodes - A Difficult Letter]
 11. Angela only enters Henry's study after the police have left, perhaps supporting "Angela"'s claim that Henry uses his study to exclude her specifically from certain discussions.
 - a. [D, 29:11, Epilogue (Post-Game), Episodes - A Difficult Letter]

12. Henry speaks curtly to Angela, but muses to her at length about the warning letter and who had stolen the replica Mask of Chaos; when she tries to interject, he cuts her off, explaining why he must leave, and then proceeds to do so, leaving her to bid him farewell.
 - a. [D, 29:12, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - b. [D, 29:16, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - c. [D, 29:20, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - d. [D, 29:22, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - e. [D, 29:26, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - f. [D, 29:29, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - g. [D, 29:32, Epilogue (Post-Game), Episodes - A Difficult Letter]
13. Given how he reacts during “Angela”'s kidnapping, it is safe to say that Henry cares deeply about Angela's safety; he might not actively stop her from putting herself in danger, but he is frantic to get her out of it.
 - a. [Adulthood Q20]
 - b. [Adulthood Q21]
 - c. [Adulthood F6]
14. As “Mordaunt”, Angela asks to accompany Henry, such that she can be of assistance to him and Layton; he is thankful, but to him this is directed at Mordaunt.
 - a. [C, 3:35:59, Chapter 8, Grand Hall - dialogue after starting chapter]
 - b. [C, 3:36:03, Chapter 8, Grand Hall - dialogue after starting chapter]
15. When Randall questions Henry about everything he has apparently done for him, Angela is the one to confirm it; she bolsters her defense of Henry by elaborating on the search for Randall and the purpose of the Reunion Inn.
 - a. [D, 8:23, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - b. [D, 8:28, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - c. [D, 8:33, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
16. Angela explains Henry's “marriage” to her and how it was, in fact, as motivated by a dedication to protecting and preserving all that was Randall's as everything else he had done; she confirms that Henry always believed that Randall would come back, and that he has helped her believe as well.
 - a. [D, 10:20, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - b. [D, 10:33, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - c. [D, 10:53, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - d. [D, 10:58, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - e. [D, 11:04, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - f. [D, 11:09, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]

[M] Dalston has both a financial rivalry with and a grudge against Henry, now accusing him of the crimes that in adolescence he thought Henry innocent of, and to some extent Henry returns the favor by being very hostile to Dalston and accusing him in turn; the two have common ground in wanting to protect their hotels and their city, and perhaps elsewhere as well...

1. Henry refers to Dalston by his last name.
 - a. [C, 3:45:53, Chapter 8, Monument - dialogue after Dalston's arrival]

- b. [C, 3:46:00, Chapter 8, Monument - dialogue after Dalston's arrival]
- 2. Dalston refers to Henry by his first name typically, even when angry with Henry and/or speaking to Henry directly.
 - a. [A, 3:40:49, Chapter 3, Chateau Dalston - conversation with Dalston]
 - b. [A, 3:40:53, Chapter 3, Chateau Dalston - conversation with Dalston]
 - c. [A, 3:41:12, Chapter 3, Chateau Dalston - conversation with Dalston]
 - d. [A, 3:41:14, Chapter 3, Chateau Dalston - conversation with Dalston]
 - e. [A, 3:41:21, Chapter 3, Chateau Dalston - conversation with Dalston]
 - f. [A, 3:41:30, Chapter 3, Chateau Dalston - conversation with Dalston]
 - g. [A, 3:41:33, Chapter 3, Chateau Dalston - conversation with Dalston]
 - h. [B, 1:10:52-11:01, Chapter 3, Gallery Plaza - Dalston's arrest cutscene]
 - i. [B, 1:11:59, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - j. [B, 1:12:05, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - k. [B, 1:12:50, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - l. [C, 2:10:35, Chapter 7, Chateau Dalston Parlour - dialogue with Dalston]
 - m. [C, 2:10:42, Chapter 7, Chateau Dalston Parlour - dialogue with Dalston]
 - n. [C, 3:45:49, Chapter 8, Monument - dialogue after Dalston's arrival]
 - o. [C, 3:46:08, Chapter 8, Monument - dialogue after Dalston's arrival]
- 3. Dalston refers to Henry as "his lordship Henry Le Bore" when complaining about him to Hannibal.
 - a. [B, 53:33, Chapter 3, Episodes - Hannibal the Ferocious]
- 4. Dalston refers to Henry as "Ledore" during his interrogation.
 - a. [B, 2:35:18, Chapter 5, Police HQ - Dalston's interrogation]
- 5. Murphy seems to believe that there is some potential good in Henry and Dalston's relationship, even if just from a business standpoint.
 - a. [Adulthood R18]
- 6. Henry falsely accuses Dalston of being behind the Masked Gentleman, having a grudge against him; one could say his proverbial scales are weighted and thus unable to "make any useful judgements".
 - a. [A, 3:20:46, Chapter 3, Henry's Study - collection item]
 - b. [Adulthood S11]
- 7. Dalston believes that Angela blamed Henry for Randall's "untimely end".
 - a. [A, 3:40:44, Chapter 3, Chateau Dalston - conversation with Dalston]
 - b. [A, 3:40:49, Chapter 3, Chateau Dalston - conversation with Dalston]
 - c. [A, 3:40:57, Chapter 3, Chateau Dalston - conversation with Dalston]
- 8. Dalston believes that Angela has maintained this grudge against Henry ever since, and has married him to "keep her enemies closer".
 - a. [A, 3:40:53, Chapter 3, Chateau Dalston - conversation with Dalston]
 - b. [A, 3:41:02, Chapter 3, Chateau Dalston - conversation with Dalston]
 - c. [B, 1:12:30, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
- 9. Dalston says that Henry loved Angela, and also thinks that he "couldn't stand" the fact that she was with Randall instead; he believes that Henry sent Randall on the expedition with the expectation that it would kill him.
 - a. [A, 3:41:12, Chapter 3, Chateau Dalston - conversation with Dalston]

- b. [A, 3:41:14, Chapter 3, Chateau Dalston - conversation with Dalston]
 - c. [B, 1:12:14, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
- 10. Dalston believes that Henry forced Angela to marry him.
 - a. [B, 1:12:24, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
- 11. Dalston believes that Henry had refrained from sharing Randall's knowledge about Norwell with the public because he wanted to find the Akbadain treasure - which Dalston thinks is rightfully Randall's - and take it for himself; he believes Henry specifically took advantage of the accident in doing so.
 - a. [A, 3:41:21, Chapter 3, Chateau Dalston - conversation with Dalston]
 - b. [A, 3:41:24, Chapter 3, Chateau Dalston - conversation with Dalston]
 - c. [B, 1:12:16, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - d. [B, 1:12:18, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
- 12. Dalston thinks that Angela cannot possibly love Henry given his actions, no matter what he thinks; Dalston concludes that Angela is behind the Masked Gentleman, and that this is all a means by which she can "ruin Henry, get the treasure and exact her revenge" against him.
 - a. [A, 3:41:30, Chapter 3, Chateau Dalston - conversation with Dalston]
 - b. [A, 3:41:33, Chapter 3, Chateau Dalston - conversation with Dalston]
 - c. [B, 1:12:26, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - d. [B, 1:12:39, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - e. [B, 1:12:43, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
- 13. Dalston complains to Hannibal about Henry; he is baffled and annoyed by Henry's gains over him.
 - a. [B, 53:33, Chapter 3, Episodes - Hannibal the Ferocious]
- 14. Dalston is pained and shocked to see that Henry was the one to sic the police on him, suggesting he would not expect this from him.
 - a. [B, 1:10:43, Chapter 3, Gallery Plaza - Dalston's arrest cutscene]
 - b. [B, 1:10:50, Chapter 3, Gallery Plaza - Dalston's arrest cutscene]
- 15. Dalston angrily accuses Henry of setting him up, of sending him a fake letter from the Masked Gentleman to bring him to the scene of the miracle and his subsequent arrest; he says he "knew it was [him]" despite having been shocked moments prior, and calls Henry "not man enough" and a "coward" for supposedly pulling this trick.
 - a. [B, 1:10:52-11:01, Chapter 3, Gallery Plaza - Dalston's arrest cutscene]
 - b. [B, 1:12:05, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
- 16. Dalston believes that Henry is willing or even actively wants to ruin everyone's lives for the sake of his own gain: first Randall's and Angela's, and now Dalston's in the arrest.
 - a. [B, 1:12:08, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - b. [B, 1:12:14, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - c. [B, 1:12:24, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
- 17. Dalston believes that Henry stole everything he has: the treasure, Angela, and Randall's entire life.
 - a. [B, 1:12:33, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
- 18. Dalston's grudge against Henry is deepened by the arrest; he is certain Henry will "pay for this" upon his release.

- a. [B, 1:12:50, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
- 19. Dalston is unpleasantly surprised by the exact nature of the biased information about him which Henry provided to the police.
 - a. [B, 2:35:18, Chapter 5, Police HQ - Dalston's interrogation]
- 20. Dalston says he does not "have much love for Henry", but relates to his feelings about his hotels, especially his first; he has been released from police custody, but he does not seem particularly keen on getting back at Henry.
 - a. [C, 2:10:42, Chapter 7, Chateau Dalston Parlour - dialogue with Dalston]
- 21. Dalston (perhaps ironically) blames the final miracle on Henry selfishly arresting him.
 - a. [C, 3:45:49, Chapter 8, Monument - dialogue after Dalston's arrival]
- 22. Henry cuts to the chase, telling Dalston that Randall is the Masked Gentleman, but Dalston thinks it more likely that Henry is going crazy; Henry is insistent, and ignores Dalston's question of how Randall could be alive in the first place.
 - a. [C, 3:45:53, Chapter 8, Monument - dialogue after Dalston's arrival]
 - b. [C, 3:45:58, Chapter 8, Monument - dialogue after Dalston's arrival]
 - c. [C, 3:46:00, Chapter 8, Monument - dialogue after Dalston's arrival]
 - d. [C, 3:46:03, Chapter 8, Monument - dialogue after Dalston's arrival]
- 23. As Henry sets off for the Gallery Plaza, Dalston announces his accompaniment, but specially notes it is just for the sake of the city; he says he will "settle matters with [Henry] later".
 - a. [C, 3:46:06, Chapter 8, Monument - dialogue after Dalston's arrival]
 - b. [C, 3:46:08, Chapter 8, Monument - dialogue after Dalston's arrival]
 - c. [C, 3:46:11, Chapter 8, Monument - dialogue after Dalston's arrival]
- 24. Henry happily puts a hand on Dalston's shoulder as Dalston runs off to reunite with Randall; clearly, at this point, Henry harbors no hatred for him.
 - a. [D, 22:35, Epilogue - Credits]

[N] Layton goes from being mostly neutral of Henry to very quickly suspecting him of being behind the Masked Gentleman, fueled by his interpretation of Henry's quiet demeanor as purposeful evasiveness, and Henry is similarly hostile to him not only for his suspicion but also from a lasting grudge; once Layton begins to learn the truth about Henry, however, he becomes his most staunch defender.

- 1. Henry refers to Layton by his last name (with no title) through the majority of their interactions.
 - a. [B, 2:52:23, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - b. [B, 2:52:44, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 2:53:05, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - d. [B, 2:54:28, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - e. [B, 2:54:28, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - f. [B, 2:54:57, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - g. [B, 4:05:37, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - h. [C, 1:52:40, Chapter 7, Henry's Study - dialogue with Henry]
- 2. Henry refers to Layton as "Professor Layton" when greeting him after the reappearance miracle in Tingly Town.

- a. [C, 1:51:52, Chapter 7, Henry's Study - dialogue with Henry]
- 3. Layton refers to Henry by his first name when reflecting in his journal or speaking to those he is well-acquainted with (or, in terms of "Angela", those he thinks he is well-acquainted with).
 - a. [A, 52:26, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [A, 56:04, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - c. [A, 56:33, Chapter 1, Layton's Journal - after conversation with Angela]
 - d. [A, 1:00:50, Chapter 1, Ledore Mansion Gate - dialogue with Mordaunt after leaving Ledore Mansion]
 - e. [A, 1:36:20, Chapter 1, The Camel's Hump Lobby - dialogue with Pascal]
 - f. [A, 1:40:22, Chapter 1, Layton's Room - dialogue after entering room]
 - g. [A, 2:48:20, Chapter 3, Layton's Journal - after waking up]
 - h. [A, 3:10:47, Chapter 3, Layton's Journal - after reuniting Bonnie with Tanya]
 - i. [A, 3:18:57, Chapter 3, Ledore Mansion Parlour - dialogue with "Angela"]
 - j. [A, 3:19:14, Chapter 3, Layton's Journal - after dialogue with "Angela"]
 - k. [A, 3:19:14, Chapter 3, Layton's Journal - after dialogue with "Angela"]
 - l. [A, 3:21:10, Chapter 3, Henry's Study - investigation of large painting]
 - m. [A, 3:21:28, Chapter 3, Henry's Study - investigation of large painting]
 - n. [A, 3:21:33, Chapter 3, Henry's Study - investigation of large painting]
 - o. [A, 3:23:38, Chapter 3, Henry's Study - dialogue with Angela]
 - p. [A, 3:23:53, Chapter 3, Henry's Study - dialogue with Angela]
 - q. [A, 3:24:31, Chapter 3, Henry's Study - investigation of chest]
 - r. [A, 3:24:57, Chapter 3, Henry's Study - investigation of chest]
 - s. [A, 3:25:35, Chapter 3, Henry's Study - investigation of chest]
 - t. [A, 3:26:45, Chapter 3, Layton's Journal - after investigation of chest]
 - u. [A, 3:40:57, Chapter 3, Chateau Dalston - conversation with Dalston]
 - v. [B, 31:25, Chapter 3, Layton's Journal - after dialogue with Beaufort]
 - w. [B, 1:10:50, Chapter 3, Gallery Plaza - Dalston's arrest cutscene]
 - x. [B, 2:48:51, Chapter 5, Racecourse - dialogue with Gustav]
 - y. [B, 2:49:00, Chapter 5, Racecourse - dialogue with Gustav]
 - z. [B, 2:49:29, Chapter 5, Layton's Journal - after dialogue with Gustav]
 - aa. [B, 2:49:59, Chapter 5, Racecourse Front - dialogue after leaving racecourse]
 - bb. [B, 2:50:09, Chapter 5, Layton's Journal - dialogue after leaving racecourse]
 - cc. [B, 2:51:04, Chapter 5, Ledore Mansion Parlour - dialogue with "Angela"]
 - dd. [B, 2:51:24-25, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - ee. [B, 2:51:35-45, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - ff. [B, 2:53:41, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - gg. [B, 2:54:54, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - hh. [B, 2:55:40, Chapter 5, Layton's Journal - after conversation with Henry]
 - ii. [B, 2:56:33, Chapter 5, Ledore Mansion Garden - conversation with "Angela"]
 - jj. [B, 2:57:12, Chapter 5, Mysteries - after conversation with "Angela"]
 - kk. [B, 3:20:53, Chapter 5, Layton's Journal - dialogue after dialogue with Murphy]
 - ll. [B, 3:39:48, Chapter 5, Scorpion Casino - dialogue with Drake]

mm. [B, 4:05:42, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]

nn. [B, 4:08:04, Chapter 5, Tingly Tower - dialogue after the Masked Gentleman's appearance]

oo. [B, 4:08:28, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]

pp. [B, 4:10:54, Chapter 5, Tingly Tower - dialogue after "Angela"'s kidnapping]

qq. [B, 4:11:01, Chapter 5, Tingly Tower - dialogue after "Angela"'s kidnapping]

rr. [B, 4:11:11, Chapter 5, Tingly Tower - dialogue after "Angela"'s kidnapping]

ss. [B, 4:13:33, Chapter 5, Layton's Journal - after leaving tower]

tt. [B, 4:14:20, Chapter 5, Pumpkin Spinners - dialogue after seeing "reappeared" people]

uu. [C, 1:07:01, Chapter 7, Monument - conversation with Drake]

vv. [C, 1:07:14, Chapter 7, Monument - conversation with Drake]

ww. [C, 1:07:27, Chapter 7, Monument - after conversation with Drake]

xx. [C, 1:11:14, Chapter 7, Costume Boutique - dialogue with Ludmilla]

yy. [C, 1:20:05, Chapter 7, Ledore Mansion Gate - dialogue with Gloria]

zz. [C, 1:46:09, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]

aaa. [C, 1:46:19, Chapter 7, Layton's Journal - after dialogue with Murphy]

bbb. [C, 1:51:00, Chapter 7, Ledore Mansion Parlour - dialogue with "Angela"]

ccc. [C, 1:51:20, Chapter 7, Ledore Mansion Parlour - dialogue with "Angela"]

ddd. [C, 1:51:55, Chapter 7, Henry's Study - dialogue with Henry]

eee. [C, 1:52:46, Chapter 7, Henry's Study - dialogue with Henry]

fff. [C, 1:53:01, Chapter 7, Henry's Study - dialogue with Henry]

ggg. [C, 1:53:27, Chapter 7, Henry's Study - dialogue with Henry]

hhh. [C, 1:53:51, Chapter 7, Layton's Journal - after dialogue with Henry]

iii. [C, 1:54:17, Chapter 7, Henry's Study - dialogue with Mrs Ascot]

jjj. [C, 1:54:46, Chapter 7, Henry's Study - dialogue with Mrs Ascot]

kkk. [C, 1:55:07, Chapter 7, Henry's Study - dialogue with Mrs Ascot]

lll. [C, 1:55:42, Chapter 7, Henry's Study - dialogue with Mrs Ascot]

mmm. [C, 1:56:11, Chapter 7, Layton's Journal - after dialogue with Mrs Ascot]

nnn. [C, 1:58:08, Chapter 7, City Hall Reception - dialogue with Williams]

ooo. [C, 1:59:40, Chapter 7, Layton's Journal - after viewing property record]

ppp. [C, 2:15:58, Chapter 7, Racecourse Front - dialogue with Murphy]

qqq. [C, 2:19:37, Chapter 7, Racecourse - dialogue with Bloom]

rrr. [C, 2:19:44, Chapter 7, Racecourse - dialogue with Bloom]

sss. [C, 2:19:47, Chapter 7, Racecourse - dialogue with Bloom]

ttt. [C, 2:20:11, Chapter 7, Layton's Journal - after dialogue with Bloom]

uuu. [C, 2:23:06, Chapter 7, Reunion Inn Front Desk - dialogue after entering]

vvv. [C, 2:23:12, Chapter 7, Reunion Inn Front Desk - dialogue after entering]

www. [C, 2:23:18, Chapter 7, Reunion Inn Front Desk - dialogue after entering]

xxx. [C, 2:23:25, Chapter 7, Layton's Journal - after dialogue about Reunion Inn]

yyy. [C, 2:26:03, Chapter 7, Layton's Journal - after dialogue with Mordaunt]

zzz. [C, 2:31:24, Chapter 7, Office - dialogue after entering]

aaaa. [C, 2:32:03, Chapter 7, Layton's Journal - after entering office]

- bbbb. [C, 2:38:50, Chapter 7, Office - dialogue after Layton returns from records room]
 - cccc. [C, 2:43:13, Chapter 7, Office - investigation of toy robot/photograph]
 - dddd. [C, 3:16:50, Chapter 7, Layton's Journal - after Masked Gentleman's fairytale 3]
 - eeee. [C, 3:35:16, Chapter 7, Mysteries - after Randall's tale]
 - ffff. [C, 3:35:20, Chapter 7, Mysteries - after Randall's tale]
 - gggg. [C, 3:36:15, Chapter 8, Layton's Journal - dialogue after starting chapter]
 - hhhh. [C, 3:40:11, Chapter 8, Reunion Inn - dialogue after final miracle cutscene]
 - iiii. [C, 3:44:26, Chapter 8, Monument - dialogue after arriving]
 - jjjj. [C, 3:45:08, Chapter 8, Monument - dialogue after arriving]
 - kkkk. [C, 3:46:33, Chapter 8, Layton's Journal - after Henry and Dalston depart]
 - llll. [C, 3:49:31, Chapter 8, Final Chamber - dialogue after entering]
 - mmmm. [D, 2:10, Epilogue, Gallery Plaza - dialogue with Randall]
 - nnnn. [D, 6:23, Epilogue, Mysteries - after Descole's escape 3D cutscene]
 - oooo. [D, 7:48, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - pppp. [D, 8:02, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - qqqq. [D, 9:07, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - rrrr. [D, 9:57, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - ssss. [D, 11:15, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - tttt. [D, 12:40, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - uuuu. [D, 12:52, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - vvvv. [D, 13:27, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - www. [D, 14:00, Epilogue, Mysteries - after explanations to Randall]
 - xxxx. [D, 14:04, Epilogue, Mysteries - after explanations to Randall]
 - yyyy. [D, 27:54, Epilogue (Post-Game), Layton's Journal - after completing game]
 - zzzz. [D, 28:06, Epilogue (Post-Game), Layton's Journal - after completing game]
 - aaaaa. [D, 1:13:09-17, Epilogue (Post-Game), Mysteries]
 - bbbbb. [D, 1:13:35-47, Epilogue (Post-Game), Mysteries]
4. Layton refers to Henry by his full name when talking to Murphy and the mayor, and rarely in reflecting on mysteries.
 - a. [A, 1:14, Prologue, Mysteries - after parade cutscene]
 - b. [B, 3:20:43, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - c. [C, 1:58:02, Chapter 7, City Hall Reception - dialogue with Williams]
 - d. [D, 1:13:09-17, Epilogue (Post-Game), Mysteries]
 5. Layton refers to Henry as "Mr Ledore" when talking to Pirouette and Mordaunt.
 - a. [A, 3:09:24, Chapter 3, Marquee - dialogue after completing Puzzle 031]
 - b. [C, 2:25:42, Chapter 7, Reunion Inn Front Desk - dialogue after completing Puzzle 126]
 6. Layton finds it hard to believe that Henry and Angela are married.
 - a. [A, 52:26, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 7. Hershel had specifically chosen to not keep the Akbadain treasure a secret to honor Randall; now Layton learns that Henry has taken it and the mask, and seems upset by this information.

