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EIR (ISSN 0273-6314) is published weekly

(50 issues), by EIR News Service, Inc.,

P.O. Box 17390, Washington, D.C. 20041-0390.

(703) 777-9451

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#40683579

Postmaster: Send all address changes to EIR, P.O.

Box 17390, Washington, D.C. 20041-0390.

EIR

From the Managing Editor

For about 35 years, the LaRouche movement has been digging up the buried truth about the American System of Political Economy—the tradition of Alexander Hamilton and the National Bank of the United States, as against the British free-trade system. Our *Feature* this week is a welcome addition: It demolishes one of our worst Presidents, Andrew Jackson, who is lionized to this day by populists of both the Republican variety and their Democratic counterparts (with their “Jefferson-Jackson Dinners”). Many of these people believe that Jackson’s greatest act was the shutdown of the Second National Bank of the United States. Nancy Spannaus, Anton Chaitkin, and Pamela Lowry show that nothing could be further from the truth!

Lyndon LaRouche has written articles on the American System too numerous to mention here. The vast documentary material we have published over the years began in 1977, with Nancy Spannaus and Christopher White’s *The Political Economy of the American Revolution*. Books available on our website are Anton Chaitkin’s *Treason in America: From Aaron Burr to Averell Harriman* (first ed. 1984; second ed. 1999, on Kindle) and H. Graham Lowry’s *How the Nation Was Won: America’s Untold Story* (1987). An excerpt of the latter is in our online Archive, *EIR*, Jan. 18, 2008. Allen Salisbury’s *The Civil War and the American System: America’s Battle with Britain, 1860-1876* (1978) is out of print, but selections were published in *EIR*, Jan. 31, 2003 and Feb. 7, 2003, and will be online as soon as possible.

Classic *EIR* feature packages currently online include “The ‘Land-Bridge’: Henry Carey’s Global Development Program,” *EIR*, May 2, 1997; and “John Quincy Adams Battles for the American System,” *EIR*, Nov. 16, 2007.

Our second feature this week is LaRouche’s “The Ruler Can Not Actually Measure Itself: Beyond Sense-Perception.” It takes up where last week’s brilliant dialogue about conductor Wilhelm Furtwängler left off, as LaRouche elaborates the implications of Furtwängler’s musical/scientific discoveries. The Furtwängler Principle refers to the freeing of the individual from the slavery of sense-perception: Creative discovery occurs in the domain of the mind, not the senses, and the composer, conductor, and performer conceptualize the totality of a piece, from the vantage point of the *future*, not the past or the present. Please refer to last week’s issue for this crucial prerequisite to LaRouche’s new article.

