

Editorial

This issue represents the conclusion of the first decade of publishing *Japanese Journal of Archaeology*. The world has changed dramatically since we launched the Journal in 2013. Five years after the 2008 financial crash, there was still a sense that human history had reached a standstill, settling into a world order dominated by post-Cold War neoliberal capitalist systems. The Covid-19 pandemic, ongoing intra- and international conflicts, most notably the illegal invasion of Ukraine by Russia, and associated shift in global geopolitics, and the overwhelming threat of climate change have all contributed to the emergence of a new and deeply unsettling era of precarity and uncertainty about the future. At the same time, devastating events such as the recent huge earthquake in southeastern Turkiye and northern Syria (which have doubtless had massive impact on archaeology and archaeologists in that region) remind us of our fragility in the face of nature and the importance of building societies resilient in all respects.

At this time of profound change in the international order, projects such as *Japanese Journal of Archaeology*, underpinned by a desire to encourage and strengthen Japan's engagement with the rest of the world, are surely more important than ever. Humanity faces existential threats on a scale previously unencountered by most current generations. To paraphrase V. Gordon Childe, perhaps the western archaeologist still most widely read in Japan, humanity makes itself. Our future is in our hands. The ability to use tools to re-shape our environment is perhaps one of the key attributes of humanity, and it is therefore appropriate that in this issue we present a detailed case-study of what is, at first glance, an unassuming representative of human technical creativity, the wooden mallet.

As we close this editorial completing the 10th year of *Japanese Journal of Archaeology*, we express our solidarity with archaeologists and everyone else around the world suffering the consequences of this new era of precarity and uncertainty. We await, with some trepidation, what the next decade will bring, but whatever the future holds we remain committed to bringing the best of Japanese archaeology to a global audience.

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On behalf of the whole Editorial Committee