- a. [A, 54:24, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [A, 54:33, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - c. [A, 54:37, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - d. [A, 56:33, Chapter 1, Layton's Journal - after conversation with Angela]
 - e. [C, 50:54-51:07, Chapter 6, Memory Knoll - Randall's grave cutscene]
8. Layton remembers Henry to have been a neat and organized person.
 - a. [A, 1:36:20, Chapter 1, The Camel's Hump Lobby - dialogue with Pascal]
9. Layton remembers Henry to have been "a thoughtful boy, very quiet and hardworking".
 - a. [A, 1:36:29, Chapter 1, The Camel's Hump Lobby - dialogue with Pascal]
10. Layton fears that, in reuniting with Henry after 18 years, he "may not receive the warmest of welcomes", suggesting that Henry had already begun to resent him not long after Randall's accident.
 - a. [A, 2:48:20, Chapter 3, Layton's Journal - after waking up]
11. Layton acknowledges that Monte d'Or's success is the result of hard work - Henry's hard work - and hopes to lessen Henry's burden by working on the Masked Gentleman case.
 - a. [A, 1:00:45, Chapter 1, Ledore Mansion Gate - dialogue with Mordaunt after leaving Ledore Mansion]
 - b. [A, 1:00:50, Chapter 1, Ledore Mansion Gate - dialogue with Mordaunt after leaving Ledore Mansion]
12. Layton wants to keep his visit with Henry short, being certain that he is very busy.
 - a. [A, 3:10:47, Chapter 3, Layton's Journal - after reuniting Bonnie with Tanya]
13. Layton calls Henry "unassuming".
 - a. [A, 3:24:57, Chapter 3, Henry's Study - investigation of chest]
14. Layton finds it hard to believe that anyone would have a grudge against Henry for any non-financial reason.
 - a. [A, 3:24:57, Chapter 3, Henry's Study - investigation of chest]
 - b. [A, 3:25:35, Chapter 3, Henry's Study - investigation of chest]
15. Layton echoes the second part of Luke's response to Henry's donation, in that it is of no difficulty for the rich Henry to do something appearing generous.
 - a. [B, 30:37, Chapter 3, Montsarton Gallery - dialogue after completing Puzzle 046]
 - b. [B, 30:38, Chapter 3, Montsarton Gallery - dialogue after completing Puzzle 046]
16. Layton is in angered disbelief when Henry reveals himself as being behind Dalston's arrest.
 - a. [B, 1:10:50, Chapter 3, Gallery Plaza - Dalston's arrest cutscene]
17. Layton expects that, despite most likely being busy, Henry will make time to talk with them anyway, considering how it was his wife who invited them to investigate; at the very least, he hopes so, and seems to think Henry should, but is not entirely confident.
 - a. [B, 2:49:20, Chapter 5, Racecourse - dialogue with Gustav]
 - b. [B, 2:49:22, Chapter 5, Racecourse - dialogue with Gustav]
 - c. [B, 2:50:03, Chapter 5, Racecourse Front - dialogue after leaving racecourse]
18. Layton is troubled by Henry's apparent complicity in the petrification miracle (signing off on the chariots), as well as his place in Dalston's arrest and his being "at the forefront of every major incident [they have] witnessed thus far"; Layton believes Henry to be hiding something.

- a. [B, 2:50:09, Chapter 5, Layton's Journal - dialogue after leaving racecourse]
- 19. Layton seems happy while drinking the tea Henry prepared, and speaks to his admiration of Henry's achievements in Monte d'Or.
 - a. [B, 2:51:35-45, Chapter 5, Ledore Mansion Parlour - tea cutscene]
- 20. Henry deems Layton's visit an honor.
 - a. [B, 2:51:57, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
- 21. Layton brings up the investigation and soon starts stating matter-of-factly that Henry was involved with the petrification and levitation miracles as he explains how he thinks they occurred.
 - a. [B, 2:52:01, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - b. [B, 2:52:09, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 2:52:21, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - d. [B, 2:52:32, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - e. [B, 2:52:35, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - f. [B, 2:52:38, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - g. [B, 2:52:43, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - h. [B, 2:52:47, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - i. [B, 2:52:52, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - j. [B, 2:53:01, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - k. [B, 2:53:11, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
- 22. Layton further supports his belief in Henry's involvement by bringing up the financial aspect, noting that he and Dalston are two of the only people capable of funding the execution of these miracles.
 - a. [B, 2:53:37, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - b. [B, 2:53:41, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
- 23. Layton also cites the increased financial success of Monte d'Or on account of the Masked Gentleman's miracles, in that they are viewed as grand performances and ultimately attract many tourists.
 - a. [B, 2:53:54, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - b. [B, 2:53:58, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 2:54:03, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - d. [B, 2:54:07, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - e. [B, 2:54:18, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - f. [B, 2:54:22, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - g. [B, 2:54:31, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
- 24. Henry quickly picks up on Layton's accusing tone, and becomes terse and defensive.
 - a. [B, 2:52:04, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - b. [B, 2:52:13, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 2:52:23, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - d. [B, 2:52:44, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - e. [B, 2:53:05, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - f. [B, 2:53:14, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - g. [B, 2:53:18, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - h. [B, 2:53:25, Chapter 5, Ledore Mansion Parlour - conversation with Henry]

- i. [B, 2:53:29, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - j. [B, 2:53:46, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - k. [B, 2:54:28, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
- 25. Henry's terseness with Layton rises to anger, as he expresses that he does not trust Layton, thinking that he had "left Randall for dead" 18 years prior; given that Layton had "betrayed the memory of his friend", while Henry had risked life and limb for him, Henry finds it ludicrous and a dishonor to Randall's name that Layton should be making such accusations in his own home.
 - a. [B, 2:54:34, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - b. [B, 2:54:38, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 2:54:44, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - d. [B, 2:54:48, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - e. [B, 2:54:51, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
- 26. Henry does not give Layton the chance to explain himself; his anger lowers and he asks Layton to leave, saying "there is nothing more to discuss".
 - a. [B, 2:54:54, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - b. [B, 2:54:57, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 2:56:04, Chapter 5, Ledore Mansion Parlour - dialogue with Henry]
- 27. Before leaving, as he agrees to do, Layton expresses hope that Henry is in fact telling the truth and that he should aid him in the investigation should the Masked Gentleman strike again; Henry does not acknowledge this, and asks again for his departure.
 - a. [B, 2:55:00, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - b. [B, 2:55:04, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 2:55:08, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - d. [B, 2:55:11, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - e. [B, 2:55:16, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - f. [B, 2:55:18, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
- 28. To Layton, Henry has "obstinately refused to tell [him] anything"; Layton "only hope[s] he can break through his shell before it's too late".
 - a. [B, 2:55:40, Chapter 5, Layton's Journal - after conversation with Henry]
- 29. Layton feels bad for upsetting Henry (or, at the very least, he deems it worthy of an apology).
 - a. [B, 2:56:20, Chapter 5, Ledore Mansion Garden - conversation with "Angela"]
- 30. Layton continues to think that Henry is hiding something, "which he cannot or will not speak about"; his behavior, in particular continuing to "pour money into Monte d'Or" while the Masked Gentleman is still active, is strange and inexplicable.
 - a. [B, 2:56:33, Chapter 5, Ledore Mansion Garden - conversation with "Angela"]
 - b. [B, 2:57:12, Chapter 5, Mysteries - after conversation with "Angela"]
- 31. Following her saying that Henry is an "open book", Layton is skeptical of how well "Angela" truly knows him.
 - a. [B, 2:56:43, Chapter 5, Ledore Mansion Garden - conversation with "Angela"]
- 32. Layton seems to agree with Emmy's suspicion of Henry after speaking with Murphy, saying that it "certainly appears" as if he has both motive and means.
 - a. [B, 3:20:53, Chapter 5, Monument - dialogue after completing Puzzle 079]

33. Henry, despite dismissing Layton earlier, arrives at Tingly Town for the next miracle; he apologizes for before, and adamantly says he will help Layton apprehend the Masked Gentleman for the sake of the city (apparently, not out of any love for Layton).
 - a. [B, 4:05:37, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - b. [B, 4:05:50, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - c. [B, 4:05:54, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
34. Layton is pleasantly surprised to see Henry and "Angela" at Tingly Town.
 - a. [B, 4:05:42, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
35. Layton is grateful for Henry and "Angela"'s presence, and thinks their "help and knowledge of the city" will be useful in tracking down the Masked Gentleman.
 - a. [B, 4:05:58, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
36. After the Masked Gentleman kidnaps "Angela" and runs off, Layton soberly says that "they're gone" and apologizes to Henry.
 - a. [B, 4:10:54, Chapter 5, Tingly Tower - dialogue after "Angela"'s kidnapping]
37. Layton tells Henry to calm down and wait in regard to going after and saving "Angela", perhaps thinking he is being too frantic.
 - a. [B, 4:11:01, Chapter 5, Tingly Tower - dialogue after "Angela"'s kidnapping]
 - b. [B, 4:11:11, Chapter 5, Tingly Tower - dialogue after "Angela"'s kidnapping]
38. To Layton, Henry appears genuinely concerned about the Masked Gentleman.
 - a. [B, 4:13:33, Chapter 5, Layton's Journal - after leaving tower]
39. Layton thinks it is unlike Henry to (in his eyes) let "Angela" put herself in danger.
 - a. [B, 4:13:33, Chapter 5, Layton's Journal - after leaving tower]
40. As Layton asks Henry about the Masked Gentleman, he seems almost exasperated, as if he feels like there is information Henry must know, but simultaneously acknowledges that he might not know it for whatever reason.
 - a. [B, 4:14:20, Chapter 5, Pumpkin Spinners - dialogue after seeing "reappeared" people]
 - b. [B, 4:14:24, Chapter 5, Pumpkin Spinners - dialogue after seeing "reappeared" people]
41. Layton tells Henry and "Angela" to take care as they depart; this could be sympathetic, or merely a pleasantry.
 - a. [B, 4:14:41, Chapter 5, Pumpkin Spinners - dialogue after seeing "reappeared" people]
42. Layton is confused, and seemingly put off, by Henry's not having mentioned his guarantor; he thinks Henry has (purposefully?) kept this information from him.
 - a. [C, 1:07:14, Chapter 7, Monument - conversation with Drake]
 - b. [C, 1:07:27, Chapter 7, Monument - after conversation with Drake]
43. Layton credits his accommodation in one of the good Monte d'Or hotels to both Henry and Angela, despite Angela seeming to have been the only one to arrange it.
 - a. [C, 1:11:13, Chapter 7, Costume Boutique - dialogue with Ludmilla]
 - b. [C, 1:11:14, Chapter 7, Costume Boutique - dialogue with Ludmilla]
44. Layton recalls that Henry enjoyed helping Randall with his research.
 - a. [C, 1:20:05, Chapter 7, Ledore Mansion Gate - dialogue with Gloria]
45. Layton agrees with Luke that it is suspicious that Henry benefitted from Dalston's arrest.

- a. [C, 1:45:50, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
- 46. Layton thinks it “apparently so” that Henry has been putting lots of funds into his facilities, but is wary to accept Murphy’s words without checking with Henry first; he wonders if Henry is responsible for the replica Tingly Town.
 - a. [C, 1:46:09, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - b. [C, 1:46:19, Chapter 7, Layton’s Journal - after dialogue with Murphy]
- 47. When “Angela” brings up the Mask of Order again, Layton wonders if Henry is hiding something from her as well.
 - a. [C, 1:51:00, Chapter 7, Ledore Mansion Parlour - dialogue with “Angela”]
- 48. Henry politely greets Layton and asks how he can help him.
 - a. [C, 1:51:52, Chapter 7, Henry’s Study - dialogue with Henry]
- 49. Layton, again, immediately begins discussing the latest miracle, wanting to ask Henry some questions about it; it makes no difference to him that the police have started an investigation, as he has his own, and proceeds with his discussion, bringing up how Henry has been strangely putting funds into city planning.
 - a. [C, 1:51:55, Chapter 7, Henry’s Study - dialogue with Henry]
 - b. [C, 1:52:02, Chapter 7, Henry’s Study - dialogue with Henry]
 - c. [C, 1:52:06, Chapter 7, Henry’s Study - dialogue with Henry]
 - d. [C, 1:52:12, Chapter 7, Henry’s Study - dialogue with Henry]
 - e. [C, 1:52:15, Chapter 7, Henry’s Study - dialogue with Henry]
 - f. [C, 1:52:19, Chapter 7, Henry’s Study - dialogue with Henry]
 - g. [C, 1:52:26, Chapter 7, Henry’s Study - dialogue with Henry]
 - h. [C, 1:52:30, Chapter 7, Henry’s Study - dialogue with Henry]
 - i. [C, 1:52:32, Chapter 7, Henry’s Study - dialogue with Henry]
 - j. [C, 1:52:36, Chapter 7, Henry’s Study - dialogue with Henry]
- 50. Henry seemingly tries to defer Layton’s investigative questions by telling him of the police’s investigation into the miracle.
 - a. [C, 1:51:59, Chapter 7, Henry’s Study - dialogue with Henry]
- 51. Henry frustratedly says that he has no obligation to explain himself to Layton, as the city is under his supervision and he has the freedom to act as he thinks best.
 - a. [C, 1:52:40, Chapter 7, Henry’s Study - dialogue with Henry]
 - b. [C, 1:52:43, Chapter 7, Henry’s Study - dialogue with Henry]
- 52. Layton says he did not mean to question Henry’s judgement, merely that he needs all possible information from Henry.
 - a. [C, 1:52:46, Chapter 7, Henry’s Study - dialogue with Henry]
 - b. [C, 1:52:49, Chapter 7, Henry’s Study - dialogue with Henry]
- 53. After a moment’s hesitation, Henry says he will not obstruct the investigation, and indirectly invites Layton to talk to officials and businesses in town, as well as to look around his study and take anything useful; notably, Henry gives absolutely no information himself, saying that he has “his own work to do” and thus cannot do any more for Layton, before excusing himself.
 - a. [C, 1:52:51, Chapter 7, Henry’s Study - dialogue with Henry]
 - b. [C, 1:52:53, Chapter 7, Henry’s Study - dialogue with Henry]
 - c. [C, 1:52:56, Chapter 7, Henry’s Study - dialogue with Henry]

- d. [C, 1:52:59, Chapter 7, Henry's Study - dialogue with Henry]
 - e. [C, 1:53:03, Chapter 7, Henry's Study - dialogue with Henry]
 - f. [C, 1:53:05, Chapter 7, Henry's Study - dialogue with Henry]
 - g. [C, 1:53:08, Chapter 7, Henry's Study - dialogue with Henry]
 - h. [C, 1:53:09, Chapter 7, Henry's Study - dialogue with Henry]
54. Layton appreciates the (little) help Henry is able to give at this stage.
- a. [C, 1:53:01, Chapter 7, Henry's Study - dialogue with Henry]
55. After Henry leaves, Layton expresses that he (along with Emmy and Luke) might be wrong about what, exactly, Henry is hiding from them.
- a. [C, 1:53:23, Chapter 7, Henry's Study - dialogue with Henry]
 - b. [C, 1:53:27, Chapter 7, Henry's Study - dialogue with Henry]
 - c. [C, 1:53:29, Chapter 7, Henry's Study - dialogue with Henry]
56. Layton believes that "Henry has taken an even more obstinate stance towards [them]", which he speculates is on account of "fear[ing] that he has come under suspicion".
- a. [C, 1:53:51, Chapter 7, Layton's Journal - after dialogue with Henry]
57. Layton notes that Henry "seems oddly intent on restoring peace to the city without first closing the case".
- a. [C, 1:53:51, Chapter 7, Layton's Journal - after dialogue with Henry]
58. Layton is again surprised that Henry never told him about his taking in Randall's mother; after she reminds him that it is his nature not to speak much of himself, though, he accepts it as being something he should have expected.
- a. [C, 1:54:46, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - b. [C, 1:54:56, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
59. After being told by Mrs Ascot to be kind to Henry, he says he will leave Henry out of the investigation as much as possible, perhaps sympathizing or feeling bad for him.
- a. [C, 1:55:07, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
60. Henry indirectly invites Layton to have tea; when Layton cannot stay, he says they will have time for tea once everything is resolved, implying he at least wants to be friendly with Layton, even if the current situation is getting in the way of that.
- a. [C, 1:56:25, Chapter 7, Ledore Mansion Parlour - dialogue after leaving study]
61. Henry seems to want to convey to Layton that the extent to which his help is insufficient, it is not for lack of trying or wanting; he wants Layton to understand he "will assist [him] whenever [he] feel[s] that [he] can", and asks Layton to let him know if there is anything he can do.
- a. [C, 1:56:41, Chapter 7, Ledore Mansion Parlour - dialogue with Henry]
 - b. [C, 1:56:43, Chapter 7, Ledore Mansion Parlour - dialogue with Henry]
62. Henry's property record, which details how the whole city is endowed to Randall, "casts a new light on Henry's previously inexplicable actions" and seems to fully, single-handedly convince Layton of Henry's innocence.
- a. [C, 1:59:40, Chapter 7, Layton's Journal - after viewing property record]
63. Layton says how he had considered Henry the main suspect, but how it seems instead that the Masked Gentleman wants that, that he has been setting things up to put Henry under as much suspicion as possible.
- a. [C, 2:19:37, Chapter 7, Racecourse - dialogue with Bloom]

- b. [C, 2:19:40, Chapter 7, Racecourse - dialogue with Bloom]
 - c. [C, 2:19:44, Chapter 7, Racecourse - dialogue with Bloom]
 - d. [C, 2:19:47, Chapter 7, Racecourse - dialogue with Bloom]
- 64. Layton suspects that the Masked Gentleman must have a deep, personal resentment for Henry to want to do this to him.
 - a. [C, 2:20:11, Chapter 7, Layton's Journal - after dialogue with Bloom]
- 65. Layton deduces that Henry has "some special feelings" for the Reunion Inn given its name.
 - a. [C, 2:23:06, Chapter 7, Reunion Inn Front Desk - dialogue after entering]
- 66. Layton, perhaps sorrowfully (or guiltily) himself, affirms Luke's note on Henry's continued hope for a reunion with Randall; despite having been told as much by Angela, he is stricken by Henry's office and how it communicates Henry's ongoing dedication to finding Randall.
 - a. [C, 2:23:18, Chapter 7, Reunion Inn Front Desk - dialogue after entering]
 - b. [C, 2:31:16, Chapter 7, Office - dialogue after entering]
 - c. [C, 2:31:24, Chapter 7, Office - dialogue after entering]
 - d. [C, 2:32:03, Chapter 7, Layton's Journal - after entering office]
- 67. Layton recalls that the toy robot was one of Henry's prized possessions.
 - a. [C, 2:43:13, Chapter 7, Office - investigation of toy robot/photograph]
- 68. After reading the third fairytale, Layton realizes that the Masked Gentleman has also been falsely suspecting Henry of selfishness and deception; he hopes to clear up this misunderstanding so "all Henry's devotion will [not] be for naught".
 - a. [C, 3:16:50, Chapter 7, Layton's Journal - after Masked Gentleman's fairytale 3]
- 69. Having reflected on the hidden truth that the final chamber of the Akbadain, as well as the whole of the ruins, lie beneath Monte d'Or, Layton expresses that he thought Henry must have known that truth, even if he never spoke of it.
 - a. [C, 3:45:08, Chapter 8, Monument - dialogue after arriving]
- 70. Layton notes that "Henry is in a terrible state now that he learnt of the Gentleman's true identity".
 - a. [C, 3:46:33, Chapter 8, Layton's Journal - after Henry and Dalston depart]
- 71. Layton hopes that "with a little luck, [Henry's] fondest wish may be granted": to reunite with Randall after so many years.
 - a. [D, 28:06, Epilogue (Post-Game), Layton's Journal - after completing game]
- 72. Layton says Henry is "entirely innocent", at least in terms of the Masked Gentleman case specifically.
 - a. [D, 45:27, Epilogue (Post-Game), City Hall (Night) - dialogue with Policeman]
- 73. Layton defends Henry, saying he took nothing from Randall.
 - a. [D, 2:10, Epilogue, Gallery Plaza - dialogue with Randall]
- 74. After revealing Descole, Layton notes that he "failed to understand the real nature of Henry and Angela's relationship".
 - a. [D, 6:23, Epilogue, Mysteries - after Descole's escape 3D cutscene]
- 75. Layton stands up for Henry once more, now emphasizing how Henry has been specifically awaiting and preparing for Randall's return.
 - a. [D, 6:47-7:07, Epilogue, Gallery Plaza - betrayal cutscene]

76. Layton explains what Henry has done for Randall, including building Monte d'Or for him and taking care of his parents.
- a. [D, 7:33, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - b. [D, 7:41, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - c. [D, 7:48, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - d. [D, 7:56, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - e. [D, 8:02, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - f. [D, 8:10, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
77. Layton explains the true miracle of Monte d'Or and the place of the Reunion Inn and the search parties for Randall; he says that "Monte d'Or [can be said to be] built around the idea of [Randall's] return".
- a. [D, 8:45, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - b. [D, 8:54, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - c. [D, 8:58, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - d. [D, 9:07, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - e. [D, 9:14, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - f. [D, 9:23, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - g. [D, 9:27, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - h. [D, 9:44, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - i. [D, 13:48, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
78. Layton continues, reflecting on how even though "it appeared as if Henry had stolen [Randall's] family and [his] fortune", in fact "nothing could be further from the truth", partly acknowledging his own misjudgement of Henry; he emphasizes Henry's preservation of what was Randall's, a sharp contrast to the notion that he had stolen any of it.
- a. [D, 9:57, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - b. [D, 10:02, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - c. [D, 11:15, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
79. Layton goes on to show Randall (a copy of?) Henry's property record, telling him that all of the property is in his name; he immediately begins explaining the replica Mask of Chaos before Randall could even properly process the previous information.
- a. [D, 12:06, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - b. [D, 12:13, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - c. [D, 12:19, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - d. [D, 12:29, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - e. [D, 12:40, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - f. [D, 12:46, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - g. [D, 12:52, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - h. [D, 12:55, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
80. Layton finishes by asking Randall (a tad condescendingly) if he still feels as if Henry has taken anything from him.
- a. [D, 13:27, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
81. Layton, reflecting on Randall's reunion, notes that "Randall can bury the years he has lost and begin his life afresh".
- a. [D, 28:14, Epilogue (Post-Game), Layton's Journal - after completing game]

82. Layton agrees with Emmy that the resolution to everything was a perfectly happy ending.
 - a. [D, 18:13-17, Epilogue, Monte d'Or - reflection cutscene]
83. Agreeing with Luke's evaluation of Henry and what he did for Randall, Layton says that "the greatest achievement is often the one that is the most selfless".
 - a. [D, 18:52-19:01, Epilogue, Monte d'Or - reflection cutscene]
84. Layton agrees with Emmy on Monte d'Or being special for its origin in Henry's dedication to Randall, which he finds fitting; he says "it truly is the City of Miracles".
 - a. [D, 18:52-19:01, Epilogue, Monte d'Or - reflection cutscene]

[O] Emmy's sentiments on Henry largely parallel Layton's; as such, she is quick to suspect Henry, but then comes around to find him a good person.

