When I first decided to write about the connections between John Milton’s Paradise Lost and the CW’s Supernatural, I only really understood that they had similar themes about free will. Since I had read my primary texts, I went to my secondary sources for more framework. At first, I limited my search to just texts that discussed Supernatural in connection to Milton on OneSearch, Google Scholar, and the MLA Database. I saw the connections between these two texts across time but wanted to first gain an understanding of how others had focused on them. The results were somewhat limited. I found a few references to Milton’s work in Supernatural focused works, but nothing extensive. I knew that I wanted to focus on the character, Castiel, as a religious figure within the text. This suggested that Milton’s work, along with others, established a tradition in which divine characters are humanized in texts. At this point in my research, Dr. DeGroot introduced me to Taylor’s A Secular Age. Taylor’s discussion of secularity piqued my curiosity about the parallels between Castiel and Milton’s portrayal of the Son. I then did searches for texts that discuss anthropopathy (such as Scott Culpepper’s work), the Christ Figure archetype, and any connections to Supernatural. At this stage, I noticed a pattern where most scholars were discussing Dean Winchester as a Christ Figure, such as Laura Holder. Even in these moments, there was no connection to Milton. However, this search gave me the important article from Christine Downing on the Christ archetype. Her article, which I found on OneSearch, shaped my understanding of the term prototype, how Christ-related imagery works in text, and how Supernatural embodies this. From there, I was able to cultivate my definition of the Miltonic Christ-figure, apply it to Supernatural’s portrayal of Castiel, and relate it to a cultural understanding of secularity and the practice of anthropopathy.