In the Nihon Mukashibanashi Taisei ("A Compilation of Japanese Folk tales"), there are two variations on the Portrait of the Bride tale, the "difficult challenge" type and the "peach seller" type. Many Portrait of the Bride tales are about a beautiful human woman who suddenly appears in front of a man. Since this beautiful woman makes an abrupt appearance for no reason, it gives the impression that the beginning of the story is missing. Also, as a classification issue, it can be noted that in the "difficult challenge" type tale, the portrait motif does not often appear. Therefore, in this paper I consider these issues by beginning a comparison with similar tales in China. In as early as the 9th century in China, a tale called "Wu Kan" (in the "Yuanhuaji") appeared that corresponds to the "difficult challenge" type tale. However, since the portrait motif cannot be seen in ancient literature, including in "Wu Kan", it is very probable that the "difficult challenge" type tales have their origin in tales from the "Wu Kan" tradition. Moreover, in China, there are many marriage tales in which the man knows that the woman is non-human and yet marries her anyway. The "Wu Kan" tale is same in this regard. In contrast, in folk legends in Japan, this sort of plot could never happen. Therefore it is very likely that the reason why a beautiful human woman makes an abrupt appearance in front of a man in many of the Portrait of the Bride tales is because after the diffusion of the Chinese tale into Japan, the part of the story that was hard to accept was eliminated. Furthermore, the portrait plot appears in folk legends that have been passed down through the generations and which can be currently seen in Eastern Europe, Russia, and China. It is therefore very possible that folktales in China and its neighboring regions were merged together to form the Portrait of the Bride tale.