1. Emmy refers to Henry as "Mr Ledore".
 - a. [B, 2:49:16, Chapter 5, Racecourse - dialogue with Gustav]
 - b. [B, 2:52:26, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 3:20:21, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - d. [B, 3:20:53, Chapter 5, Monument - dialogue after completing Puzzle 079]
2. Emmy refers to Henry by his first name.
 - a. [C, 2:19:50, Chapter 7, Racecourse - dialogue with Bloom]
 - b. [C, 2:33:12, Chapter 7, Office - investigation of left bookcase]
 - c. [C, 2:34:17, Chapter 7, Office - dialogue after completing Puzzle 127]
 - d. [C, 2:38:35, Chapter 7, Office - dialogue after Layton returns from records room]
3. Emmy thinks it is obvious that Henry is out of the house so often because he has to deal with the miracles and the general responsibilities of being the city's founder.
 - a. [A, 2:58:27, Chapter 3, Shopping District - dialogue with Frankie]
4. Emmy comments that Henry's supposed proclivity for cleaning is "a very industrious way to relax".
 - a. [A, 3:19:53, Chapter 3, Henry's Study - dialogue after entering]
5. Given how clean the house is, and given the supposition that Henry cleans when anxious, Emmy concludes that Henry "must have a lot of anxiety in his life."
 - a. [A, 3:20:06, Chapter 3, Henry's Study - dialogue after entering]
6. Emmy thinks that the implication of Layton's (accusatory) statement about Henry and the chariots is "pretty clear" to her.
 - a. [B, 2:52:26, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
7. Emmy wonders if anybody, Henry included, is even capable of carrying out the elaborate miracle set-ups which Layton accuses Henry of.
 - a. [B, 2:53:33, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
8. Emmy supports Layton's claim that the Masked Gentleman boosts tourism for the city and thus benefits Henry.
 - a. [B, 2:54:14, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
9. After speaking to Murphy about Henry's recent profits, Emmy believes that Henry "has both the motive and the means" to be behind the Masked Gentleman.
 - a. [B, 3:20:53, Chapter 5, Monument - dialogue after completing Puzzle 079]
10. Emmy echoes what Layton says about the Masked Gentleman, saying he is "trying to frame Henry".

- a. [C, 2:19:50, Chapter 7, Racecourse - dialogue with Bloom]
- 11. Emmy reflects on Henry's efforts to catch the Masked Gentleman, saying "It must be horrible to see someone trying to destroy what you've built".
 - a. [C, 2:33:03, Chapter 7, Office - investigation of left bookcase]
- 12. On the subject of Henry and Layton's rift and its detriment to the investigation, Emmy theorizes that Henry had felt betrayed by Layton for leaving Stansbury instead of sticking by him to search for Randall; she thinks "they weren't exactly on the best of terms".
 - a. [C, 2:33:12, Chapter 7, Office - investigation of left bookcase]
 - b. [C, 2:33:14, Chapter 7, Office - investigation of left bookcase]
- 13. Emmy thinks that Henry never stopped searching for Randall, citing the state of the office as proof of his ongoing efforts.
 - a. [C, 2:36:48, Chapter 7, Office - dialogue after reading expedition log]
- 14. Emmy thinks Henry must not have taken Randall's wall just to decipher the writing; perhaps she thinks it is meant as a memento.
 - a. [C, 2:37:27, Chapter 7, Office - investigation of Randall's wall]
- 15. Looking at the childhood photo of Henry and Randall, Emmy thinks they look like siblings.
 - a. [C, 2:37:57, Chapter 7, Office - investigation of toy robot/photograph]
- 16. Emmy thinks the resolution to this whole affair, with Randall and Henry's reunion, is a "picture-perfect ending"; to her, "everything seems to have turned out for the best".
 - a. [D, 18:13-17, Epilogue, Monte d'Or - reflection cutscene]
- 17. Emmy thinks Henry's dedication to Randall makes Monte d'Or special, it being the basis of its existence and prosperity; "what other city", she asks, "can claim that it was built on a foundation of loyalty and friendship?"
 - a. [D, 18:52-19:01, Epilogue, Monte d'Or - reflection cutscene]

[P] Luke's sentiments on Henry largely parallel Layton's; as such, he is quick to suspect Henry, but then comes around to find him a good person.

- 1. Luke refers to Henry as "Mr Ledore".
 - a. [A, 1:00:41, Chapter 1, Ledore Mansion Gate - dialogue with Mordaunt after leaving Ledore Mansion]
 - b. [A, 1:39:35, Chapter 1, Layton's Room - dialogue after entering room]
 - c. [B, 2:50:01, Chapter 5, Racecourse Front - dialogue after leaving racecourse]
- 2. Luke refers to Henry by his first name.
 - a. [C, 56:09, Chapter 7, The Camel's Hump Lobby - dialogue after completing Puzzle 101]
 - b. [C, 1:45:48, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - c. [C, 1:46:07, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - d. [C, 2:33:01, Chapter 7, Office - investigation of left bookcase]
 - e. [C, 2:33:08, Chapter 7, Office - investigation of left bookcase]
 - f. [C, 2:36:44, Chapter 7, Office - dialogue after reading expedition log]
 - g. [C, 2:37:53, Chapter 7, Office - investigation of toy robot/photograph]
 - h. [C, 2:38:01, Chapter 7, Office - investigation of toy robot/photograph]
 - i. [C, 2:38:08, Chapter 7, Office - investigation of toy robot/photograph]

- j. [C, 2:38:39, Chapter 7, Office - dialogue after Layton returns from records room]
 - k. [C, 2:38:47, Chapter 7, Office - dialogue after Layton returns from records room]
 - l. [D, 18:40-50, Epilogue, Monte d'Or - reflection cutscene]
- 3. Luke, after hearing the (warped) story of Monte d'Or's founding from "Angela", still finds it amazing; the catalysts of growth she described perhaps do not seem to explain Monte d'Or's prosperity to him.
 - a. [A, 3:21:58, Chapter 3, Henry's Study - investigation of large painting]
- 4. Luke thinks Henry's donation to the Montsarton Galley "sounds very generous", but then notes that it is not difficult for someone as wealthy as Henry to display such largesse.
 - a. [B, 30:37, Chapter 3, Montsarton Gallery - dialogue after completing Puzzle 046]
- 5. Before going off again to (hopefully) talk to Henry, Luke notes his being busy, perhaps in anticipation of their once again missing him; Luke hopes he will have time for them.
 - a. [B, 2:49:20, Chapter 5, Racecourse - dialogue with Gustav]
 - b. [B, 2:50:01, Chapter 5, Racecourse Front - dialogue after leaving racecourse]
- 6. Luke thinks Henry's employees seem to like him.
 - a. [C, 56:09, Chapter 7, The Camel's Hump Lobby - dialogue after completing Puzzle 101]
- 7. Luke thinks that Henry's gain from Dalston's arrest puts him under a lot of suspicion, especially considering how Henry was the one to have him put under arrest.
 - a. [C, 1:45:48, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
- 8. After talking with Murphy, Luke wonders if Henry has been "pouring lots of money into his facilities".
 - a. [C, 1:46:07, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
- 9. Luke sorrowfully reflects on Henry having never given up hope that he would reunite with Randall one day.
 - a. [C, 2:23:16, Chapter 7, Reunion Inn Front Desk - dialogue after entering]
- 10. After seeing the binder Henry has been keeping to track the Masked Gentleman, Luke concludes that "Henry was trying pretty hard to catch the Masked Gentleman too"; he reflects (guiltily?) on the absurdity of their ever having suspected him.
 - a. [C, 2:32:58, Chapter 7, Office - investigation of left bookcase]
 - b. [C, 2:33:06, Chapter 7, Office - investigation of left bookcase]
- 11. Luke thinks that the Masked Gentleman would have been caught already if Layton and Henry had cooperated from the get-go.
 - a. [C, 2:33:08, Chapter 7, Office - investigation of left bookcase]
- 12. Luke wonders if Henry ever stopped searching for Randall.
 - a. [C, 2:36:44, Chapter 7, Office - dialogue after reading expedition log]
- 13. Luke echoes Emmy's thoughts about Randall's wall; perhaps he thinks it is meant as a memento.
 - a. [C, 2:37:31, Chapter 7, Office - investigation of Randall's wall]
- 14. Upon Layton's return with the Mask of Chaos, Luke immediately pivots back to wondering if the Masked Gentleman were truly Henry all along.
 - a. [C, 2:38:39, Chapter 7, Office - dialogue after Layton returns from records room]

15. After the resolution, Luke expresses how he thinks “Henry turned out to be an amazing person”, given how he waited so long for Randall and built everything for him; he calls this “all quite miraculous”.

a. [D, 18:40-50, Epilogue, Monte d’Or - reflection cutscene]

[Q] Descole knows that Henry had no selfish plot against Randall, but it is unclear what he really thinks of him on a moral/personal level; in any event, Henry seems to treat “Angela” like Angela for the most part, and “Angela” is fixated on the Mask of Order to such an extent that Henry is put off (for the reliability of “Angela”’s comments on Henry’s personality and behavior, see Q16).

1. Henry refers to “Angela” by her first name.

- a. [B, 1:12:55, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
- b. [B, 2:55:18, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
- c. [B, 4:10:33, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
- d. [B, 4:10:35, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
- e. [B, 4:10:42, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
- f. [B, 4:11:08, Chapter 5, Tingly Tower - dialogue after “Angela”’s kidnapping]
- g. [B, 4:11:17, Chapter 5, Tingly Tower - dialogue after re-entering tower]
- h. [B, 4:12:48, Chapter 5, Tingly Tower - dialogue after re-entering tower]
- i. [C, 3:43:32, Chapter 8, Monument - dialogue after arriving]
- j. [A, 3:20:01, Chapter 3, Henry’s Study - dialogue after entering]

2. Descole refers to Henry by his first name.

- a. [C, 3:33:37, Chapter 7, Grand Hall - Randall’s tale]
- b. [D, 5:10, Epilogue, Gallery Plaza - after Descole’s unveiling cutscene]
- c. [D, 5:16, Epilogue, Gallery Plaza - after Descole’s unveiling cutscene]
- d. [D, 5:23, Epilogue, Gallery Plaza - after Descole’s unveiling cutscene]

3. “Angela” refers to Henry by his first name.

- a. [A, 3:18:39, Chapter 3, Ledore Mansion Parlour - dialogue with “Angela”]
- b. [A, 3:19:02, Chapter 3, Ledore Mansion Parlour - dialogue with “Angela”]
- c. [A, 3:19:49, Chapter 3, Henry’s Study - dialogue after entering]
- d. [A, 3:20:01, Chapter 3, Henry’s Study - dialogue after entering]
- e. [A, 3:20:11, Chapter 3, Henry’s Study - dialogue after entering]
- f. [A, 3:21:07, Chapter 3, Henry’s Study - investigation of large painting]
- g. [A, 3:21:39, Chapter 3, Henry’s Study - investigation of large painting]
- h. [A, 3:21:50, Chapter 3, Henry’s Study - investigation of large painting]
- i. [A, 3:22:02, Chapter 3, Henry’s Study - investigation of large painting]
- j. [A, 3:23:41, Chapter 3, Henry’s Study - dialogue with Angela]
- k. [A, 3:24:28, Chapter 3, Henry’s Study - investigation of chest]
- l. [A, 3:25:40, Chapter 3, Henry’s Study - investigation of chest]
- m. [A, 3:25:58, Chapter 3, Henry’s Study - investigation of chest]
- n. [A, 3:26:06, Chapter 3, Henry’s Study - investigation of chest]
- o. [A, 3:26:18, Chapter 3, Henry’s Study - investigation of chest]

- p. [B, 1:06:03, Chapter 3, Gallery Plaza - dialogue with "Angela"]
 - q. [B, 1:12:52, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - r. [B, 2:26:47, Chapter 5, Ledore Mansion Parlour - dialogue with "Angela"]
 - s. [B, 2:26:56, Chapter 5, Ledore Mansion Parlour - dialogue with "Angela"]
 - t. [B, 2:27:05, Chapter 5, Ledore Mansion Parlour - dialogue with "Angela"]
 - u. [B, 2:27:24, Chapter 5, Ledore Mansion Parlour - dialogue with "Angela"]
 - v. [B, 2:55:22, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - w. [B, 2:56:27, Chapter 5, Ledore Mansion Garden - conversation with "Angela"]
 - x. [B, 2:56:38, Chapter 5, Ledore Mansion Garden - conversation with "Angela"]
 - y. [B, 2:57:12, Chapter 5, Ledore Mansion Garden - dialogue with "Angela"]
 - z. [B, 4:05:47, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]
 - aa. [B, 4:11:21, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - bb. [B, 4:12:28, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - cc. [B, 4:12:38, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - dd. [B, 4:12:45, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - ee. [C, 1:50:57, Chapter 7, Ledore Mansion Parlour - dialogue with "Angela"]
 - ff. [C, 1:51:31, Chapter 7, Ledore Mansion Parlour - dialogue with "Angela"]
 - gg. [C, 1:55:42, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - hh. [C, 3:43:29, Chapter 8, Monument - dialogue after arriving]
4. According to Layton, Descole "failed to understand the real nature of Henry and Angela's relationship"; he did not know their marriage was fake, suggesting that he did not know that everything Henry did in general was for Randall (he was as in the dark about Henry's true motivations as Randall and Hershel).
 - a. [D, 6:23, Epilogue, Mysteries - after Descole's escape 3D cutscene]
 5. Descole possibly first heard of what happened to Randall from the same Stansbury townsfolk who suspected Henry of being behind it; however, despite himself not knowing that Henry's actions are truly selfless, Descole seems not to believe that Henry's actions are truly selfish either, or else he would not call the latter "twaddle" that he knows Randall is wrong to believe.
 - a. [Adolescence K4]
 - b. [D, 31:44, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 - c. [D, 31:48, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 - d. [D, 31:52, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 - e. [D, 31:55, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 - f. [D, 32:18, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 6. "Angela", upon being asked if Henry built Monte d'Or from nothing, says he is "quite remarkable like that", and that he has always been, particularly in the wake of Randall's accident.
 - a. [A, 3:20:06, Chapter 3, Henry's Study - dialogue after entering]
 - b. [A, 3:20:11, Chapter 3, Henry's Study - dialogue after entering]
 7. "Angela" describes the success of "Henry's little hotel project" in her account of Monte d'Or's founding, making it seem as if his priority was in business.
 - a. [A, 3:21:50, Chapter 3, Henry's Study - investigation of large painting]

8. "Angela" explains that Henry is "fastidious about cleaning"; he likes to be productive when anxious, and so he cleans and maintains the home to relax.
 - a. [A, 3:19:49, Chapter 3, Henry's Study - dialogue after entering]
9. "Angela" says Henry's study is typically a private space; she says that sometimes he uses it to discuss matters out of earshot of her, as if he wishes to purposefully exclude her or keep secrets from her.
 - a. [A, 3:23:41, Chapter 3, Henry's Study - dialogue with Angela]
 - b. [A, 3:23:49, Chapter 3, Henry's Study - dialogue with Angela]
10. "Angela" says that Henry thinks of the Mask of Chaos as a good luck charm for Monte d'Or, a symbol which has brought about the city's prosperity.
 - a. [A, 3:22:02, Chapter 3, Henry's Study - investigation of large painting]
 - b. [A, 3:24:28, Chapter 3, Henry's Study - investigation of chest]
11. The only person "Angela" can think of as having a grudge on Henry is Dalston; she claims that the two have been rivals for years, and says she would not be surprised if Dalston sought to sabotage him.
 - a. [A, 3:25:40, Chapter 3, Henry's Study - investigation of chest]
 - b. [A, 3:25:58, Chapter 3, Henry's Study - investigation of chest]
 - c. [A, 3:26:06, Chapter 3, Henry's Study - investigation of chest]
12. "Angela" thinks Dalston wants to "ruin Henry and take over the town".
 - a. [B, 2:26:56, Chapter 5, Ledore Mansion Parlour - dialogue with "Angela"]
13. "Angela" says it is a relief to both her and Henry that Dalston apparently will not be released for a while.
 - a. [B, 2:26:47, Chapter 5, Ledore Mansion Parlour - dialogue with "Angela"]
14. "Angela" says she is protective of Henry.
 - a. [B, 2:27:05, Chapter 5, Ledore Mansion Parlour - dialogue with "Angela"]
15. "Angela" says that Henry gets emotional sometimes, especially in regard to Randall.
 - a. [B, 2:56:27, Chapter 5, Ledore Mansion Garden - conversation with "Angela"]
16. "Angela" doubts that Henry is hiding anything, saying he is and always has been an "open book"; the fact that she should say so implies that her comments on Henry's behavior are the result of relatively intuitive inference and are thus likely true (even if she is a bit cocky to say that Henry is, in fact, an open book, given how there is much about Henry she misses).
 - a. [B, 2:56:38, Chapter 5, Ledore Mansion Garden - conversation with "Angela"]
17. "Angela" thinks that Henry had found the Mask of Order while looking for Randall and has been hiding it since; he has not spoken a word about it, though, even though it, apparently, would help stop the Masked Gentleman.
 - a. [B, 2:57:12, Chapter 5, Ledore Mansion Garden - dialogue with "Angela"]
 - b. [B, 2:57:38, Chapter 5, Ledore Mansion Garden - dialogue with "Angela"]
 - c. [B, 2:57:43, Chapter 5, Ledore Mansion Garden - dialogue with "Angela"]
 - d. [B, 2:57:45, Chapter 5, Ledore Mansion Garden - dialogue with "Angela"]
 - e. [C, 1:50:57, Chapter 7, Ledore Mansion Parlour - dialogue with "Angela"]
18. At Tingly Town, "Angela" opens up for Henry's apology, telling Layton that he "has something to say" before he apologizes.
 - a. [B, 4:05:47, Chapter 5, Pumpkin Spinners - dialogue after collecting all 4 cards]

19. Henry is at least a little dismissive of “Angela”; he cuts her off after Dalston’s arrest and has her escort Layton, Emmy, and Luke out of the house instead of doing so himself.
 - a. [B, 1:12:52, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - b. [B, 1:12:55, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - c. [B, 2:55:18, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
20. When the Masked Gentleman kidnaps “Angela”, Henry calls out for her, obviously still thinking she is the Angela he knows; when she calls back for help, he cries out again, but seems paralyzed in the moment and unable to go after her.
 - a. [B, 4:10:33, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - b. [B, 4:10:35, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - c. [B, 4:10:40, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - d. [B, 4:10:42, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
21. Henry rushes into Tingly Tower and looks for her as soon as he has reason to believe “Angela” is there.
 - a. [B, 4:11:06, Chapter 5, Tingly Tower - dialogue after “Angela”’s kidnapping]
 - b. [B, 4:11:08, Chapter 5, Tingly Tower - dialogue after “Angela”’s kidnapping]
 - c. [B, 4:11:17, Chapter 5, Tingly Tower - dialogue after re-entering tower]
22. “Angela” is impatient about the Mask of Order, pestering Henry on retrieving it and handing it over to the Masked Gentleman; when Henry hesitates, she doubles down, and Henry denies and is baffled by her accusation that he is hiding it.
 - a. [B, 4:12:35, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - b. [B, 4:12:38, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - c. [B, 4:12:42, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - d. [B, 4:12:45, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - e. [B, 4:12:48, Chapter 5, Tingly Tower - dialogue after re-entering tower]
23. “Angela” pesters Henry once again for the Mask of Order at the monument, again confusing him; she desperately continues, but Henry says once and for all that he does not have it and that she should know that, seemingly the point that he realizes that this is not truly Angela.
 - a. [C, 3:43:29, Chapter 8, Monument - dialogue after arriving]
 - b. [C, 3:43:32, Chapter 8, Monument - dialogue after arriving]
 - c. [C, 3:43:36, Chapter 8, Monument - dialogue after arriving]
 - d. [C, 3:43:38, Chapter 8, Monument - dialogue after arriving]
 - e. [C, 3:43:41, Chapter 8, Monument - dialogue after arriving]

[R] Henry’s employees have a great deal of admiration and loyalty for him, and seem fond of him on a personal level; this implies that Henry is a kind boss who treats them with respect.

1. Henry likely refers to Mordaunt by his last name, as he refers to “Mordaunt” as such.
 - a. [Adulthood L3]
2. Mordaunt refers to Henry as “Mr Ledore”; Angela does this as well as “Mordaunt”.

