

TO: Letters to the Editor
The San Diego Union-Tribune

2/2002

FR: Susan Bromley
(858) 756-8511
Rancho Santa Fe

RE: Response to Logan Jenkins 2/18/02 Article
Exclusive Ranch school district needs new wall

I was disappointed to see, yet, another attack by Mr. Jenkins on Rancho Santa Fe. (The prior week he attacked the community for receiving some matching funds to help save Eucalyptus trees in the area).

If he had spent time researching the issues facing our school district, as opposed to just another calculated attack on the community, I am sure his article could have been constructive and informative. First and foremost with regards to his comment that we receive above average basic aid from property taxes, this is not correct. In fact we receive approximately \$\$\$ less than most other schools in the county. Furthermore, I wonder why he failed to mention the fact that less than 5% of the property taxes paid by RSF residents are allocated back to programs that benefit our town. The remaining 95% is distributed to various state and county funds.

If Mr. Jenkins had spent time researching the history of our district, he would have discovered that the original school district boundaries were set in 1880. As a result, we still have Elfin Forest (Escondido) students commuting for 40 minutes, and past three schools to attend school here. Over the past 120 years many things have changed, and now our community and school district are struggling with how to best adapt to the enormous growth that has taken place outside of our town. I would argue, Mr. Jenkins, that your time would have been better spent questioning the developers of the gated communities (who are responsible for creating the overcrowding problem in the school) as to why they are so conspicuously absent from all the school district meetings.

I take offense to your emotive comment, *"It is never easy being rich, smart or beautiful. It's a heavy cross to bear"*. This is so presumptuous and ignorant on your part. Most of the people in this community are "self-made", and come from various backgrounds. Everything my husband and I have, is a result of years of hard work and sacrifices. My husband put himself through college, and still continues to work long hard hours to this day.

In closing, the residents of Rancho Santa Fe are extremely civic minded and generous people. Millions of dollars are donated every year by residents of this community to many worthy causes throughout the greater San Diego region. In many cases it is very quiet philanthropy, by people who do not need or want special recognition. Most are aware that it is not what you have in life that is important, it is the legacy of what you leave behind to make the world a better place.

rest, comfort." Lucie goes into shock, and her lively and protective servant, Miss Pross, rushes in to attend to her.

Analysis

The opening sentence of the novel makes clear, as the title itself does, the importance of doubles in the text:

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair....

Doubles prove essential to the novel's structure, plot, and dominant themes. The idea of resurrection, a theme that emerges in these early pages, would not be possible without some form of its opposite—death. In order to pave the way for the first such resurrection—the recalling to life of the long-imprisoned Doctor Manette—Dickens does much to establish a dark, ominous tone suggestive of death. From the mist-obsured route of the Dover mail coach to the darkly paneled room in which Lorry meets Lucie Manette, the opening chapters brim with gloomy corners and suggestive shadows.

These descriptions of darkness and secrets also contribute to the gothic atmosphere of the novel's opening. Gothic literature, a genre that establishes an uneasy, mysterious mood through the use of remote, desolate settings, supernatural or macabre events, and violence, dominated much of fiction from the late eighteenth century through the end of the nineteenth century. Such classics as *Frankenstein* (1818), by Mary Shelley, and *Wuthering Heights* (1847), by Emily Brontë, helped establish a strong tradition of gothic themes in British literature of this period. Jerry Cruncher's mysterious appearance during the treacherous nighttime journey, and Lorry's macabre visions of disinterring a body, hearken back to the eerie and supernatural feel of *A Tale of Two Cities'* gothic predecessors.

The obscurity that permeates these pages points to the "wonderful fact" that Dickens continuously ponders: every person in every room in every house that he passes possesses a secret, unknown to anyone—even closest friends, family, and lover. As the novel progresses, the reader witnesses Dickens digging—much as Lorry anticipates having to "dig" the doctor out of his ruinous prison experience—for the secrets that provide his characters with their essences and motivations.

In typical Dickensian manner, this project of discovery happens bit by bit: secrets emerge only very slowly. Although the horrible effects of Doctor Manette's incarceration become clear in the