

SCENE	QUOTATION	DEVELOPMENT
1, i	'Fair is foul, and foul is fair'	The witches capture the essence of <i>Macbeth</i> – a world of inversion, where things are never as they seem. Establishes a link between the witches and Macbeth (his first line echoes this – 'So foul and fair a day I have not seen'). The tension between reality and imagination, actuality and superstition, sets the tone for the play.
1, ii	'Unseam'd him from the nave... to the chops'	Before even meeting Macbeth we learn of his violence and his determination – heroic qualities in this scene's context, but tools for his darkness later.
1, iii	'So wither'd and so wild in their attire, / That look not like the inhabitants o' the earth, / And yet are on't'	Banquo's mockery of the witches defuses some of the tension of the scene; however, it also emphasises their otherness, the way they seem not to belong to the human world.
1, v	'Come, you spirits / ...unsex me here, / ... make thick my blood; / Stop up the access and passage to remorse'	Lady Macbeth's conjuring of the spirits of darkness is disturbing and distinctly unfeminine, presenting her early as a transgressive female.
1,vii	'I have no spur / To prick the sides of my intent, but only/ Vaulting ambition which o'erleaps itself'	After giving all of the reasons that he shouldn't kill Duncan, Macbeth's soliloquy finishes with him telling the audience about the one reason that is making him think about committing regicide: his ambition.
1,vii	'We will proceed no further in this business. He hath honored me of late, and I have bought golden opinions from all sorts of people, which would be worn now in their newest gloss, not cast aside so soon.'	Macbeth shows that he will not murder Duncan, but then Lady Macbeth begins to persuade him...
1, vii	'I have given suck... / I would, while it was smiling in my face, / Have pluck'd my nipple from his boneless gums, / And dash'd the brains out'	Inverting (again, inversion: nice theme, I think) the maternal expectations loaded onto women, Lady Macbeth again illustrates her transgressiveness.
2, i	'Is this a dagger which I see before me'	The core question of the text: does Macbeth see a dagger? If so, it suggests that the witches / other supernatural forces are at work and, to an extent, controlling him – and therefore he cannot be held entirely responsible for his actions. If, on the other hand, the dagger is indeed merely the product of his 'heat-oppressed brain' then it's just an externalisation of his desires.
2, ii	'Macbeth does murder sleep'	Works on two levels – the first being to personify Duncan as sleep (the great restorative force, the bringer of peace etc etc) and secondly to associate Macbeth with darkness; he will not sleep again, instead being left to while away the nights (presumably) scheming and plotting.
2, ii	'Will all great Neptune's ocean wash this blood / Clean from my hand?'	A rare reference to any form of god in the text. Macbeth realises he will never be free from the consequences of his action (contrasting to Lady Macbeth's glib declaration that 'A little water clears us of this deed').
2, iii	'There's daggers in men's smiles'	Donaldbain understands the true nature of power in Macbeth's Scotland – duplicity and betrayal, such as that which led to his father's murder. The image of the dagger links back to 2, i.
3, ii	'Come, seeling night... / And with thy bloody and invisible hand / Cancel and tear to pieces that great bond / Which keeps me pale!'	Macbeth now openly calls on the forces of the night to enable his plans to progress.
3, iv	'Never shake / Thy gory locks at me'	As ever when a character tries to command the supernatural (see Macbeth's imprecations to the witches - 'stay, you imperfect speakers') there is no effect. This scene relies on the gore of Banquo's ghost for full effect, and Macbeth's lines emphasise what is also visible on stage: horror.
3, iv	'blood will have blood'	Murder leads to more murder, perhaps revenge too.
3, iv	'I am in blood / Stepp'd in so far that, should I wade no more, / Returning were as tedious as go o'er'	A strong use of blood imagery, a man wading through a river of blood (of his own letting).
5, i	'Out, damned spot; out, I say. One, two,—why, then 'tis time to do't. Hell is murky. Fie, my lord, fie, a soldier and afeard?'	A nice contrast to her earlier glib declaration that 'A little water clears us of this deed' – Lady Macbeth, in her madness, realises that the guilt can never be removed.
5, i	'Yet who would have thought the old man to have had so much blood in him'	An insight into the reality of murder. The Shakespearian audience would have been much more familiar with blood than today's – from slaughtering the family pig in the autumn to attending bear-baiting and cock-fighting, the society was drenched in blood. Yet Lady Macbeth draws attention to how the blood of Duncan was shocking even to her. 'So much blood' is an indicator of how much guilt she now feels.
5, i	'Foul whisperings are abroad: unnatural deeds / Do breed unnatural troubles'	The Doctor reflects the earlier association between unnatural deeds and disturbances in the natural world, while also pointing out the psychological damage to Lady Macbeth.
5,v	'Tomorrow, and tomorrow, and tomorrow / Creeps in this petty pace from day to day / To the last syllable of recorded time.. . Life is a tale /Told by an idiot, full of sound and fury, / Signifying nothing.'	Having heard about Lady Macbeth's death, Macbeth finally begins to accept his destiny. This is a very nihilistic position, leading up to his final downfall.