- a. [A, 59:59, Chapter 1, Ledore Mansion Gate - dialogue with Mordaunt after leaving Ledore Mansion]
 - b. [A, 1:00:25, Chapter 1, Ledore Mansion Gate - dialogue with Mordaunt after leaving Ledore Mansion]
 - c. [A, 1:00:29, Chapter 1, Ledore Mansion Gate - dialogue with Mordaunt after leaving Ledore Mansion]
 - d. [C, 2:24:10, Chapter 7, Reunion Inn Front Desk - dialogue with Mordaunt]
 - e. [C, 2:24:14, Chapter 7, Reunion Inn Front Desk - dialogue with Mordaunt]
 - f. [C, 2:24:21, Chapter 7, Reunion Inn Front Desk - dialogue with Mordaunt]
 - g. [C, 2:24:24, Chapter 7, Reunion Inn Front Desk - dialogue with Mordaunt]
 - h. [C, 2:25:19, Chapter 7, Reunion Inn Front Desk - dialogue after completing Puzzle 126]
 - i. [C, 2:30:54, Chapter 7, Office - dialogue after entering]
 - j. [C, 2:31:01, Chapter 7, Office - dialogue after entering]
 - k. [C, 2:31:13, Chapter 7, Office - dialogue after entering]
 - l. [C, 2:31:28, Chapter 7, Office - dialogue after entering]
 - m. [Adulthood L4]
3. Mordaunt is fiercely loyal to Henry; given how Layton had been suspecting Henry, Mordaunt refuses to cooperate with him until Layton has “fully convinced [him] of [his] intentions to help Mr Ledore”.
 - a. [C, 2:24:19, Chapter 7, Reunion Inn Front Desk - dialogue with Mordaunt]
 - b. [C, 2:24:21, Chapter 7, Reunion Inn Front Desk - dialogue with Mordaunt]
 - c. [C, 2:24:24, Chapter 7, Reunion Inn Front Desk - dialogue with Mordaunt]
 - d. [C, 2:25:19, Chapter 7, Reunion Inn Front Desk - dialogue after completing Puzzle 126]
 4. Mordaunt specifically wants Layton to investigate Henry’s private office, a room so secluded even the cleaning staff are barred from entering, because he wants them to know the truth about Henry: it “is filled with the hopes and dreams of Mr Ledore” as well as “every thought he had as he built Monte d’Or”, which Mordaunt expects would clear up any doubts they have about Henry.
 - a. [C, 2:25:48, Chapter 7, Reunion Inn Front Desk - dialogue after completing Puzzle 126]
 - b. [C, 2:30:54, Chapter 7, Office - dialogue after entering]
 - c. [C, 2:31:01, Chapter 7, Office - dialogue after entering]
 - d. [C, 2:31:06, Chapter 7, Office - dialogue after entering]
 - e. [C, 2:31:09, Chapter 7, Office - dialogue after entering]
 - f. [C, 2:31:13, Chapter 7, Office - dialogue after entering]
 - g. [C, 2:31:16, Chapter 7, Office - dialogue after entering]
 5. Pascal refers to Henry as “Mr Ledore”.
 - a. [C, 54:25, Chapter 7, The Camel’s Hump Lobby - dialogue with Pascal]
 - b. [C, 54:26, Chapter 7, The Camel’s Hump Lobby - dialogue with Pascal]
 - c. [C, 56:06, Chapter 7, The Camel’s Hump Lobby - dialogue after completing Puzzle 101]
 - d. [C, 1:46:52, Chapter 7, Episodes - Confidentiality Compromised]

6. Pascal thinks Henry's authority over the Camel's Hump is enough to prove its merit.
 - a. [C, 54:25, Chapter 7, The Camel's Hump Lobby - dialogue with Pascal]
7. Pascal thinks highly of Henry and is proud "to work for a man of such qualities"; he expects (puzzle-solving) intelligence from his acquaintances.
 - a. [C, 56:06, Chapter 7, The Camel's Hump Lobby - dialogue after completing Puzzle 101]
 - b. [C, 56:07, Chapter 7, The Camel's Hump Lobby - dialogue after completing Puzzle 101]
8. Drake refers to Henry as "Mr Ledore".
 - a. [B, 3:38:53, Chapter 5, Scorpion Casino - dialogue after completing Magic Square]
 - b. [B, 3:39:47, Chapter 5, Scorpion Casino - dialogue with Drake]
 - c. [B, 3:39:53, Chapter 5, Scorpion Casino - dialogue with Drake]
 - d. [C, 1:06:58, Chapter 7, Monument - conversation with Drake]
 - e. [C, 1:34:44, Chapter 7, Scorpion Casino - dialogue after completing Puzzle 115]
 - f. [C, 1:46:49, Chapter 7, Episodes - Confidentiality Compromised]
9. Drake respects Henry for his "tireless devotion to the smallest detail", which includes being involved in the day-to-day matters of the casino, but simultaneously does not want him to hear of or fret over small-scale mishaps such as a "one-man casino riot".
 - a. [B, 3:38:53, Chapter 5, Scorpion Casino - dialogue after completing Magic Square]
 - b. [B, 3:39:47, Chapter 5, Scorpion Casino - dialogue with Drake]
 - c. [B, 3:39:48, Chapter 5, Scorpion Casino - dialogue with Drake]
 - d. [B, 3:39:52, Chapter 5, Scorpion Casino - dialogue with Drake]
 - e. [B, 3:39:53, Chapter 5, Scorpion Casino - dialogue with Drake]
10. Drake has thought Henry to be an incredible man since he entrusted the casino to him.
 - a. [C, 1:34:46, Chapter 7, Scorpion Casino - dialogue after completing Puzzle 115]
11. Drake thinks that Murphy has "crossed a line" and thus should be reported to Henry for his loose lips.
 - a. [C, 1:46:49, Chapter 7, Episodes - Confidentiality Compromised]
12. Gustav refers to Henry as "Mr Ledore".
 - a. [B, 2:48:30, Chapter 5, Racecourse - dialogue with Gustav]
 - b. [B, 2:48:55, Chapter 5, Racecourse - dialogue with Gustav]
 - c. [B, 2:48:58, Chapter 5, Racecourse - dialogue with Gustav]
 - d. [B, 2:49:06, Chapter 5, Racecourse - dialogue with Gustav]
 - e. [B, 2:49:39, Chapter 5, Racecourse - dialogue with Gustav]
 - f. [C, 1:47:08, Chapter 7, Episodes - Confidentiality Compromised]
13. Gustav thinks that Henry most likely "feels obliged to [Murphy] and will always keep the position open to him".
 - a. [C, 1:47:08, Chapter 7, Episodes - Confidentiality Compromised]
14. Murphy refers to Henry by his full name.
 - a. [B, 3:18:41, Chapter 5, Monument - dialogue with Murphy]
15. Murphy refers to Henry as "Mr Ledore".
 - a. [B, 3:19:54, Chapter 5, Monument - dialogue after completing Puzzle 079]

- b. [B, 3:20:15, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - c. [B, 3:20:25, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - d. [C, 1:45:39, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - e. [C, 1:45:41, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - f. [C, 1:45:43, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - g. [C, 1:45:45, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - h. [C, 1:45:54, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - i. [C, 2:15:56, Chapter 7, Racecourse Front - dialogue with Murphy]
 - j. [C, 2:16:10, Chapter 7, Racecourse Front - dialogue with Murphy]
16. Murphy says that Henry has “been pouring money into new buildings like it’s cement, lately”, putting a lot of money into city planning, but is concerned about the Masked Gentleman; he “can’t afford a drop-off in business right now” if he is to continue expanding the city.
- a. [C, 1:45:57, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - b. [C, 1:45:59, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - c. [C, 1:46:19, Chapter 7, Layton’s Journal - after dialogue with Murphy]
17. Henry trusts Murphy for financial advice.
- a. [C, 2:16:10, Chapter 7, Racecourse Front - dialogue with Murphy]
18. Murphy has wanted to propose for months the idea of Henry and Dalston joining forces and uniting their businesses, thinking this would be to the benefit of Monte d’Or overall; seemingly, he thinks there is some potential good in their relationship, even if just from a business standpoint.
- a. [D, 44:27, Epilogue (Post-Game), Racecourse Front (Night) - dialogue with Murphy]
 - b. [D, 44:31, Epilogue (Post-Game), Racecourse Front (Night) - dialogue with Murphy]
 - c. [D, 44:33, Epilogue (Post-Game), Racecourse Front (Night) - dialogue with Murphy]
19. According to Luke, Henry’s employees seem to like him.
- a. [Adulthood P6]

[S] The people of Monte d’Or range in their views of Henry, from his close allyship with the mayor and police chief to the bitterness of a jealous swindler; d’Orans in general do not seem to harbor any specific grievances toward him.

1. One of the members of the search party that reached the final chamber of the Akbadain refers to Henry by his full name.
 - a. [C, 2:35:42-36:29, Chapter 7, Office - expedition log]
2. Frankie refers to Henry as “Old Ledore”.
 - a. [A, 2:59:45, Chapter 3, Shopping District - dialogue with Frankie]
3. Frankie thinks Henry is on bad terms with Angela given his frequent absence from the house, even though this is likely just to deal with the dark miracles.
 - a. [A, 2:58:06, Chapter 3, Shopping District - dialogue with Frankie]
 - b. [A, 2:58:21, Chapter 3, Shopping District - dialogue with Frankie]
 - c. [A, 2:59:45, Chapter 3, Shopping District - dialogue with Frankie]

4. Pirouette notes that Henry and other “city bigwigs” - likely including Dalston - “looked uptight” upon reviewing the latest miracle, even though they “were all trying to pretend like everything’s fine”.
 - a. [A, 3:09:21, Chapter 3, Marquee - dialogue after completing Puzzle 031]
 - b. [A, 3:09:24, Chapter 3, Marquee - dialogue after completing Puzzle 031]
 - c. [A, 3:09:28, Chapter 3, Marquee - dialogue after completing Puzzle 031]
5. Pirouette, in talking about Henry and (presumably) Dalston, mentions them having a fight and pinning the blame on one another; she halfheartedly confirms that they are on bad terms, but it seems as if she would not describe it that way exactly.
 - a. [A, 3:09:31, Chapter 3, Marquee - dialogue after completing Puzzle 031]
 - b. [A, 3:09:33, Chapter 3, Marquee - dialogue after completing Puzzle 031]
 - c. [A, 3:09:37, Chapter 3, Marquee - dialogue after completing Puzzle 031]
6. Beaufort refers to Henry as “Mr Ledore”.
 - a. [B, 30:21, Chapter 3, Montsarton Gallery - dialogue after completing Puzzle 046]
7. Beaufort thinks it kind of Henry to have donated so many art pieces to replace the confiscated ones.
 - a. [B, 30:26, Chapter 3, Montsarton Gallery - dialogue after completing Puzzle 046]
8. Sheffield refers to Henry as “Mr Ledore”.
 - a. [B, 2:35:11, Chapter 5, Police HQ - Dalston’s interrogation]
 - b. [B, 2:35:15, Chapter 5, Police HQ - Dalston’s interrogation]
 - c. [C, 2:00:19, Chapter 7, Police HQ - dialogue with Sheffield]
 - d. [D, 29:07, Epilogue (Post-Game), Episodes - A Difficult Letter]
9. Sheffield refers to Henry as “Ledore”.
 - a. [C, 1:25:40, Chapter 7, Police HQ - dialogue with Sheffield]
10. Henry is unable to give Sheffield any information about the Masked Gentleman, but Sheffield vows to pursue the miracle and close the case regardless, which Henry appreciates.
 - a. [D, 28:54, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - b. [D, 29:00, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - c. [D, 29:02, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - d. [D, 29:07, Epilogue (Post-Game), Episodes - A Difficult Letter]
11. Henry has told Sheffield that Dalston has been in love with Angela for years, but had his proposal rejected by her, and thus he is trying to bring Henry down out of jealousy; he has elaborated, saying that Dalston is bitter that “a former butler got rich and married [his] woman”.
 - a. [B, 1:11:45, Chapter 3, Gallery Plaza - dialogue after Dalston’s arrest cutscene]
 - b. [B, 2:35:11, Chapter 5, Police HQ - Dalston’s interrogation]
 - c. [B, 2:35:15, Chapter 5, Police HQ - Dalston’s interrogation]
12. Sheffield, later, is not convinced of the verity of the “apparent feud between Ledore and Dalston”; he wonders if it is merely a ruse, and if instead the two are behind the Masked Gentleman together in conspiracy.
 - a. [C, 1:25:40, Chapter 7, Police HQ - dialogue with Sheffield]
13. Gonzales refers to Henry as “Mr Ledore”.
 - a. [B, 3:26:40, Chapter 5, Chateau Dalston - dialogue after completing Puzzle 082]

14. Gonzales thinks it “far more likely” for Henry to be behind the Masked Gentleman than Dalston.
 - a. [B, 3:26:40, Chapter 5, Chateau Dalston - dialogue after completing Puzzle 082]
15. Gonzales used to work for Henry, being a chef at the Reunion Inn, but he had a fight with Henry and now no longer works for him; it is unknown what the fight was about.
 - a. [D, 1:45:36, Top Secret, Profiles - 27, Gonzales]
16. The Stellar Circus ringmaster refers to Henry as “Mr Ledore”.
 - a. [B, 3:20:53, Chapter 5, Circus Tent - dialogue with ringmaster]
17. The Stellar Circus ringmaster hopes Henry will consider sponsoring them if Dalston is not freed from police custody.
 - a. [B, 3:20:53, Chapter 5, Circus Tent - dialogue with ringmaster]
18. Grosky refers to Henry as “Ledore”.
 - a. [B, 4:14:56, Chapter 5, Pumpkin Spinners - dialogue after Henry and “Angela”'s departure]
19. Grosky sees Henry and “Angela” rushing out of Tingly Town.
 - a. [B, 4:14:56, Chapter 5, Pumpkin Spinners - dialogue after Henry and “Angela”'s departure]
20. Nils refers to Henry by his full name.
 - a. [C, 58:43, Chapter 7, The Camel's Hump Hotel - dialogue with Nils]
21. According to Nils, there are “plenty of people with grudges” against Henry, though it is unclear if he thinks so because he knows of such people specifically, or just because “the stinking rich attract grudges” as a rule.
 - a. [D, 57:18, Epilogue (Post-Game), Scorpion Casino Front (Day) - dialogue with Nils]
22. Ludmilla refers to Henry by his full name.
 - a. [C, 1:11:21, Chapter 7, Costume Boutique - dialogue with Ludmilla]
23. Ludmilla thinks Henry and Angela to be standoffish, but at the same time is certain that Henry is innocent; she calls Henry “the quiet type”, and conveys that his seeming suspicious and being misjudged as such is likely just a product of his not talking much about himself.
 - a. [C, 1:11:16, Chapter 7, Costume Boutique - dialogue with Ludmilla]
 - b. [C, 1:11:21, Chapter 7, Costume Boutique - dialogue with Ludmilla]
 - c. [C, 1:11:28, Chapter 7, Costume Boutique - dialogue with Ludmilla]
 - d. [C, 1:11:32, Chapter 7, Costume Boutique - dialogue with Ludmilla]
24. Gloria refers to Henry by his first name.
 - a. [C, 1:19:56, Chapter 7, Ledore Mansion Gate - dialogue with Gloria]
25. Michelle refers to Henry as “Mr Ledore”.
 - a. [C, 1:22:10, Chapter 7, City Hall Reception - dialogue with Michelle]
26. The mayor refers to Henry by his full name.
 - a. [C, 1:58:10, Chapter 7, City Hall Reception - dialogue with Williams]
27. The mayor refers to Henry as “Mr Ledore”.
 - a. [C, 1:59:17, Chapter 7, City Hall Reception - dialogue after completing Puzzle 118]
 - b. [C, 1:59:56, Chapter 7, City Hall Reception - dialogue with Williams]

- c. [D, 54:55, Epilogue (Post-Game), City Hall Reception (Day) - dialogue with Williams]
- 28. The mayor says that Henry is “quite serious about his secrets”, and that his property record (the one which, notably, marks his noble motivations) has been seen by very few people.
 - a. [C, 1:59:56, Chapter 7, City Hall Reception - dialogue with Williams]
- 29. The mayor hopes Layton will close the case soon, as Henry “seems awfully agitated about the state of Monte d’Or at the moment”.
 - a. [D, 54:55, Epilogue (Post-Game), City Hall Reception (Day) - dialogue with Williams]
- 30. Bloom refers to Henry as “Mr Ledore”.
 - a. [C, 2:18:43, Chapter 7, Racecourse - dialogue with Bloom]
- 31. One of the policemen refers to Henry as “Mr Ledore”.
 - a. [D, 45:25, Epilogue (Post-Game), City Hall (Night) - dialogue with Policeman]
- 32. One of the policemen is surprised to find “that the Masked Gentleman would be mixed up with the Ledores”, and wonders doubtfully if Henry is actually behind the whole thing.
 - a. [D, 45:24, Epilogue (Post-Game), City Hall (Night) - dialogue with Policeman]
 - b. [D, 45:25, Epilogue (Post-Game), City Hall (Night) - dialogue with Policeman]
- 33. Waltham refers to Henry as “Mr Ledore”.
 - a. [D, 49:40, Epilogue (Post-Game), The Camel’s Hump Hotel (Day) - dialogue with Waltham]

Symbolism/Theming/Narrative Structure

[A] The Toy Robot minigame reflects Henry’s search for Randall in the dangerous Akbadain ruins, and in this sense, perhaps Henry exhibits certain traits of the robot: he is brave; he is persistent; he is unable to quit while he is ahead; he has a specific function to perform; he must be “wound” to continue functioning, and does this “winding” himself; he is always at odds with running on empty; being “wound up” by something external does not refill his energy, but merely gives him the strength to do more with the energy he has, sending him farther and more violently along the narrow path he is set on; he can only “win” once he meet his goal exactly; he often overshoots this goal.

1. The “brave little toy [robot] embodies the very spirit of adventure”; he is a “dogged adventurer”.
 - a. [A, 39:24, Chapter 1, Knick-Knack Alley - dialogue after completing Puzzle 005]
 - b. [A, 40:12, Chapter 1, Toy Robot - minigame explanation]
2. The player’s goal is to guide the toy robot to his goal, which lies amid a “hazardous” area full of “tricks and traps” which he must dodge and navigate through, a “perilous journey” whose end he must reach to “come out triumphant”.
 - a. [A, 39:42, Chapter 1, Knick-Knack Alley - Toy Robot minigame introduction]
 - b. [A, 39:59, Chapter 1, Toy Robot - minigame explanation]
 - c. [A, 41:31, Chapter 1, Toy Robot - minigame explanation]
3. “You can’t stop [the toy robot] once he gets going”, and he cannot be made to turn around once he begins to move.

- a. [A, 40:07, Chapter 1, Toy Robot - minigame explanation]
 - b. [A, 40:12, Chapter 1, Toy Robot - minigame explanation]
- 4. The toy robot is a wind-up robot who is shown winding his own key; his ability to move decreases every time he makes a movement.
 - a. [A, 39:59, Chapter 1, Toy Robot - minigame explanation]
 - b. [A, 40:59, Chapter 1, Toy Robot - minigame explanation]
- 5. Golden keys power up the toy robot, allowing him to “smash anything in his path” and thereby go farther in a single movement; however, they do not replenish his movement capability.
 - a. [A, 41:01, Chapter 1, Toy Robot - minigame explanation]
 - b. [A, 41:07, Chapter 1, Toy Robot - minigame explanation]
- 6. The toy robot has an exact goal which must be precisely met for him to have victory; given the way he moves, though, he often overshoots, and he has to be directed specifically for him to reach the goal.
 - a. [A, 41:19, Chapter 1, Toy Robot - minigame explanation]
 - b. [A, 41:22, Chapter 1, Toy Robot - minigame explanation]

[B] The One-Stop Shop minigame is reminiscent of Henry’s business endeavors starting soon after Randall’s accident and expanding forth into his adulthood, in all of its external appearance of selfishness and monetary greed; beyond that surface-level similarity, perhaps Henry has been analogously exploitative of consumers for the sake of making money, and also fixated on full financial dominance as the only winning scenario.

- 1. The game can be useful for “sharpen[ing] your reasoning skills” and “learn[ing] something about shopkeeping”.
 - a. [A, 1:14:04, Chapter 1, Costume Boutique - dialogue after completing Puzzle 010]
 - b. [A, 1:14:17, Chapter 1, Costume Boutique - dialogue after completing Puzzle 010]
- 2. The player’s goal is to essentially exploit each customer’s “shopping impulse” by arranging products in such a way that they buy every item in a given aisle; there is no victory in partially sold stock.
 - a. [A, 1:14:33, Chapter 1, Costume Boutique - One-Stop Shop minigame introduction]
 - b. [A, 1:15:02, Chapter 1, One-Stop Shop - minigame explanation]
 - c. [A, 1:16:11, Chapter 1, One-Stop Shop - minigame explanation]

[C] The Rabbit Show minigame echoes how Henry was dismissed from the Ascot household after Randall's accident but later was able to re-integrate into it after hard work, and in this sense, perhaps Henry exhibits certain traits of the rabbit: he is misunderstood by his master; he is shouted at and harshly criticized by his master; he is not upset with his master for being mean to him; he wonders if his master should perhaps be meaner to him so he could improve; he does not want to leave his home, and is in fact desperate to stay there; he wants to work to be "worthy" of the place he was kicked out of; he agrees with his master that he has been inadequate; he is happy whenever his master is happy (with him).

1. The ringmaster deems the rabbits "an utter waste of time and resources"; he deems them a liability, and emphasizes monetary gain and loss as integral to his evaluation of their worth to him.
 - a. [A, 1:24:06, Chapter 1, The Camel's Hump Hotel - dialogue with ringmaster]
 - b. [A, 1:26:23, Chapter 1, The Camel's Hump Hotel - dialogue with ringmaster]
2. According to Luke, the rejected rabbits "don't want to leave all their friends in the circus", apologizing and pleading for another chance, saying "they'll work very hard from now on".
 - a. [A, 1:24:25, Chapter 1, The Camel's Hump Hotel - dialogue with ringmaster]
 - b. [A, 1:24:29, Chapter 1, The Camel's Hump Hotel - dialogue with ringmaster]
3. The rabbit acknowledges that he hasn't "been doing well enough".
 - a. [A, 1:26:55, Chapter 1, Rabbit Show - dialogue with rabbit]
4. According to the rabbit, "the ringmaster never understood a word [he] was saying", unlike Luke, the one giving him this second chance.
 - a. [A, 1:27:00, Chapter 1, Rabbit Show - dialogue with rabbit]
5. The player's goal is to help the rabbit earn its place at the circus, to be a "worthy member" of it.
 - a. [A, 1:27:37, Chapter 1, Rabbit Show - minigame explanation]
6. The rabbit offers to try to do his best, but says not to "expect miracles".
 - a. [A, 1:29:19, Chapter 1, Rabbit Show - chat with rabbit]
7. The rabbit notes the ringmaster's harsh criticism, but passes it off as "character building"; Luke echoes this, saying "shouting's his way of getting [him] to improve", which makes the rabbit wonder if the ringmaster should shout at him more.
 - a. [B, 3:07:00, Chapter 5, Rabbit Show - dialogue after completing Play 7]
 - b. [B, 3:07:01, Chapter 5, Rabbit Show - dialogue after completing Play 7]
 - c. [B, 3:07:03, Chapter 5, Rabbit Show - dialogue after completing Play 7]
 - d. [B, 3:07:06, Chapter 5, Rabbit Show - dialogue after completing Play 7]
 - e. [B, 3:07:09, Chapter 5, Rabbit Show - dialogue after completing Play 7]
8. The rabbit is happy when the ringmaster is happy.
 - a. [B, 3:07:09, Chapter 5, Rabbit Show - dialogue after completing Play 7]
9. Luke gives the rabbit top marks, saying "How could I ever give you less? You worked so hard for this!"
 - a. [C, 2:29:54, Chapter 7, Rabbit Show - dialogue after completing Play 10]
 - b. [C, 2:29:55, Chapter 7, Rabbit Show - dialogue after completing Play 10]

[D] The last two plays in the Rabbit Show minigame, which are notably heavier than the other eight, have striking similarities with the game's main story: both 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, which is true of both Randall and Henry to each other (as in, either could be represented by Bunny in either story).

1. The Snow Bunny involves Bunny befriending a sickly boy and heading out in the wintry forest to retrieve a rare healing flower for him; this saves the boy but kills Bunny, and the boy thus thinks of Bunny and their friendship whenever it snows.
 - a. [C, 1:39:04-41:27, Chapter 7, Rabbit Show - Play 9: The Snow Bunny]
2. The Greatest Treasure (with a poignant title!) involves Bunny providing for Fox during the winter using the food he had worked so hard to accrue, given that Fox did not do such work for himself; Fox swears to work hard from then on, and Bunny thinks their friendship is more valuable than material things like food.
 - a. [C, 2:27:33-29:24, Chapter 7, Rabbit Show - Play 10: The Greatest Treasure]

[E] Monte d'Or advertises itself as an escapist fantasy, which masks the inevitable pain and struggle experienced below the surface, symbolized in part of its location at an oasis in the middle of a barren desert; this is in line with how the city was founded on Henry's naïve and idyllic dream of reunion with Randall, a dream which ignores not only its own irrationality but also the turmoil brought on by its pursuit; both are "miracles" designed to be read as such through superficial engagement, the circumstances of their existence swept under the rug by the very word (perhaps like the game's "happy ending" itself).

1. The Reunion Inn was first built by an oasis in the middle of a desert, surrounded by ancient ruins; the city developed around the water source, the "heart of Monte d'Or".
 - a. [B, 3:19:54, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - b. [C, 3:44:42, Chapter 8, Monument - dialogue after arriving]
 - c. [D, 1:13:09-17, Epilogue (Post-Game), Mysteries]
 - d. [D, 1:59:34, Top Secret, Art - 24, By the Oasis]
 - e. [C, 2:22:09, Chapter 7, Reunion Inn - investigation of water]
2. Monte d'Or's entire existence is improbable; it is "miraculous".
 - a. [A, 1:00:45, Chapter 1, Ledore Mansion Gate - dialogue with Mordaunt after leaving Ledore Mansion]
 - b. [A, 1:39:35, Chapter 1, Layton's Room - dialogue after entering room]
 - c. [A, 3:21:24, Chapter 3, Henry's Study - investigation of large painting]
 - d. [A, 3:21:28, Chapter 3, Henry's Study - investigation of large painting]
 - e. [A, 3:21:33, Chapter 3, Henry's Study - investigation of large painting]
 - f. [A, 3:21:35, Chapter 3, Henry's Study - investigation of large painting]*
 - g. [A, 3:21:58, Chapter 3, Henry's Study - investigation of large painting]
 - h. [A, 3:22:02, Chapter 3, Henry's Study - investigation of large painting]*
 - i. [A, 3:24:28, Chapter 3, Henry's Study - investigation of chest]*
 - j. [B, 2:51:35-45, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - k. [B, 2:51:48-51, Chapter 5, Ledore Mansion Parlour - tea cutscene]
 - l. [C, 2:37:14, Chapter 7, Office - investigation of Randall's wall]
 - m. [C, 3:43:55, Chapter 8, Monument - dialogue after arriving]

- n. [D, 8:54, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - o. [D, 9:44, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - p. [D, 13:48, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - q. [D, 28:14, Epilogue (Post-Game), Layton's Journal - after completing game]
 - r. [D, 58:13, Epilogue (Post-Game), Chance Avenue (Day) - dialogue with Pirouette]
 - s. [D, 58:14, Epilogue (Post-Game), Chance Avenue (Day) - dialogue with Pirouette]
 - t. [D, 1:13:09-17, Epilogue (Post-Game), Mysteries]
3. It is said (in Layton's words) that Monte d'Or is "a place to forget the worries of everyday life", where "anything is possible"; Luke finds it hard to believe that bad things (i.e. the Masked Gentleman's attacks) could be happening there.
 - a. [A, 2:14, Prologue, Celebration Boulevard - dialogue after parade 3D cutscene]
 - b. [A, 2:19, Prologue, Celebration Boulevard - dialogue after parade 3D cutscene]
 4. Most of the people in Monte d'Or are tourists.
 - a. [A, 1:07:59, Chapter 1, Celebration Boulevard - dialogue with policeman]
 5. Nils does not "believe in lively, carefree Monte d'Or"; he thinks there is a "big power struggle going on underneath".
 - a. [A, 3:28:54, Chapter 3, Ledore Mansion Gate - dialogue with Nils]
 6. Dalston, after expressing his beliefs about Henry, says Monte d'Or is not a "city of miracles", but rather a "city of betrayals".
 - a. [A, 3:41:43, Chapter 3, Chateau Dalston - conversation with Dalston]
 7. Puck reminds us that "all your dreams can come true" in Monte d'Or, "even if your dream is to pretend you're still young".
 - a. [C, 1:37:29, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 116]
 8. Waltham is put off by how "such sad memories [can] come in a glittering town such as" Monte d'Or.
 - a. [C, 2:07:09, Chapter 7, The Camel's Hump Hotel - dialogue with Waltham]
 9. Given how Aldus speaks about it, it seems almost like an urban legend or fairytale "that under this most starry of skies, those that wait here [at the Reunion Inn] are reunited with an old friend".
 - a. [C, 2:22:29, Chapter 7, Reunion Inn - dialogue with Aldus]
 10. Monte d'Or sticks out like a sore thumb, the boundary between it and the desert very distinct.
 - a. [C, 3:09:44, Chapter 7, Emerald Suite - investigation of window]
 11. Monte d'Or's proximity to the oasis, while providing it with life, also traps its residents.
 - a. [C, 3:39:55, Chapter 8, Reunion Inn - dialogue after final miracle cutscene]
 12. Apparently, "Monte d'Or was created solely for the pleasure of its visitors"; it is made to please those only coming to know it superficially.
 - a. [D, 49:40, Epilogue (Post-Game), The Camel's Hump Lobby (Day) - dialogue with Pascal]
 13. Pirouette is amazed by Monte d'Or's growth from a little oasis, musing that "it's almost like it don't even belong 'ere..."

- a. [D, 58:13, Epilogue (Post-Game), Chance Avenue (Day) - dialogue with Pirouette]
 - b. [D, 58:14, Epilogue (Post-Game), Chance Avenue (Day) - dialogue with Pirouette]
14. It is poignant that Randall should seek to bury Monte d'Or, considering its symbolic proximity to the old life he gave up on unearthing; after the resolution, Layton thinks that "Randall can bury the years he has lost and begin his life afresh", which seems an entirely different thought process to Randall's and more in line with Henry wanting Randall to resume his old life.
- a. [C, 3:38:33-39, Chapter 8, Reunion Inn - final miracle cutscene]
 - b. [C, 3:39:42, Chapter 8, Reunion Inn - dialogue after final miracle cutscene]
 - c. [D, 28:14, Epilogue (Post-Game), Layton's Journal - after completing game]
 - d. [Symbolism/Theming/Narrative Structure M9]
 - e. [Symbolism/Theming/Narrative Structure M10]

[F] Several characters search for family members across the game, which emphasizes the familial nature of Henry's relationship to Randall and the familial nature of his search for him.

1. Hershel looks for his father in Stansbury.
 - a. [A, 2:09:40, Chapter 2, Newmarket - dialogue with Henry]
 - b. [A, 2:10:00, Chapter 2, Newmarket - dialogue with Henry]
2. Bonnie and her mother, Tanya, repeatedly get separated and repeatedly look for one another in Monte d'Or; Tanya's appearance is brought up on multiple occasions and it is notably similar to Randall's (red hair, purple and white clothing), and the two arrange to reunite at the Reunion Inn, where Henry expects to reunite with Randall.
 - a. [A, 2:55:21, Chapter 3, Shopping District - dialogue with Waltham]
 - b. [A, 3:07:16, Chapter 3, Marquee - dialogue with Mordaunt]
 - c. [C, 1:19:26, Chapter 7, Knick-Knack Alley - dialogue after completing Puzzle 110]
3. Tannenbaum looks for Randall, his surrogate son, in Monte d'Or.
 - a. [B, 3:02:49, Chapter 5, Knick-Knack Alley - dialogue after completing Puzzle 077]
 - b. [B, 3:02:52, Chapter 5, Knick-Knack Alley - dialogue after completing Puzzle 077]
 - c. [B, 3:03:39, Chapter 5, Episodes - Tannenbaum's Trek]
 - d. [B, 3:03:46, Chapter 5, Episodes - Tannenbaum's Trek]

[G] The Mask of Chaos and Mask of Order are a pair which are easy symbols for Randall and Henry, given how the former is dramatic, unstable, and adventurous, while the latter is subdued, responsible, and conservative (not to mention Randall's in-game alignment with the former), with the composite mask, the whole, symbolizing the (unhealthy...) way their identities are intertwined: from the point of view of the former, the latter is its counter, when truly it is a complement; when attached as a single unit, only the former is recognized; the latter sees the whole as the former; both are defined by the absence of the other; the former (truly, the whole) goes missing; the former (truly, the whole) is kept in effigy by the latter; the latter, and particularly its attachment to the former, is lost in that very attachment; they can only reach their full potential and reveal some sort of hidden truth when close but not united as the whole; etc.

1. Henry is said to have found the Mask of Chaos in the Akbadain ruins instead of Randall, having "stumbled upon it in one of the passages", and has kept it in his study as a reminder of Randall and a symbol of Monte d'Or's prosperity; it is actually a replica used as a beacon for Randall.
 - a. [A, 54:21, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [A, 54:24, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - c. [A, 54:33, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - d. [A, 55:36, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - e. [A, 55:59, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - f. [A, 56:33, Chapter 1, Layton's Journal - after conversation with Angela]*
 - g. [A, 3:24:28, Chapter 3, Henry's Study - investigation of chest]
 - h. [D, 12:40, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - i. [D, 12:46, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - j. [D, 12:52, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - k. [D, 12:55, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - l. [D, 32:45, Epilogue (Post-Game), Episodes - An Unusual Proposal]
2. Angela hides the replica Mask of Chaos, likely in the records room of Henry's private office in the Reunion Inn, and Henry is the only person who both knows the mask is fake and thinks it was stolen; Descole hides Angela and, later, the genuine Mask of Chaos there.
 - a. [C, 2:38:35, Chapter 7, Office - dialogue after Layton returns from records room]
 - b. [C, 2:38:50, Chapter 7, Office - dialogue after Layton returns from records room]
 - c. [D, 30:09, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - d. [D, 30:17, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - e. [D, 30:42, Epilogue (Post-Game), Episodes - A Difficult Letter]
3. Henry has no idea who would have stolen the (replica) Mask of Chaos.
 - a. [D, 28:52, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - b. [D, 28:54, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - c. [D, 29:20, Epilogue (Post-Game), Episodes - A Difficult Letter]
4. Descole falsely believes Henry has the Mask of Order, so he disguises himself as "Angela" for the express purpose of getting closer to him and getting him to hand it over; the Masked Gentleman's miracles are meant to convince Henry of the Mask of Chaos' power and the Mask of Order's ability to counteract it.
 - a. [B, 2:57:12, Chapter 5, Ledore Mansion Garden - dialogue with "Angela"]

- b. [B, 2:57:38, Chapter 5, Ledore Mansion Garden - dialogue with “Angela”]
 - c. [B, 2:57:43, Chapter 5, Ledore Mansion Garden - dialogue with “Angela”]
 - d. [B, 2:57:45, Chapter 5, Ledore Mansion Garden - dialogue with “Angela”]
 - e. [B, 4:12:35, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - f. [B, 4:12:38, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - g. [B, 4:12:42, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - h. [B, 4:12:45, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - i. [B, 4:12:48, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - j. [C, 1:50:57, Chapter 7, Ledore Mansion Parlour - dialogue with “Angela”]
 - k. [C, 3:35:16, Chapter 7, Mysteries - after Randall’s tale]
 - l. [C, 3:43:29, Chapter 8, Monument - dialogue after arriving]
 - m. [C, 3:43:32, Chapter 8, Monument - dialogue after arriving]
 - n. [C, 3:43:36, Chapter 8, Monument - dialogue after arriving]
 - o. [C, 3:43:38, Chapter 8, Monument - dialogue after arriving]
 - p. [C, 3:43:41, Chapter 8, Monument - dialogue after arriving]
 - q. [C, 3:49:31, Chapter 8, Final Chamber - dialogue after entering]
 - r. [D, 5:10, Epilogue, Gallery Plaza - after Descole’s unveiling cutscene]
 - s. [D, 5:16, Epilogue, Gallery Plaza - after Descole’s unveiling cutscene]
 - t. [D, 5:23, Epilogue, Gallery Plaza - after Descole’s unveiling cutscene]
 - u. [D, 5:28, Epilogue, Gallery Plaza - after Descole’s unveiling cutscene]
 - v. [D, 5:37, Epilogue, Gallery Plaza - after Descole’s unveiling cutscene]
 - w. [D, 5:42, Epilogue, Gallery Plaza - after Descole’s unveiling cutscene]
 - x. [D, 5:47, Epilogue, Gallery Plaza - after Descole’s unveiling cutscene]
 - y. [D, 6:23, Epilogue, Mysteries - after Descole’s escape 3D cutscene]
5. Descole convinces Randall that receiving the Mask of Order from Henry is the final step in getting revenge on him, that it “will grant a wish that [he has] held for many long years”.
 - a. [D, 31:29, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 - b. [D, 31:31, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 6. Descole knows of the Mask of Chaos and Mask of Order as a pair, and has told Randall as much.
 - a. [D, 31:33, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 7. Layton thinks that “surely they [Randall and the Mask of Chaos] would have been together” when Henry found the latter.
 - a. [A, 54:37, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 8. Monte d’Or’s (rather chaotic!) carnival was originally in honor of the Mask of Chaos.
 - a. [A, 1:11:01, Chapter 1, Costume Boutique - investigation of masks on table]
 9. Luke thinks the Mask of Chaos (which he does not know Henry never had) granted Henry the power to create Monte d’Or, and wonders if it also has the power to destroy it through the Masked Gentleman’s miracles.
 - a. [A, 1:39:35, Chapter 1, Layton’s Room - dialogue after entering room]
 10. “Angela” says that Henry would sit in his study for hours, just regarding the (replica) Mask of Chaos; Descole has reason to know this is not the real mask, given how Randall has it, but he keeps up the lie anyway.

- a. [A, 3:21:14, Chapter 3, Henry's Study - investigation of large painting]*
- 11. Layton calls the Mask of Chaos "a mask that can bring both joy and sorrow", calling it "a catalyst both for Randall's misfortune and Henry's success".
 - a. [A, 3:21:24, Chapter 3, Henry's Study - investigation of large painting]
 - b. [A, 3:21:28, Chapter 3, Henry's Study - investigation of large painting]
- 12. Layton and "Angela" partly attribute Henry and Monte d'Or's success to Henry's discovery of the Mask of Chaos, and "Angela" says Henry does the same.
 - a. [A, 3:21:33, Chapter 3, Henry's Study - investigation of large painting]
 - b. [A, 3:21:35, Chapter 3, Henry's Study - investigation of large painting]
 - c. [A, 3:22:02, Chapter 3, Henry's Study - investigation of large painting]
- 13. "Angela" says that the doors to the Ledore mansion are locked at all times, so whoever "stole" the "Mask of Chaos" had to have come in through a window.
 - a. [A, 3:24:01, Chapter 3, Henry's Study - dialogue with Angela]
- 14. "Angela" says the (replica) Mask of Chaos was not locked away in the chest in Henry's study, but rather was hanging on the wall above it.
 - a. [A, 3:24:17, Chapter 3, Henry's Study - investigation of chest]
 - b. [A, 3:24:19, Chapter 3, Henry's Study - investigation of chest]
 - c. [A, 3:24:23, Chapter 3, Henry's Study - investigation of chest]
 - d. [A, 3:24:28, Chapter 3, Henry's Study - investigation of chest]
- 15. "Angela" says that the "Mask of Chaos" was "stolen" when both her and Henry were at home, but neither of them saw or heard anything.
 - a. [A, 3:24:31, Chapter 3, Henry's Study - investigation of chest]
 - b. [A, 3:24:35, Chapter 3, Henry's Study - investigation of chest]
- 16. The Masked Gentleman says that "those who prosper by the mask must also wither by it".
 - a. [B, 1:07:51, Chapter 3, Gallery Plaza - dialogue after levitation miracle cutscene]
- 17. The Masked Gentleman calls the Mask of Order "another tale of woe".
 - a. [B, 1:09:08, Chapter 3, Gallery Plaza - dialogue after levitation miracle cutscene]
- 18. The puzzle in the final chamber of the Akbadain can only be solved with both the Mask of Chaos and the Mask of Order.
 - a. [C, 3:45:20, Chapter 8, Monument - dialogue after arriving]
 - b. [C, 3:45:25, Chapter 8, Monument - dialogue after arriving]
- 19. The Mask of Order "is hidden in plain view, where none of us would have thought to look"; it "has been right here all this time".
 - a. [C, 3:46:30, Chapter 8, Layton's Journal - after Henry and Dalston depart]
 - b. [C, 3:50:04, Chapter 8, Final Chamber - masks cutscene]
- 20. An engraving in the final chamber of the Akbadain, which bears the same message as the stone tablet Randall found along with the Mask of Chaos, reads "Only the bearers of Chaos and Order may reveal our legacy. It is always the two halves that make the whole".
 - a. [C, 3:49:14, Chapter 8, Final Chamber - dialogue after entering]
 - b. [C, 3:49:18, Chapter 8, Final Chamber - dialogue after entering]
- 21. What had thus far been considered the "genuine Mask of Chaos" is actually both the Mask of Chaos and Mask of Order, a composite mask with two halves.

- a. [C, 3:49:57, Chapter 8, Final Chamber - masks cutscene]
- 22. Layton says that “when they are united, the bearers of chaos and order shall come”.
 - a. [C, 3:49:59, Chapter 8, Final Chamber - masks cutscene]
- 23. “The Mask of Order and the Mask of Chaos are in fact two halves of the same artefact, which can be separated at will. Far from counteracting each other, they gain power only when used together. The masks were never two separate entities, but one and the same. They belonged together from the start.”
 - a. [C, 3:52:14, Chapter 8, Mysteries - after ruins’ rise cutscene]
- 24. The Mask of Chaos and Mask of Order, truly, are powerful only when in close proximity, neither completely unified nor completely separate: they need to be placed on pedestals in the final chamber of the Akbadain to solve its puzzle, close to one another and used at the same time but not so intertwined that they become a single object.
 - a. [C, 3:50:10, Chapter 8, Final Chamber - masks cutscene]
 - b. [C, 3:50:12, Chapter 8, Final Chamber - masks cutscene]
- 25. Descole is the one to put the Mask of Chaos on its pedestal, while Layton is the one to put the Mask of Order on its pedestal.
 - a. [C, 3:50:10, Chapter 8, Final Chamber - masks cutscene]
 - b. [C, 3:50:12, Chapter 8, Final Chamber - masks cutscene]
- 26. “In order to solve the final puzzle of the ruins, two keys are required. Angela believed these were two individual masks, the Mask of Chaos and the Mask of Order, but I realise now there’s more to it. The mask Randall found in the ruins was real, but in 18 years, he never discovered the secret it concealed. All this time, order and chaos have been two parts of the one whole.”
 - a. [C, 3:53:03, Epilogue, Layton’s Journal - after starting chapter]

[H] The front door/visitor’s entrance to an area (often a household) is juxtaposed to the window/secret entrance/VIP entrance, and when applied to a household, the use of the front door symbolizes an individual’s belonging to or being welcomed into the household (a familial relationship), while the use of the secret entrance symbolizes an individual’s alienness to it (a non-familial relationship); this symbolic juxtaposition is used for Randall’s room and the final chamber of the Akbadain ruins, where in the latter case the Azran’s secret is only known to people using the secret entrance, implying symbolically that Randall is better understood by people outside his household (Hershel or Angela, Hershel especially) than by people within it (Mr Ascot or Henry).

- 1. Randall enters his room through the door, and finds Henry there being berated by the maid; after handing Henry the toy robot - which Henry proceeds to treasure - Randall shoves the maid out of his room and closes the door behind her, leaving him and Henry.
 - a. [D, 16:09-16, Epilogue, Randall’s Room - toy robot cutscene]
 - b. [D, 16:18-27, Epilogue, Randall’s Room - toy robot cutscene]
 - c. [D, 16:28-35, Epilogue, Randall’s Room - toy robot cutscene]
 - d. [D, 16:37-49, Epilogue, Randall’s Room - toy robot cutscene]
- 2. Randall has a bell under his window which is used as a signal to people outside of his household to call the attention of him and anyone else in his room, as seen in both That Rings a Bell puzzles and their respective completion artworks; in adolescence, Angela

and Hershel ring this bell and use the window to enter his room - calling it a “VIP entrance” or a “secret entrance” - as they cannot access it through the front door to the Ascot house.

- a. [A, 2:40:12, Chapter 2, Ascot House - investigation of front door]
 - b. [A, 2:40:27, Chapter 2, Ascot House - investigation of Randall's window]
 - c. [A, 2:40:52, Chapter 2, Ascot House - Puzzle 027, That Rings a Bell]
 - d. [A, 2:41:12, Chapter 2, Ascot House - reentering Puzzle 027]
 - e. [A, 2:41:21, Chapter 2, Ascot House - Puzzle 027, That Rings a Bell]
 - f. [A, 2:41:46, Chapter 2, Ascot House - Puzzle 027, That Rings a Bell]
 - g. [A, 2:48:02, Chapter 3, Layton's Journal - after waking up]
 - h. [D, 1:28:47, Layton's Challenges, The Old Friends' House - Puzzle 147, That Rings a Bell 2]
 - i. [D, 1:29:06, Layton's Challenges, The Old Friends' House - Puzzle 147, That Rings a Bell 2]
 - j. [D, 1:29:31, Layton's Challenges, The Old Friends' House - Puzzle 147, That Rings a Bell 2]
3. Angela and Hershel cannot use the front door to the Ascot house as Mr Ascot, Randall's father, would then know they are visiting his son and get terrifyingly angry; Hershel has entered through the front door very few times, and the last time he and Angela did, Mr Ascot punished Randall for their visit.
 - a. [A, 2:40:09, Chapter 2, Ascot House - investigation of front door]
 - b. [A, 2:40:12, Chapter 2, Ascot House - investigation of front door]
 - c. [A, 2:40:33, Chapter 2, Ascot House - investigation of Randall's window]
 - d. [A, 2:48:02, Chapter 3, Layton's Journal - after waking up]
4. Even if Hershel and Angela's “secret entrance” operates as such in terms of Mr Ascot, who seems to be ignorant to their comings and goings, it is not so secret for Henry, who is always expecting their arrival.
 - a. [A, 2:48:02, Chapter 3, Layton's Journal - after waking up]
5. Henry, unlike Angela, Hershel, or Dalston, is part of the Ascot household, and thus he can and does access Randall's room through the front door to the Ascot house, where he can there interact with people using the “VIP entrance”; he does not have to pass through the window to be on the same side of it as Randall, and presumably he is also unable to (it would be both improper and nonsensical for him to climb through Randall's window from outside).
 - a. [A, 2:38:25-29, Chapter 2, Pebble Lane - end of cutscene with Hershel and Angela]
 - b. [A, 2:48:02, Chapter 3, Layton's Journal - after waking up]
 - c. [B, 2:02:54-56, Chapter 4, Randall's Room - dialogue after entering]
 - d. [D, 1:29:06, Layton's Challenges, The Old Friends' House - Puzzle 147, That Rings a Bell 2]
 - e. [D, 1:29:31, Layton's Challenges, The Old Friends' House - Puzzle 147, That Rings a Bell 2]

6. Randall, along with Angela and Hershel, uses his window as a secret exit: he is unable to leave through the front door, as his disapproving father would know, and so he can escape the Ascot household, as it were, by climbing out of his window.
 - a. [B, 1:31:23, Chapter 4, Newmarket - dialogue after completing Puzzle 058]
7. "Angela" says that the doors to the Ledore mansion are locked at all times, so whoever "stole" the "Mask of Chaos" had to have come in through a window, simultaneously implicating someone outside the household and suggesting Angela herself, given her history of sneaking through windows; the replica Mask of Chaos was indeed taken by Angela, someone within the Ledore household, and someone who would thus be using the front door.
 - a. [A, 3:24:01, Chapter 3, Henry's Study - dialogue with Angela]
 - b. [C, 2:38:47, Chapter 7, Office - dialogue after Layton returns from records room]
 - c. [C, 2:38:50, Chapter 7, Office - dialogue after Layton returns from records room]
 - d. [D, 30:09, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - e. [D, 30:17, Epilogue (Post-Game), Episodes - A Difficult Letter]
 - f. [D, 30:42, Epilogue (Post-Game), Episodes - A Difficult Letter]
8. Henry's study in the Ledore mansion has no windows; no windows are visible in the room itself as we can see it or in the map of the building.
 - a. [A, 3:19:44, Chapter 3, Henry's Study - dialogue after entering]
9. Henry's office in the Reunion Inn has no windows: there are no windows in the three visible walls, and the fourth wall must house the door used to enter (the door in the corner is to the records room) and thus, as it is against the hallway, would likewise lack windows.
 - a. [C, 2:30:54, Chapter 7, Office - dialogue after entering]
10. The Snow Bunny has the sickly boy on the inside of a window and Bunny on the outside, where the boy waits by the window to see Bunny whenever he visits; after running himself ragged to save the boy by retrieving the healing flower, Bunny taps on his window and leaves the flower on the sill, which is all the boy sees; the boy is only well enough to leave because Bunny saved him, and he does so to pick his body up and bury him; as noted above, both the boy and Bunny can represent Henry or Randall, and thus they are both on either side of the window and thus, in a sense, on the same side.
 - a. [C, 1:39:04-41:27, Chapter 7, Rabbit Show - Play 9: The Snow Bunny]
 - b. [Symbolism/Theming/Narrative Structure D]
11. The Greatest Treasure has Bunny welcome Fox into his home (presumably through the front door) to save him from winter starvation by providing him with the food he did not work to acquire, after Squirrel and Bear refuse him the same salvation; there is a knock on Bunny's front door, and upon opening it he finds Squirrel and Bear, bearing their own food to give Fox; Fox promises to work hard from then on, and Bunny reflects on how friendship is the most important thing in life; as noted above, both the Fox and the Bunny can represent Henry or Randall, and thus they are both on either side of the front door and thus, in a sense, on the same side.
 - a. [C, 2:27:33-29:24, Chapter 7, Rabbit Show - Play 10: The Greatest Treasure]
 - b. [Symbolism/Theming/Narrative Structure D]

12. Luke says that “walking through the [main] entrance [to the Reunion Inn] is sure to make anyone feel like a VIP”.
 - a. [C, 2:22:15, Chapter 7, Reunion Inn - investigation of entrance]
13. The first of the Masked Gentleman’s fairytales ends with Randall’s character “return[ing] from burying his treasure and [falling] asleep in a sunny spot by the window, completely content”.
 - a. [C, 2:38:50-41:39, Chapter 7, Reunion Inn Front Desk - Masked Gentleman’s fairytale 1]
14. The fourth of the Masked Gentleman’s fairytales involves Angela’s character first seeing Randall’s character while “gazing from her window”; the window between them, with her inside and him outside, emphasizes that they are of different households.
 - a. [C, 3:21:38-22:33, Chapter 7, Grand Hall - Masked Gentleman’s fairytale 4]
15. Hershel and Randall entered the Akbadain ruins through Thornley’s Gorge, fairly far away from Monte d’Or; Layton calls this entrance they used the “front door” or “visitor’s entrance”, as opposed to the hidden entryway into the final chamber of the Akbadain, which could just as well be called a “secret entrance”; the secrets of the Akbadain are obfuscated by treasure for those (such as Randall and Hershel, and later Henry) entering through the “front door”, while they are more visible and more accessible to those (such as Layton and Descole) entering through the “secret entrance”.
 - a. [C, 3:44:04, Chapter 8, Monument - dialogue after arriving]
 - b. [C, 3:44:05, Chapter 8, Monument - dialogue after arriving]
 - c. [C, 3:44:15, Chapter 8, Monument - dialogue after arriving]
 - d. [C, 3:44:18, Chapter 8, Monument - dialogue after arriving]
16. The “true treasure” of the Akbadain ruins “has always been the ruins themselves”.
 - a. [C, 3:53:06, Epilogue, Layton’s Journal - after starting chapter]

[I] Putting in effort to understand others is an important theme in the game, which is repeatedly (and explicitly) conveying the costs of assuming the worst about people and not choosing to look beyond the facade they put up, especially when such people do not actively talk about or explain themselves; this, of course, applies heavily to Henry.

1. Most of the people in Monte d’Or are tourists, and thus they know nothing about Henry and Angela; only the residents know them, and they are relatively few and far between.
 - a. [A, 1:07:59, Chapter 1, Celebration Boulevard - dialogue with policeman]
 - b. [A, 1:08:02, Chapter 1, Celebration Boulevard - dialogue with policeman]
2. A collection item which can be found in Henry’s study is the Weighted Scales, whose description says they “can’t make any useful judgements with those uneven arms”; this applies to Henry’s biased judgement of Dalston, but could just as well apply to Layton’s biased judgement of Henry.
 - a. [A, 3:20:46, Chapter 3, Henry’s Study - collection item]
3. “Angela” is adamant about Dalston’s guilt, which Layton is put off by, saying he is “surprised [she] would make such a claim without having any evidence to support [her] accusation”; she explains it away as being “protective” over Henry.
 - a. [B, 2:26:56, Chapter 5, Ledore Mansion Parlour - dialogue with “Angela”]
 - b. [B, 2:27:01, Chapter 5, Ledore Mansion Parlour - dialogue with “Angela”]

- c. [B, 2:27:05, Chapter 5, Ledore Mansion Parlour - dialogue with "Angela"]
- 4. In reflecting on his false arrest after his interrogation, Dalston says "That's the funny thing about making up your mind: you stop listening to everything else."
 - a. [B, 2:37:10, Chapter 5, Police HQ - dialogue with Dalston]
- 5. Layton hopes Sheffield will "soon come to realise the great risks of [his] 'guilty until proven innocent' policy".
 - a. [B, 2:38:57, Chapter 5, Police HQ - dialogue with Sheffield]
- 6. Layton does not realize that not only is he incredibly biased about Henry, this bias has put him on the attack against Henry, whose subsequent coldness and reticence to talk about himself is expected; Layton hopes he "can break through his shell before it's too late", completely ignorant to the fact that he has fortified this shell.
 - a. [B, 2:55:40, Chapter 5, Layton's Journal - after conversation with Henry]
- 7. "Angela" falsely calls Henry an "open book".
 - a. [B, 2:56:38, Chapter 5, Ledore Mansion Garden - conversation with "Angela"]
- 8. Layton is convinced that Henry is (actively) hiding something, but he is not sure what it is; for most of the game, he thinks this secret is directly related to the Masked Gentleman.
 - a. [B, 2:57:12, Chapter 5, Mysteries - after conversation with "Angela"]
- 9. Ludmilla specifically tells Layton not to suspect Henry just because he does not talk about himself, saying that "the less one talks about oneself, the higher the risk of being misjudged by others"; she seems to equate Layton's false suspicion of Henry to Henry's false suspicion of Dalston.
 - a. [C, 1:11:21, Chapter 7, Costume Boutique - dialogue with Ludmilla]
 - b. [C, 1:11:28, Chapter 7, Costume Boutique - dialogue with Ludmilla]
 - c. [C, 1:11:32, Chapter 7, Costume Boutique - dialogue with Ludmilla]
- 10. Layton only really begins to think that Henry's secret is unrelated to the Masked Gentleman when Henry does not offer information himself but actively promotes the idea of Layton finding it elsewhere.
 - a. [C, 1:52:53, Chapter 7, Henry's Study - dialogue with Henry]
 - b. [C, 1:52:56, Chapter 7, Henry's Study - dialogue with Henry]
 - c. [C, 1:53:23, Chapter 7, Henry's Study - dialogue with Henry]
 - d. [C, 1:53:27, Chapter 7, Henry's Study - dialogue with Henry]
 - e. [C, 1:53:29, Chapter 7, Henry's Study - dialogue with Henry]
- 11. Mrs Ascot firstly saying that Henry is naturally very private and secondly that Layton should be kind to him over Randall prompts Layton to "leave Henry out of the investigation as much as possible".
 - a. [C, 1:54:50, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - b. [C, 1:54:54, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - c. [C, 1:54:56, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - d. [C, 1:54:59, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - e. [C, 1:55:02, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - f. [C, 1:55:07, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
- 12. Gonzales, after talking about Dalston, says "You have to really know a person to see through their faults and realise their true qualities".

- a. [C, 2:10:21, Chapter 7, Chateau Dalston - dialogue with Gonzales]
- 13. Henry himself is very fixated on the “how” and “why” of the Masked Gentleman.
 - a. [B, 4:14:24, Chapter 5, Pumpkin Spinners - dialogue after seeing “reappeared” people]
 - b. [B, 4:14:29, Chapter 5, Pumpkin Spinners - dialogue after seeing “reappeared” people]
 - c. [C, 2:16:49, Chapter 7, Henry’s Study - dialogue with Henry]
- 14. Layton deduces that the Masked Gentleman has been coaxing him into suspecting Henry by deliberately making Henry look suspicious; he knows with certainty that he has been wrong about Henry, and that it was to the benefit of the villain for him to be.
 - a. [C, 2:19:37, Chapter 7, Racecourse - dialogue with Bloom]
 - b. [C, 2:19:40, Chapter 7, Racecourse - dialogue with Bloom]
 - c. [C, 2:19:44, Chapter 7, Racecourse - dialogue with Bloom]
 - d. [C, 2:19:47, Chapter 7, Racecourse - dialogue with Bloom]
- 15. Luke feels silly (and bad!) for ever suspecting Henry given how Henry had been investigating the Masked Gentleman himself and also suffering at his hands.
 - a. [C, 2:33:01, Chapter 7, Office - investigation of left bookcase]
 - b. [C, 2:33:03, Chapter 7, Office - investigation of left bookcase]
 - c. [C, 2:33:06, Chapter 7, Office - investigation of left bookcase]
- 16. Layton groups himself with the Masked Gentleman in saying they have both wrongly suspected Henry; he wants this “veil of mistrust” to be lifted and hopes to convince him of his “grave misunderstanding”.
 - a. [C, 3:16:50, Chapter 7, Layton’s Journal - after Masked Gentleman’s fairytale 3]
- 17. A collection item which can be found in the auditorium - where the Masked Gentleman’s final fairytale, the embodiment of the picture he has, is displayed - is the Last Puzzle piece, whose description notes how “you never realise a piece is missing until the end”; for a puzzle, missing this final piece deprives one of the full picture, which is proverbially the case for the Masked Gentleman.
 - a. [C, 3:22:59, Chapter 7, Auditorium - collection item]
- 18. Randall eagerly explains himself, asking “what good is an untold tale?”
 - a. [C, 3:32:07, Chapter 7, Grand Hall - dialogue after Masked Gentleman’s unveiling cutscene]
- 19. It “appeared as if Henry had stolen [Randall’s] family and [his] fortune. Nothing could be further from the truth.”
 - a. [D, 9:57, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
- 20. Henry was designed to invoke curiosity about his inner life; his designer had the “hope that people would want to find out what happened to Henry to harden his features so”.
 - a. [World of Professor Layton, p.120]

[J] The game, perhaps more than any other in the series, is framed like a murder mystery, with emphasis placed not only on who has done something but also on how and why they did it (means and motive); in an alteration of the typical murder mystery form of having the detective methodically break down the villain's guilt in the finale, here the detective does the same for another's innocence, thus framing the understanding of this innocence (by the in-game detective, Layton, as well as the player) to be as if not more morally/intellectually imperative than the understanding of that guilt; this, of course, applies to Henry, the knowledge of whose true goodness relies on elucidation from clues, as his intentions are obfuscated both by the game and by him himself; the twist reveal of Henry's true nature is built on our being wrong about him, our suspecting him as the game is designed to make us, its narrative satisfaction coming from our guilt of falsely presuming his guilt.

1. Henry is (in)conveniently missing for a decent portion of the story; in his absence, we must rely on others' verbalized perspectives on him to understand his biography and character.
 - a. [A, 52:20, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [A, 53:23, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - c. [A, 54:43, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - d. [A, 1:00:25, Chapter 1, Ledore Mansion Gate - dialogue with Mordaunt after leaving Ledore Mansion]
 - e. [A, 1:36:29, Chapter 1, The Camel's Hump Lobby - dialogue with Pascal]
 - f. [A, 2:58:06, Chapter 3, Shopping District - dialogue with Frankie]
 - g. [A, 2:58:21, Chapter 3, Shopping District - dialogue with Frankie]
 - h. [A, 3:09:21, Chapter 3, Marquee - dialogue after completing Puzzle 031]
 - i. [A, 3:09:28, Chapter 3, Marquee - dialogue after completing Puzzle 031]
 - j. [A, 3:09:31, Chapter 3, Marquee - dialogue after completing Puzzle 031]
 - k. [A, 3:18:39, Chapter 3, Ledore Mansion Parlour - dialogue with "Angela"]
 - l. [A, 3:19:02, Chapter 3, Ledore Mansion Parlour - dialogue with "Angela"]
 - m. [A, 3:19:49, Chapter 3, Henry's Study - dialogue after entering]
 - n. [A, 3:20:01, Chapter 3, Henry's Study - dialogue after entering]
 - o. [A, 3:21:14, Chapter 3, Henry's Study - investigation of large painting]
 - p. [A, 3:21:39, Chapter 3, Henry's Study - investigation of large painting]
 - q. [A, 3:21:50, Chapter 3, Henry's Study - investigation of large painting]
 - r. [A, 3:22:02, Chapter 3, Henry's Study - investigation of large painting]
 - s. [A, 3:23:41, Chapter 3, Henry's Study - dialogue with Angela]
 - t. [A, 3:24:28, Chapter 3, Henry's Study - investigation of chest]
 - u. [A, 3:24:57, Chapter 3, Henry's Study - investigation of chest]
 - v. [A, 3:25:58, Chapter 3, Henry's Study - investigation of chest]
 - w. [A, 3:29:44, Chapter 3, Ledore Mansion Gate - dialogue with Nils]
 - x. [A, 3:40:49, Chapter 3, Chateau Dalston - conversation with Dalston]
 - y. [A, 3:41:12, Chapter 3, Chateau Dalston - conversation with Dalston]
 - z. [A, 3:41:14, Chapter 3, Chateau Dalston - conversation with Dalston]
 - aa. [B, 30:21, Chapter 3, Montsarton Gallery - dialogue after completing Puzzle 046]
 - bb. [B, 53:33, Chapter 3, Episodes - Hannibal the Ferocious]

2. Our understanding of Henry is very reliant on others even when he is present in the story; he is often described and talked about by them, certainly much more than he describes and talks about himself; this becomes overt when Henry encourages us to get information from officials and businesses in town instead of asking him.
- a. [A, 2:11:18, Chapter 2, Newmarket - dialogue with Lionel]
 - b. [A, 2:36:04, Chapter 2, Pebble Lane - dialogue with Dalston]
 - c. [A, 2:36:44, Chapter 2, Layton's Journal - after dialogue with Dalston]
 - d. [A, 2:48:02, Chapter 3, Layton's Journal - after waking up]
 - e. [B, 1:12:14, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - f. [B, 1:12:30, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - g. [B, 1:12:33, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - h. [B, 2:00:50, Chapter 4, Episodes - Moonlight Rendezvous]
 - i. [B, 2:03:15, Chapter 4, Randall's Room - dialogue after entering]
 - j. [B, 2:03:29, Chapter 4, Randall's Room - dialogue after entering]
 - k. [B, 2:06:06, Chapter 5, Layton's Journal - after completing prior chapter]
 - l. [B, 2:49:02, Chapter 5, Racecourse - dialogue with Gustav]
 - m. [B, 2:49:06, Chapter 5, Racecourse - dialogue with Gustav]
 - n. [B, 2:56:27, Chapter 5, Ledore Mansion Garden - conversation with "Angela"]
 - o. [B, 3:18:41, Chapter 5, Monument - dialogue with Murphy]
 - p. [B, 3:20:15, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - q. [B, 3:39:52, Chapter 5, Scorpion Casino - dialogue with Drake]
 - r. [B, 4:40:37, Chapter 6, Akbadain Level B3 - dialogue after entering level]
 - s. [B, 4:50:15, Chapter 6, Akbadain Level B4 - dialogue after entering level]
 - t. [B, 4:50:25, Chapter 6, Akbadain Level B4 - dialogue after entering level]
 - u. [B, 4:50:30, Chapter 6, Akbadain Level B4 - dialogue after entering level]
 - v. [B, 4:50:34, Chapter 6, Akbadain Level B4 - dialogue after entering level]
 - w. [C, 54:25, Chapter 7, The Camel's Hump Lobby - dialogue with Pascal]
 - x. [C, 56:07, Chapter 7, The Camel's Hump Lobby - dialogue after completing Puzzle 101]
 - y. [C, 1:06:58, Chapter 7, Monument - conversation with Drake]
 - z. [C, 1:11:16, Chapter 7, Costume Boutique - dialogue with Ludmilla]
 - aa. [C, 1:11:21, Chapter 7, Costume Boutique - dialogue with Ludmilla]
 - bb. [C, 1:11:28, Chapter 7, Costume Boutique - dialogue with Ludmilla]
 - cc. [C, 1:19:56, Chapter 7, Ledore Mansion Gate - dialogue with Gloria]
 - dd. [C, 1:20:01, Chapter 7, Ledore Mansion Gate - dialogue with Gloria]
 - ee. [C, 1:25:40, Chapter 7, Police HQ - dialogue with Sheffield]
 - ff. [C, 1:34:46, Chapter 7, Scorpion Casino - dialogue after completing Puzzle 115]
 - gg. [C, 1:45:45, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - hh. [C, 1:45:54, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - ii. [C, 1:45:57, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - jj. [C, 1:47:08, Chapter 7, Episodes - Confidentiality Compromised]
 - kk. [C, 1:50:57, Chapter 7, Ledore Mansion Parlour - dialogue with "Angela"]
 - ll. [C, 1:52:56, Chapter 7, Henry's Study - dialogue with Henry]
 - mm. [C, 1:52:59, Chapter 7, Henry's Study - dialogue with Henry]

- nn. [C, 1:53:27, Chapter 7, Henry's Study - dialogue with Henry]
 - oo. [C, 1:53:29, Chapter 7, Henry's Study - dialogue with Henry]
 - pp. [C, 1:54:39, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - qq. [C, 1:54:43, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - rr. [C, 1:54:50, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - ss. [C, 1:54:59, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - tt. [C, 1:55:02, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - uu. [C, 1:55:15, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - vv. [C, 1:59:56, Chapter 7, City Hall Reception - dialogue with Williams]
 - ww. [C, 2:10:35, Chapter 7, Chateau Dalston Parlour - dialogue with Dalston]
 - xx. [C, 2:10:42, Chapter 7, Chateau Dalston Parlour - dialogue with Dalston]
 - yy. [C, 2:15:56, Chapter 7, Racecourse Front - dialogue with Murphy]
 - zz. [C, 2:16:11, Chapter 7, Racecourse Front - dialogue with Murphy]
 - aaa. [D, 44:27, Epilogue (Post-Game), Racecourse Front (Night) - dialogue with Murphy]
 - bbb. [D, 44:33, Epilogue (Post-Game), Racecourse Front (Night) - dialogue with Murphy]
 - ccc. [D, 45:24, Epilogue (Post-Game), City Hall (Night) - dialogue with Policeman]
 - ddd. [D, 45:25, Epilogue (Post-Game), City Hall (Night) - dialogue with Policeman]
 - eee. [D, 54:55, Epilogue (Post-Game), City Hall Reception (Day) - dialogue with Williams]
 - fff. [D, 1:03:36, Epilogue (Post-Game), Forest Edge (Day) - dialogue with Dalston]
 - ggg. [D, 1:10:38, Epilogue (Post-Game), Pebble Lane (Night) - dialogue with Dalston]
3. Environmental storytelling (though investigation of objects/rooms) is a secondary means of learning about Henry when he is incapable of conveying it to us himself; this becomes overt when Henry encourages us to investigate and take items from his study, and when Mordaunt has us thoroughly investigate his office.
- a. [A, 3:20:46, Chapter 3, Henry's Study - collection item]
 - b. [A, 3:26:57, Chapter 3, Henry's Study - investigation of tea set]
 - c. [A, 3:27:03, Chapter 3, Henry's Study - investigation of bookcase]
 - d. [B, 26:35, Chapter 3, Montsarton Gallery - collection item]
 - e. [C, 1:53:05, Chapter 7, Henry's Study - dialogue with Henry]
 - f. [C, 1:53:08, Chapter 7, Henry's Study - dialogue with Henry]
 - g. [C, 1:59:17, Chapter 7, City Hall Reception - dialogue after completing Puzzle 118]
 - h. [C, 1:59:22, Chapter 7, City Hall Reception - dialogue after completing Puzzle 118]
 - i. [C, 2:22:14, Chapter 7, Reunion Inn - investigation of entrance]
 - j. [C, 2:22:15, Chapter 7, Reunion Inn - investigation of entrance]
 - k. [C, 2:23:06, Chapter 7, Reunion Inn Front Desk - dialogue after entering]
 - l. [C, 2:31:06, Chapter 7, Office - dialogue after entering]
 - m. [C, 2:31:09, Chapter 7, Office - dialogue after entering]
 - n. [C, 2:31:13, Chapter 7, Office - dialogue after entering]

- o. [C, 2:31:16, Chapter 7, Office - dialogue after entering]
 - p. [C, 2:31:16, Chapter 7, Office - dialogue after entering]
 - q. [C, 2:31:24, Chapter 7, Office - dialogue after entering]
 - r. [C, 2:32:03, Chapter 7, Layton's Journal - after entering office]
 - s. [C, 2:32:52, Chapter 7, Office - investigation of left bookcase]
 - t. [C, 2:32:58, Chapter 7, Office - investigation of left bookcase]
 - u. [C, 2:33:01, Chapter 7, Office - investigation of left bookcase]
 - v. [C, 2:34:36, Chapter 7, Office - investigation of expedition log]
 - w. [C, 2:36:41, Chapter 7, Office - dialogue after reading expedition log]
 - x. [C, 2:36:44, Chapter 7, Office - dialogue after reading expedition log]
 - y. [C, 2:36:48, Chapter 7, Office - dialogue after reading expedition log]
 - z. [C, 2:37:07, Chapter 7, Office - investigation of Randall's wall]
 - aa. [C, 2:37:27, Chapter 7, Office - investigation of Randall's wall]
 - bb. [C, 2:37:45, Chapter 7, Office - investigation of toy robot/photograph]
 - cc. [C, 2:37:57, Chapter 7, Office - investigation of toy robot/photograph]
 - dd. [C, 2:38:01, Chapter 7, Office - investigation of toy robot/photograph]
 - ee. [C, 2:38:05, Chapter 7, Office - investigation of toy robot/photograph]
 - ff. [C, 2:38:08, Chapter 7, Office - investigation of toy robot/photograph]
 - gg. [C, 2:38:12, Chapter 7, Office - investigation of toy robot/photograph]
 - hh. [C, 2:43:09, Chapter 7, Office - investigation of toy robot/photograph]
 - ii. [C, 2:43:13, Chapter 7, Office - investigation of toy robot/photograph]
 - jj. [C, 2:43:21, Chapter 7, Office - investigation of right bookcase]
 - kk. [C, 3:09:37, Chapter 7, Emerald Suite - investigation of sofa]
 - ll. [C, 3:19:59, Chapter 7, The Story So Far... - following Masked Gentleman's clues]
4. We experience the game through Layton, and he quickly begins to suspect Henry given his influence on the city's functioning, his arrest of Dalston, and his general evasiveness; as such, we begin to suspect Henry just as quickly, as we expect Layton to be right (we become as blind to his biases as he is); to him, Henry seems to have both motive and means.
- a. [B, 2:49:29, Chapter 5, Layton's Journal - after dialogue with Gustav]
 - b. [B, 2:50:09, Chapter 5, Layton's Journal - dialogue after leaving racecourse]
 - c. [B, 2:55:40, Chapter 5, Layton's Journal - after conversation with Henry]
 - d. [B, 3:20:53, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - e. [B, 3:20:53, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - f. [B, 3:20:53, Chapter 5, Layton's Journal - dialogue after dialogue with Murphy]
 - g. [C, 1:07:27, Chapter 7, Layton's Journal - after conversation with Drake]
 - h. [C, 1:46:19, Chapter 7, Layton's Journal - after dialogue with Murphy]
 - i. [C, 1:53:51, Chapter 7, Layton's Journal - after dialogue with Henry]
5. Henry's behavior ranks among the game's mysteries.
- a. [B, 2:57:12, Chapter 5, Mysteries - after conversation with "Angela"]
 - b. [D, 1:13:35-47, Epilogue (Post-Game), Mysteries]
6. Layton's suspicion of Henry falters and his belief in his innocence is strengthened because of hints at Henry's true motivations given by people's testimonies and

environmental clues, Henry's own vague and evasive cooperation only planting the most covert of seeds to the truth.

- a. [C, 1:52:49, Chapter 7, Henry's Study - dialogue with Henry]
 - b. [C, 1:52:53, Chapter 7, Henry's Study - dialogue with Henry]
 - c. [C, 1:53:27, Chapter 7, Henry's Study - dialogue with Henry]
 - d. [C, 1:53:29, Chapter 7, Henry's Study - dialogue with Henry]
 - e. [C, 1:54:59, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - f. [C, 1:55:02, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - g. [C, 1:55:07, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - h. [C, 1:56:41, Chapter 7, Ledore Mansion Parlour - dialogue with Henry]
 - i. [C, 1:59:40, Chapter 7, Layton's Journal - after viewing property record]
7. Randall was led to suspect Henry, and so was Layton, and so were we; this is how the lie was set up by Descole, how the miracles were set up by the Masked Gentleman, and how the story was set up by the game; this revelation, though, happens quite late.
 - a. [C, 2:19:37, Chapter 7, Racecourse - dialogue with Bloom]
 - b. [C, 2:19:40, Chapter 7, Racecourse - dialogue with Bloom]
 - c. [C, 2:19:44, Chapter 7, Racecourse - dialogue with Bloom]
 - d. [C, 2:19:47, Chapter 7, Racecourse - dialogue with Bloom]
 - e. [C, 3:16:50, Chapter 7, Layton's Journal - after Masked Gentleman's fairytale 3]
 - f. [D, 2:10, Epilogue, Gallery Plaza - dialogue with Randall]
 - g. [D, 31:44, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 - h. [D, 31:48, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 - i. [D, 31:52, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 - j. [D, 31:55, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 - k. [D, 32:18, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
8. Layton, with Angela and Mrs Ascot's help (and, notably, without Henry's), systematically breaks down every one of Henry's inexplicable actions and bears upon Randall the truth about him: that Henry is innocent, selfless, and unworthy of his suffering at Randall's hands, in particular because Henry had done everything for Randall's sake.
 - a. [D, 7:33, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - b. [D, 7:41, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - c. [D, 7:48, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - d. [D, 7:56, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - e. [D, 8:02, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - f. [D, 8:10, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - g. [D, 8:23, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - h. [D, 8:28, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - i. [D, 8:33, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - j. [D, 8:45, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - k. [D, 8:54, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - l. [D, 8:58, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - m. [D, 9:07, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - n. [D, 9:14, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - o. [D, 9:23, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]

- p. [D, 9:27, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - q. [D, 9:36, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - r. [D, 9:57, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - s. [D, 10:02, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - t. [D, 10:20, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - u. [D, 10:33, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - v. [D, 10:53, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - w. [D, 10:58, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - x. [D, 11:04, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - y. [D, 11:09, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - z. [D, 11:15, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - aa. [D, 11:51, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - bb. [D, 12:06, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - cc. [D, 12:13, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - dd. [D, 12:19, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - ee. [D, 12:29, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - ff. [D, 12:40, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - gg. [D, 12:46, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - hh. [D, 12:52, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - ii. [D, 12:55, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
9. The mystery of Henry's behavior is the last mystery uncovered.
- a. [D, 14:04, Epilogue, Mysteries - after explanations to Randall]
10. Similarly to how a villain may monologue about their motivations upon being revealed, Henry does the same, shedding his curt demeanor entirely to share the origin of his dedication to Randall.
- a. [D, 15:33-48, Epilogue, Gallery Plaza - toy robot cutscene]
 - b. [D, 15:55-57, Epilogue, Randall's Room - toy robot cutscene]
 - c. [D, 15:59-16:05, Epilogue, Randall's Room - toy robot cutscene]
 - d. [D, 16:09-16, Epilogue, Randall's Room - toy robot cutscene]
 - e. [D, 16:18-27, Epilogue, Randall's Room - toy robot cutscene]
 - f. [D, 16:28-35, Epilogue, Randall's Room - toy robot cutscene]
 - g. [D, 16:37-49, Epilogue, Randall's Room - toy robot cutscene]
 - h. [D, 16:51-17:05, Epilogue, Randall's Room - toy robot cutscene]
 - i. [D, 17:06-35, Epilogue, Gallery Plaza - reunion cutscene]

[K] Capitalist ideology is played with by the game, if not explicitly critiqued; Henry is suspected of being the Masked Gentleman because he appears to be a greedy, sly, hyper-capitalist business mogul, and is exonerated because he does not claim any of his massive financial success and in fact actively passes it on to someone less productive; he is and long has been an exemplar of capitalistic productivity, but is ostensibly innocent of any financial moral failing because he does not align himself with his literal or proverbial master; the wealthy are ridiculed, and Henry is made out to be noble and respectable because his membership among their ranks is only incidental, because he is only succeeding out of necessity; the rich are only good when they continue to work anyway, and Henry's only business is working.

1. Henry is and always has been work-oriented and business-savvy; as such, in adulthood he takes up a role comparable to that of Mr Ascot, who valued such behavior; Hershel's fear of Henry's hostility mirrors (and is implicitly compared directly to) his fear of Mr Ascot's, helping elucidate such a comparison.
 - a. [A, 54:46, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [A, 2:48:02, Chapter 3, Layton's Journal - after waking up]
 - c. [A, 2:48:20, Chapter 3, Layton's Journal - after waking up]
 - d. [B, 2:03:29, Chapter 4, Randall's Room - dialogue after entering]
 - e. [B, 2:06:06, Chapter 5, Layton's Journal - after completing prior chapter]
 - f. [A, 2:36:04, Chapter 2, Pebble Lane - dialogue with Dalston]
 - g. [B, 4:50:34, Chapter 6, Akbadain Level B4 - dialogue after entering level]
 - h. [B, 4:50:37, Chapter 6, Akbadain Level B4 - dialogue after entering level]
 - i. [World of Professor Layton, p.120]
2. Henry is incredibly rich (on a national and global scale!), firstly because of his discovery of the Akbadain treasure and secondly because of his investment of much of this treasure in the growing city of Monte d'Or; as such, he owns a vast proportion of the city's property and businesses, and lives in an opulent mansion; he fervently expands his estate during the Masked Gentleman affair and his wealth increases, especially after he has Dalston arrested.
 - a. [A, 56:33, Chapter 1, Layton's Journal - after conversation with Angela]
 - b. [A, 58:25, Chapter 1, Ledore Mansion Parlour - investigation of back window]
 - c. [B, 30:37, Chapter 3, Montsarton Gallery - dialogue after completing Puzzle 046]
 - d. [B, 1:08:26, Chapter 3, Gallery Plaza - dialogue after levitation miracle cutscene]
 - e. [B, 2:57:12, Chapter 5, Mysteries - after conversation with "Angela"]
 - f. [B, 3:20:15, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - g. [B, 3:20:21, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - h. [B, 3:20:25, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - i. [B, 3:20:43, Chapter 5, Monument - dialogue after completing Puzzle 079]
 - j. [B, 3:20:53, Chapter 5, Layton's Journal - dialogue after dialogue with Murphy]
 - k. [C, 1:45:39, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - l. [C, 1:45:41, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - m. [C, 1:45:43, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - n. [C, 1:45:45, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - o. [C, 1:45:57, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - p. [C, 1:46:07, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]

- q. [C, 1:46:09, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - r. [C, 1:46:19, Chapter 7, Layton's Journal - after dialogue with Murphy]
 - s. [C, 1:52:30, Chapter 7, Henry's Study - dialogue with Henry]
 - t. [C, 1:52:56, Chapter 7, Henry's Study - dialogue with Henry]
 - u. [C, 2:15:56, Chapter 7, Racecourse Front - dialogue with Murphy]
 - v. [C, 2:16:11, Chapter 7, Racecourse Front - dialogue with Murphy]
 - w. [D, 1:58:41, Top Secret, Art - 03, Ledore Mansion]
3. Henry's acquisition of this wealth was incidental, as he discovered the treasure while risking his life to find Randall in the Akbadain ruins; he proceeded to use it to fund search parties for Randall, financially support his parents, and create Monte d'Or as his new home, endowing all of his assets to Randall.
- a. [A, 54:19, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [A, 56:33, Chapter 1, Layton's Journal - after conversation with Angela]
 - c. [A, 3:29:44, Chapter 3, Ledore Mansion Gate - dialogue with Nils]
 - d. [C, 1:54:39, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - e. [C, 1:54:43, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - f. [C, 1:56:11, Chapter 7, Layton's Journal - after dialogue with Mrs Ascot]
 - g. [C, 2:35:42-36:29, Chapter 7, Office - expedition log]
 - h. [D, 7:41, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - i. [D, 8:02, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - j. [D, 8:10, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - k. [D, 8:28, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - l. [D, 9:07, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - m. [D, 9:14, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - n. [D, 9:57, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - o. [D, 12:13, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - p. [D, 12:19, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - q. [D, 12:29, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - r. [D, 14:00, Epilogue, Mysteries - after explanations to Randall]
 - s. [D, 33:11, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - t. [D, 1:44:52, Top Secret, Profiles - 11, Henry]
4. It was not Henry's capitalistic greed that brought Monte d'Or into being, but in fact the capitalistic greed of others (whom Henry inevitably stands out from).
- a. [D, 14:00, Epilogue, Mysteries - after explanations to Randall]
5. According to Layton, the Akbadain treasure was meant to be a trap, in that "anyone satisfied with material riches would fail to look any further and never discover what's really hidden there"; interestingly, this seems to have failed for Henry, in that his collection of the treasure did not hamper further exploration of the ruins, in fact doing the opposite (worth noting is that Henry, all the same, did not come to fully understand the Akbadain ruins, even though he did reach the final chamber).
- a. [C, 3:44:15, Chapter 8, Monument - dialogue after arriving]
 - b. [C, 3:44:18, Chapter 8, Monument - dialogue after arriving]

6. "Angela" recounts Monte d'Or's founding through the lens of enterprise, describing the Reunion Inn as part of "Henry's little hotel project", thereby making it seem as if personal wealth was indeed his prime directive in creating the hotel and expanding the city.
 - a. [A, 3:21:39, Chapter 3, Henry's Study - investigation of large painting]
 - b. [A, 3:21:43, Chapter 3, Henry's Study - investigation of large painting]
 - c. [A, 3:21:47, Chapter 3, Henry's Study - investigation of large painting]
 - d. [A, 3:21:50, Chapter 3, Henry's Study - investigation of large painting]
 - e. [A, 3:21:54, Chapter 3, Henry's Study - investigation of large painting]
7. To differing degrees, Dalston, Layton, and Randall all think that Henry had wrongly claimed the Akbadain treasure which was rightly Randall's, it being at least implied or likely (if not loudly overt) that they see Henry's current financial success as being a direct follow-through of that greed.
 - a. [A, 54:24, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [A, 54:33, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - c. [A, 54:37, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - d. [A, 56:33, Chapter 1, Layton's Journal - after conversation with Angela]
 - e. [A, 3:41:21, Chapter 3, Chateau Dalston - conversation with Dalston]
 - f. [A, 3:41:24, Chapter 3, Chateau Dalston - conversation with Dalston]
 - g. [B, 1:12:18, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - h. [B, 1:12:33, Chapter 3, Gallery Plaza - dialogue after Dalston's arrest cutscene]
 - i. [B, 2:54:28, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - j. [B, 2:54:31, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - k. [B, 4:08:45, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - l. [B, 4:08:45, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - m. [B, 4:08:54, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - n. [B, 4:11:30, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - o. [C, 50:54-51:07, Chapter 6, Memory Knoll - Randall's grave cutscene]
 - p. [C, 3:16:29, Chapter 7, Conservatory - dialogue after Masked Gentleman's fairytale 3]
 - q. [C, 3:16:50, Chapter 7, Layton's Journal - after Masked Gentleman's fairytale 3]
 - r. [C, 3:31:28, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
 - s. [C, 3:31:39, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
 - t. [D, 2:00, Epilogue, Gallery Plaza - dialogue with Randall]
 - u. [D, 31:10, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 - v. [D, 31:44, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
8. The assumption that Henry had stolen something from Randall is not new; the maid at the Ascot house assumed that Henry was stealing Randall's toy robot.
 - a. [D, 15:55-57, Epilogue, Randall's Room - toy robot cutscene]
 - b. [D, 15:59-16:05, Epilogue, Randall's Room - toy robot cutscene]
9. Henry's wealth is one of the primary reasons why Layton suspects him of being behind the Masked Gentleman, as the miracles would require lots of financing; of course, his

wealth also grants him the control over Monte d'Or which serves as another primary reason for suspicion.

- a. [B, 2:53:37, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
- b. [B, 2:53:41, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
10. Nils connects the concept of having a grudge on Henry to Henry's being "stinking rich".
 - a. [D, 57:18, Epilogue (Post-Game), Scorpion Casino Front (Day) - dialogue with Nils]
11. Henry thinks Dalston is bitter over his financial success on account of his being a "former butler".
 - a. [B, 2:35:15, Chapter 5, Police HQ - Dalston's interrogation]
12. The Masked Gentleman muses on the fact that "people who are made of stone cannot cheat or lie [or] do anything unpleasant", instead only able to "just stand there in dignified silence", thinking "to rob a person of their power to do evil is quite miraculous"; this is uncomfortably similar to how one might describe a servant, which might be purposeful on the Masked Gentleman's part in reference to Henry, equating his goodness to maintaining a subservient, powerless, static position; in this respect, Henry is vilified for having (financial) power at all.
 - a. [A, 3:42:40, Chapter 3, Chateau Dalston - Masked Gentleman's letter]
 - b. [A, 3:42:46, Chapter 3, Chateau Dalston - Masked Gentleman's letter]
13. The Masked Gentleman thinks that prospering by the Mask of Chaos necessitates withering by it later.
 - a. [B, 1:07:51, Chapter 3, Gallery Plaza - dialogue after levitation miracle cutscene]
14. Among other things, the Masked Gentleman calls Monte d'Or a "foul pit of greed" which "reflect[s] its creator [Henry] perfectly".
 - a. [B, 4:08:45, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
15. The Masked Gentleman wants Henry to have nothing, where Henry's continued ownership of his property and wealth is deemed something wrong, something pathological in need of rectification; Henry at least somewhat agrees with this sentiment, as he wants Randall to return and take up all of his property and wealth, creating an interesting point of commonality between him and the person seeking revenge against him.
 - a. [B, 4:08:54, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - b. [B, 4:10:22, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - c. [C, 1:59:40, Chapter 7, Layton's Journal - after viewing property record]
 - d. [C, 3:31:28, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
 - e. [C, 3:31:39, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
 - f. [D, 32:11, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
16. Henry does not think himself successful, merely very lucky.
 - a. [B, 2:51:48-51, Chapter 5, Ledore Mansion Parlour - tea cutscene]

17. Serena says “the point of being rich is that you can pay other people to work for you so you can focus on being lazy and wonderfabulous”; Henry’s entire existence seems opposed to this.
 - a. [C, 1:42:55, Chapter 7, Pumpkin Spinners - dialogue with Serena]
18. Waltham muses that he is “better off lonely and rich than loved and poor”; arguably Henry has been the former over the 18 years, but in passing off his fortune to Randall with his return he would become the latter, thereby rejecting this capitalist ethos of prioritizing profit over personal relationships; we know this is true, as Henry directly says that Randall’s kindness/friendship “has always meant more to [him] than any amount of riches ever could”.
 - a. [C, 2:07:24, Chapter 7, The Camel’s Hump Hotel - dialogue after completing Puzzle 121]
 - b. [D, 17:06:35, Epilogue, Gallery Plaza - reunion cutscene]
19. Henry’s generosity is not particularly meaningful when it does nothing to inconvenience him financially, while it is very meaningful, on the other hand, when it deprives Henry of his entire fortune; to the game, apparently, there is no in-between.
 - a. [B, 30:37, Chapter 3, Montsarton Gallery - dialogue after completing Puzzle 046]
 - b. [B, 30:38, Chapter 3, Montsarton Gallery - dialogue after completing Puzzle 046]
 - c. [D, 12:19, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - d. [D, 12:29, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
20. It is Henry’s property record detailing how he has endowed everything to Randall which explains his apparent greed: everything he had acquired was for Randall, regardless of whether it was even indirectly his.
 - a. [C, 1:59:40, Chapter 7, Layton’s Journal - after viewing property record]
 - b. [D, 12:19, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - c. [D, 12:29, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
21. Murphy wants Henry to unite businesses with Dalston and thereby have a monopoly over the entire city; ironically, this is no longer possible with Randall’s reunion, as Henry no longer owns any of his businesses.
 - a. [D, 44:27, Epilogue (Post-Game), Racecourse Front (Night) - dialogue with Murphy]
 - b. [D, 44:33, Epilogue (Post-Game), Racecourse Front (Night) - dialogue with Murphy]
22. In the credits scenes we see post-reunion, Henry is happily working, performing menial tasks.
 - a. [D, 22:51, Epilogue - Credits]
 - b. [D, 23:23, Epilogue - Credits]

[L] A meritocratic, perhaps even Judeo-Christian, notion of worthiness pervades the game, in particular its ending and Henry's place in it, where Henry's deservedness of a perfect, happy reunion with Randall is at least partly predicated on how much blood, sweat, and tears he shed in pursuit of it, and where his innocence is largely defined by his suffering and (apparent) selflessness throughout that process; the game presents Henry with the exact "happy ending" he had hoped for and had faith in from the start, and as such he is rewarded for the heaven-in-the-hereafter system of belief he inevitably had in seeking out such an idyllic future fantasy at the expense of his own (and others') present.

1. Henry thinks Randall's kindness (in giving him the toy robot, with all that represents) is something he has to repay, something he does not inherently deserve; his brotherly relationship with Randall is one to earn posthumously, and this idea is the direct motivation for all of the toil he undergoes later for him.
 - a. [D, 16:37-49, Epilogue, Randall's Room - toy robot cutscene]
 - b. [D, 16:51-17:05, Epilogue, Randall's Room - toy robot cutscene]
 - c. [D, 17:06-35, Epilogue, Gallery Plaza - reunion cutscene]
 - d. [D, 33:35, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - e. [D, 33:38, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - f. [D, 33:42, Epilogue (Post-Game), Episodes - An Unusual Proposal]
2. As an adolescent, Henry is somewhat pitied by Hershel for the hard work he endures, but Hershel also treats this as an immutable state of being for him.
 - a. [A, 2:09:52, Chapter 2, Newmarket - dialogue with Henry]
 - b. [A, 2:36:04, Chapter 2, Pebble Lane - dialogue with Dalston]
 - c. [A, 2:36:08, Chapter 2, Pebble Lane - dialogue with Dalston]
 - d. [A, 2:36:44, Chapter 2, Layton's Journal - after dialogue with Dalston]
 - e. [B, 2:06:06, Chapter 5, Layton's Journal - after completing prior chapter]
3. Dalston thinks no one else, including Henry, should be blamed for Randall's accident, saying Randall "reaped what he sowed".
 - a. [D, 1:10:38, Epilogue (Post-Game), Pebble Lane (Night) - dialogue with Dalston]
4. Monte d'Or, the "City of Miracles" that it is, is the result of hard work by Layton's own admission, wherein hard work produces miracles; the city and Henry, its founder, are one intertwined rags-to-riches story (the former once a desert and the latter once a servant), of pulling oneself up by one's bootstraps.
 - a. [A, 1:00:45, Chapter 1, Ledore Mansion Gate - dialogue with Mordaunt after leaving Ledore Mansion]
5. Henry likely seems all the more innocent to Layton (and Luke and Emmy) as well as us because we had unfairly suspected him, because we were wrong about him, thus becoming all the more defensive of him because of guilt or even pity (it may as well be direct overcompensation); his innocence is defined or emphasized at least in part by its own obfuscation, exemplified by the fact that Ludmilla implies she is certain of Henry's innocence because he is not actively communicating it; Mordaunt's distrust of us is also indicative of us having done something morally wrong by suspecting Henry.
 - a. [C, 1:11:21, Chapter 7, Costume Boutique - dialogue with Ludmilla]
 - b. [C, 1:11:24, Chapter 7, Costume Boutique - dialogue with Ludmilla]
 - c. [C, 1:11:28, Chapter 7, Costume Boutique - dialogue with Ludmilla]

- d. [C, 1:54:46, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - e. [C, 1:54:50, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - f. [C, 1:54:54, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - g. [C, 1:54:56, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - h. [C, 1:55:07, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - i. [C, 1:59:40, Chapter 7, Layton's Journal - after viewing property record]
 - j. [C, 2:24:21, Chapter 7, Reunion Inn Front Desk - dialogue with Mordaunt]
 - k. [C, 2:24:24, Chapter 7, Reunion Inn Front Desk - dialogue with Mordaunt]
 - l. [C, 2:32:58, Chapter 7, Office - investigation of left bookcase]
 - m. [C, 2:33:03, Chapter 7, Office - investigation of left bookcase]
 - n. [C, 2:33:06, Chapter 7, Office - investigation of left bookcase]
 - o. [C, 3:16:50, Chapter 7, Layton's Journal - after Masked Gentleman's fairytale 3]
 - p. [D, 2:10, Epilogue, Gallery Plaza - dialogue with Randall]
 - q. [D, 6:47-7:07, Epilogue, Gallery Plaza - betrayal cutscene]
 - r. [D, 7:33, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - s. [D, 7:41, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - t. [D, 7:48, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - u. [D, 7:56, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - v. [D, 8:02, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - w. [D, 8:10, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - x. [D, 8:45, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - y. [D, 8:54, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - z. [D, 8:58, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - aa. [D, 9:07, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - bb. [D, 9:14, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - cc. [D, 9:23, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - dd. [D, 9:27, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - ee. [D, 9:44, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - ff. [D, 9:57, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - gg. [D, 10:02, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - hh. [D, 11:15, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - ii. [D, 12:06, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - jj. [D, 12:13, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - kk. [D, 12:19, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - ll. [D, 12:29, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - mm. [D, 12:40, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - nn. [D, 12:46, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - oo. [D, 12:52, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - pp. [D, 12:55, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - qq. [D, 13:27, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - rr. [D, 13:48, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
6. We are given the assurance that Henry does not deserve to be terrorized and killed by the Masked Gentleman because he is a "good person" (in the specific, "selfless" way described below), despite the fact that he would not "deserve" any of this even if he were

significantly worse; the Masked Gentleman's/Randall's insistence of people's deservedness of this fate, including Henry's, saying "you reap what you sow", is as such further indication of his wrongness about what Henry "deserves" (either in the moment or in retrospect); Henry's own bafflement over what Randall thinks he deserves is indicative that at the very least Henry thought his actions should not be eliciting such a response from him, that he has not done anything wrong.

- a. [B, 4:08:54, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - b. [B, 4:09:02, Chapter 5, Tingly Tower - dialogue after entering Tingly Tower]
 - c. [B, 4:10:26, Chapter 5, Pumpkin Spinners - dialogue after Tingly Town 3D cutscene]
 - d. [B, 4:11:30, Chapter 5, Tingly Tower - dialogue after re-entering tower]
 - e. [C, 1:55:11, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - f. [C, 3:39:31, Chapter 8, Reunion Inn - dialogue after final miracle cutscene]
 - g. [C, 3:15:24-16:08, Chapter 7, Conservatory - Masked Gentleman's fairytale 3]
 - h. [C, 3:16:50, Chapter 7, Layton's Journal - after Masked Gentleman's fairytale 3]
 - i. [C, 3:31:39, Chapter 7, Grand Hall - dialogue after Masked Gentleman's unveiling cutscene]
 - j. [C, 3:35:03, Chapter 7, Grand Hall - dialogue after Randall's tale]
 - k. [C, 3:35:52, Chapter 8, Grand Hall - dialogue after starting chapter]
 - l. [D, 28:06, Epilogue (Post-Game), Layton's Journal - after completing game]
 - m. [D, 31:10, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
7. Just as Henry does not think he deserves what Randall is doing to him given what he has done for Randall, Randall does not think he deserves what Henry has done to him given what he did for Henry; interestingly, Randall does deserve what Henry has done (ostensibly, to Henry), it being a reward for treating Henry like a brother, but at the point of his learning the truth about Henry's actions he again thinks he does not deserve them.
 - a. [C, 3:38:24-29, Chapter 8, Reunion Inn - final miracle cutscene]
 - b. [D, 6:47-7:07, Epilogue, Gallery Plaza - betrayal cutscene]
 - c. [D, 15:33-48, Epilogue, Gallery Plaza - toy robot cutscene]
 - d. [D, 31:57, Epilogue (Post-Game), Episodes - The Seeds of Revenge]
 8. Randall thinks he does not deserve to live after his guilt is revealed to him; Henry thinks he does deserve to live and is obstinate in that, refusing to let "get away that easily" after so many years of preparing this "happy ending" for them.
 - a. [D, 14:37-51, Epilogue, Gallery Plaza - aftershock cutscene]
 - b. [D, 14:58-15:14, Epilogue, Gallery Plaza - aftershock cutscene]
 9. Henry cannot be simply treated as a good person in having his wealth; he must have worked hard for it, he must continue working despite it making that a choice, he must not want it per se, and he must give it up for something (someone) else; all of this being true casts him, then, as a "good person".
 - a. [Symbolism/Theming/Narrative Structure K]
 10. It is inevitable that the 18 years searching, waiting, and preparing/protecting Monte d'Or for Randall (including dealing with the Masked Gentleman) has taken a physical and mental toll on Henry (he himself calls the ruins a "deathtrap"); Henry's dedication to him is a point of pity/sympathy on occasion, but this is primarily before Randall is confirmed

to be alive; otherwise, the game focuses on people's admiration over Henry's loyalty to Randall and confirmation of his being a "good person".

- a. [A, 54:43, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [A, 3:19:49, Chapter 3, Henry's Study - dialogue after entering]*
 - c. [A, 3:20:01, Chapter 3, Henry's Study - dialogue after entering]*
 - d. [A, 3:20:06, Chapter 3, Henry's Study - dialogue after entering]
 - e. [B, 2:54:48, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - f. [B, 2:56:27, Chapter 5, Ledore Mansion Garden - conversation with "Angela"]*
 - g. [C, 1:45:57, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 117]
 - h. [C, 1:53:51, Chapter 7, Layton's Journal - after dialogue with Henry]
 - i. [C, 1:54:59, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - j. [C, 1:55:02, Chapter 7, Henry's Study - dialogue with Mrs Ascot]
 - k. [C, 2:23:16, Chapter 7, Reunion Inn Front Desk - dialogue after entering]
 - l. [C, 2:23:18, Chapter 7, Reunion Inn Front Desk - dialogue after entering]
 - m. [C, 2:23:25, Chapter 7, Layton's Journal - after dialogue about Reunion Inn]
 - n. [C, 2:33:03, Chapter 7, Office - investigation of left bookcase]
 - o. [C, 2:36:44, Chapter 7, Office - dialogue after reading expedition log]
 - p. [C, 2:36:48, Chapter 7, Office - dialogue after reading expedition log]
 - q. [D, 7:33, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - r. [D, 7:48, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - s. [D, 17:41-57, Epilogue, Gallery Plaza - reunion cutscene]
 - t. [D, 54:55, Epilogue (Post-Game), City Hall Reception (Day) - dialogue with Williams]
11. Henry thinks that waiting for Randall all of this time, however detrimental that may be, is a moral obligation which others, especially Layton, have failed: as the one who has waited the whole time, he holds this over Layton's head, seemingly claiming himself the bigger person on account of suffering for Randall's sake.
- a. [B, 2:54:38, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - b. [B, 2:54:44, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - c. [B, 2:54:48, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - d. [B, 2:54:51, Chapter 5, Ledore Mansion Parlour - conversation with Henry]
 - e. [D, 33:46, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - f. [D, 1:05:07, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - g. [D, 1:05:17, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - h. [D, 1:05:19, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
12. Henry's dream of reuniting with Randall is treated oppositely to Randall's dream of uncovering the secrets of the Akbadain, despite both dreams being grandiose and improbable, and despite both individuals (unhealthily) prioritizing their pursuit of these dreams over their own lives: Henry's is treated as idealistic at worst and noble at best (see above), while Randall's is treated as foolhardy and insane, despite Henry's also being a pipe dream no one else really believed in; the only real difference is that Henry's dream is "selfless" while Randall's is "selfish", that Henry was "right" about his dream while Randall was "wrong" about his; and so Henry dedicates himself to and slavishly works towards some future happiness which was as provably real as heaven.

- a. [B, 4:40:37, Chapter 6, Akbadain Level B3 - dialogue after entering level]
 - b. [B, 4:40:42, Chapter 6, Akbadain Level B3 - dialogue after entering level]
 - c. [C, 53:28, Chapter 7, Layton's Journal - after starting chapter]
 - d. [C, 2:35:42-36:29, Chapter 7, Office - expedition log]
 - e. [D, 8:23, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - f. [D, 17:41-57, Epilogue, Gallery Plaza - reunion cutscene]
 - g. [D, 32:51, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - h. [D, 32:54, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - i. [D, 33:22, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - j. [D, 33:27, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - k. [D, 1:05:07, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - l. [D, 1:05:12, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - m. [D, 1:05:14, Epilogue (Post-Game), Ascot House (Day) - dialogue with Henry]
 - n. [D, 1:11:57, Epilogue (Post-Game), Memory Knoll (Night) - dialogue with Henry]
13. Henry's dream ostensibly comes true, or in other words, he gets his miraculous "happy ending"; he is thus rewarded for waiting for Randall and building Monte d'Or for him, even when the latter has explicit negative consequences for other people (particularly Dalston) over the course of the game, his actions declared unilaterally selfless anyway; given how much work he personally put in to get this "happy ending", and how much this work is emphasized and idealized by the game, not only do the ends justify the means - the means also justify the ends.
- a. [C, 2:22:29, Chapter 7, Reunion Inn - dialogue with Aldus]
 - b. [D, 9:36, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - c. [D, 9:57, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - d. [D, 11:09, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - e. [D, 11:15, Epilogue, Gallery Plaza - dialogue after betrayal cutscene]
 - f. [D, 12:29, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - g. [D, 13:27, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - h. [D, 13:39, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - i. [D, 14:00, Epilogue, Mysteries - after explanations to Randall]
 - j. [D, 14:04, Epilogue, Mysteries - after explanations to Randall]
 - k. [D, 17:41-57, Epilogue, Gallery Plaza - reunion cutscene]
 - l. [D, 18:00, Epilogue, Gallery Plaza - reunion cutscene]
14. We view the story through Layton, Emmy, and Luke, and they believe firstly that this was a "picture-perfect ending", and secondly that Henry is "an amazing person" for waiting so long for Randall and building everything for him, thinking "the greatest achievement is often the one that is the most selfless".
- a. [D, 18:13-17, Epilogue, Monte d'Or - reflection cutscene]
 - b. [D, 18:40-50, Epilogue, Monte d'Or - reflection cutscene]
 - c. [D, 18:52-19:01, Epilogue, Monte d'Or - reflection cutscene]

[M] The complicated relationship between childhood/adolescence and adulthood is emphasized and explored, in particular how the latter may or may not agree with the former in activity, societal expectations, values, or relationships, especially when the transition from one to the other is fraught; Randall's accident happened right before he and the others turned 18, thus striking a distinct line between their childhood/adolescence (life with Randall) and adulthood (life without him), with nostalgia for childhood/adolescence and nostalgia for Randall becoming synonymous; Henry himself, despite being the pinnacle of adulthood in many ways, is constantly reaching back towards his childhood/adolescence and seems to be trying to recreate it in his pursuit of reunion with Randall; indeed, Monte d'Or is now 18, and could likewise be said to be an adult with childhood/adolescence-centric inner workings, itself being as old as Henry's own adulthood; this strange dynamic between "juvenile" and "mature" is exemplified by Puck's entire existence, as well as certain comments made by the precocious Luke.

1. Hard work, pertaining to business specifically, has always been part of Henry's life; as a child/adolescent, his existence as a servant was relative to Mr Ascot, the adult master of the house - while as an adult, he takes up a role similar to Mr Ascot's; perhaps one can say he becomes his own master, or becomes servant to himself.
 - a. [Symbolism/Theming/Narrative Structure K1]
2. Henry's first appearance is in a flashback (in Henry's adolescence) while he is running an errand for the Ascots; in other words, our first direct impression of Henry connects him inextricably to his past, a past which itself is inextricably connected to his servitude and his obedience within it, as well as his relationship to Randall who is still present at this time.
 - a. [A, 2:09:42, Chapter 2, Newmarket - dialogue with Henry]
 - b. [A, 2:09:50, Chapter 2, Newmarket - dialogue with Henry]
 - c. [A, 2:09:56, Chapter 2, Newmarket - dialogue with Henry]
3. As an adolescent, Henry's extreme productivity is seen as something beyond his years by Dalston.
 - a. [A, 2:36:04, Chapter 2, Pebble Lane - dialogue with Dalston]
4. Monte d'Or was founded before Henry was of legal age; in a literal and symbolic sense, it was founded in Henry's childhood/adolescence.
 - a. [C, 1:06:58, Chapter 7, Monument - conversation with Drake]
 - b. [C, 1:07:01, Chapter 7, Monument - conversation with Drake]
 - c. [C, 1:07:05, Chapter 7, Monument - conversation with Drake]
 - d. [C, 1:07:27, Chapter 7, Monument - after conversation with Drake]
 - e. [D, 1:45:26, Top Secret, Profiles - 22, Mrs Ascot]
5. Monte d'Or, at present, is of "legal adult" age.
 - a. [A, 1:14, Prologue, Mysteries - after parade cutscene]
6. Henry's thoughts are almost exclusively about work (associated with adulthood, but in its application to Monte d'Or's origin, relates directly to Randall and thus indirectly to childhood/adolescence) and Randall (associated with childhood/adolescence).
 - a. [A, 54:46, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
7. Henry keeps mementos to remind himself of Randall and the childhood/adolescence they shared, perhaps specifically to recreate Randall's room, all of which he is clearly nostalgic for: these mementos are exclusively (as far as we know) kept in private spaces

designated for work, symbolizing how his childhood/adolescence is at the heart of the very adult business he is so often engaged with, and is something rather vulnerable.

- a. [A, 55:36, Chapter 1, Ledore Mansion Parlour - conversation with Angela]
 - b. [C, 2:31:16, Chapter 7, Office - dialogue after entering]
 - c. [C, 2:32:03, Chapter 7, Layton's Journal - after entering office]
 - d. [C, 2:37:47, Chapter 7, Office - investigation of toy robot/photograph]
 - e. [C, 2:38:01, Chapter 7, Office - investigation of toy robot/photograph]
 - f. [D, 1:44:52, Top Secret, Profiles - 11, Henry]
 - g. [D, 1:59:00, Top Secret, Art - 11, Henry's Office]
8. It is these mementos that make Layton truly realize that Henry had continued the search for Randall all of these years.
- a. [C, 2:31:16, Chapter 7, Office - dialogue after entering]
 - b. [C, 2:31:24, Chapter 7, Office - dialogue after entering]
 - c. [C, 2:32:03, Chapter 7, Layton's Journal - after entering office]
9. After losing his memory, Randall eventually "gave up on trying to unearth [his] old life", being his childhood/adolescence with Henry and the others; reading Henry's name in the letter he received "was as though someone had turned a key in [his] mind", singlehandedly causing him to remember his past; in a symbolic sense, it is Henry returning Randall to his past and his childhood/adolescence after experiencing an adulthood completely free of it.
- a. [C, 3:33:11, Chapter 7, Grand Hall - Randall's tale]
 - b. [C, 3:33:37, Chapter 7, Grand Hall - Randall's tale]
 - c. [C, 3:33:44, Chapter 7, Grand Hall - Randall's tale]
10. Henry's idea of what it means for Randall to be "himself" is inevitably based on how Randall treated him before the accident 18 years ago, which involved Randall being kind to him and defending him; Randall's relationship to Henry as the Masked Gentleman is so far removed from Henry's nostalgic childhood/adolescent recollection that he matter-of-factly says that Randall was not himself at this time; indeed, Henry cuts Randall's hair so he looks just as he did before the accident, presumably wanting him as a whole to return to his past self ("himself").
- a. [D, 13:39, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - b. [D, 22:51, Epilogue - Credits]
11. Henry has a very different demeanor as an adult than as a child/adolescent, but notably this difference is only so absolute when Randall "himself" is absent (in other words, when Randall is absent altogether or when he is present as the Masked Gentleman); once Randall "himself" is back in Henry's life, Henry's mood and expression is much more "juvenile"; the correlation between this and what Henry perceives to be Randall "himself" might suggest that this is what he perceives to be Henry "himself".
- a. [D, 13:39, Epilogue, Gallery Plaza - dialogue after Mrs Ascot 3D cutscene]
 - b. [D, 17:06-35, Epilogue, Gallery Plaza - reunion cutscene]
 - c. [D, 17:41-57, Epilogue, Gallery Plaza - reunion cutscene]
 - d. [D, 18:00, Epilogue, Gallery Plaza - reunion cutscene]
 - e. [D, 22:35, Epilogue - Credits]
 - f. [D, 22:51, Epilogue - Credits]

- g. [D, 23:23, Epilogue - Credits]
 - h. [D, 15:33-48, Epilogue, Gallery Plaza - toy robot cutscene]
 - i. [D, 1:29:31, Layton's Challenges - all puzzles completed]
 - j. [D, 1:59:53, Top Secret, Art - 30, Commemorative Photo]
12. Henry links all of what he has done for Randall - in other words, all he has done as an adult at all - to a single, brief moment from his childhood, when Randall had given him the toy robot; as such, this one childhood experience and the state of Henry and Randall's relationship which it represents is central to the entire game, evidenced by its appearance at the end.
- a. [D, 15:33-48, Epilogue, Gallery Plaza - toy robot cutscene]
 - b. [D, 15:55-57, Epilogue, Randall's Room - toy robot cutscene]
 - c. [D, 15:59-16:05, Epilogue, Randall's Room - toy robot cutscene]
 - d. [D, 16:09-16, Epilogue, Randall's Room - toy robot cutscene]
 - e. [D, 16:18-27, Epilogue, Randall's Room - toy robot cutscene]
 - f. [D, 16:28-35, Epilogue, Randall's Room - toy robot cutscene]
 - g. [D, 16:37-49, Epilogue, Randall's Room - toy robot cutscene]
 - h. [D, 16:51-17:05, Epilogue, Randall's Room - toy robot cutscene]
 - i. [D, 17:06-35, Epilogue, Gallery Plaza - reunion cutscene]
 - j. [D, 23:50, Epilogue - the end]
13. Henry's belief in Randall's continued survival is at least partly contingent on Henry feeling he owes a debt to Randall "as he came to [Henry's] rescue in [his] time of need"; presumably, this also relates to that one moment from his childhood.
- a. [D, 33:38, Epilogue (Post-Game), Episodes - An Unusual Proposal]
 - b. [D, 33:42, Epilogue (Post-Game), Episodes - An Unusual Proposal]
14. Puck is confused by what "grown-ups" talk about, despite being a "grown-up" himself.
- a. [A, 3:38:23, Chapter 3, Stellar Circus - dialogue after completing Puzzle 038]
 - b. [A, 3:38:32, Chapter 3, Stellar Circus - dialogue with Puck]
 - c. [D, 1:46:24, Top Secret, Profiles - 37, Puck]
15. Puck pretends to be a child so he can be given attention, saying "if you're cute and little, people will always be nice to you"; notably, one of the only people he is pampered by is the abominably wealthy Waltham, and as such Puck's juvenility grants him at least some external financial support (as is the case for a child cared for by a paying parent).
- a. [C, 1:36:33, Chapter 7, Pumpkin Spinners - dialogue with Puck]
 - b. [D, 1:46:24, Top Secret, Profiles - 37, Puck]
16. "Just remember that all your dreams can come true in this town! Even if your dream is to pretend you're still young."
- a. [C, 1:37:29, Chapter 7, Pumpkin Spinners - dialogue after completing Puzzle 116]
17. After Emmy attempts to explain the rift between Layton and Henry, Luke wonders why "adults make these things so complicated"; perhaps he finds their spat somewhat immature, which would be unsurprising given the level of maturity Luke likes to view the world with.
- a. [C, 2:33:12, Chapter 7, Office - investigation of left bookcase]
 - b. [C, 2:33:14, Chapter 7, Office - investigation of left bookcase]
 - c. [C, 2:33:16, Chapter 7, Office - investigation of left bookcase]

18. Layton reminds Luke that every adult was once a child, even if that may be hard to picture.
 - a. [D, 34:20, Epilogue (Post-Game), Episodes - Beneath the Hat]